ISSN: 2187-722X

The Journal of Literature in Language Teaching

Volume 11, Issue 1, 2022

Introduction

Welcome to the 2022 issue of *The Journal of Literature in Language Teaching.*

A major impact of the coronavirus pandemic has been the curtailing of opportunities to meet people—whether friends, family, classmates, or in travel to other countries. A corresponding rise in pleasure reading, observed across many countries, shows the value of literature in people's lives: to compensate for isolation or loneliness, to feel a sense of connection with others, and to explore topics related to the pandemic. As language teachers, we have faced a situation where international travel, including study abroad and experiencing life in other cultures, has been limited. Thus, literature in the language classroom has arguably grown in importance for the opportunity it provides students for connection to a culturally diverse world.

A key part of intercultural training is raising awareness of one's own culture. In the first of two *literature in practice* articles, **Vicky Ann Richings** describes how she adapted a western story grammar approach to help Japanese students understand the structure of Japanese folk tales, thereby supporting their comprehension of these folk tales in English. She provides useful insights into how to bridge the divide between Japanese-origin stories and stories in the western tradition. In the other, **Jeffrey L. McEntire**, in deploying well-chosen poetry and visual art prompts, illustrates how students can be encouraged to exploit pathos, through sensory and rhetorical devices, to improve the quality of persuasive essay writing.

Our *feature article*, by **Sofya Yunusova**, presents a model of reading literature in a second language based on a wide-ranging overview of literature from several areas of research. Taking earlier work by Urlaub as a starting point, the paper addresses the sparsity of work on the overall cognitive and emotional process of L2 reading. It persuasively integrates the different kinds of knowledge and strategies that support L2 reading, providing a platform upon which teachers can better scaffold their students' engagement with literary texts.

Another impact of the pandemic has been the accelerated use of digital media in education as institutions migrated to online learning. **Aina Tanaka**'s timely *book review* of Clark, Hergenrader, and Rein's *Creative Writing in the Digital Age* relates how the authors discuss the use and potential of different online genres to promote creative writing as well as improve student social media literacy in the development and understanding of one's online "self".

In our *interview* article, **Paul Hullah** reflects on how the views on poetry in EFL he expressed in a 2009 interview with John Lowe have evolved since then. He emphasises the importance of compassion and student well-being, as well as reaffirming the empowering role poetry can play in language learning and in developing cultural awareness.

In the first of two *conference reports*, **Tara McIlroy** and **Mary Hillis** recount an impressive variety of research from Japan connected to literature and creative writing in the EFL classroom featured at the 2021 JALT international conference. This includes exploration of the pandemic experience, social justice, multilingual writing practices, and student publishing; summaries of two presentations by featured speaker Greta Gorsuch on the diverse use of narratives to support various aspects of language learning, and on the use of multiple literacies to help lower-level students express personal responses to literary texts; and seven other presentations of interest to LiLT Journal readers concerning global citizenship, creative writing, L2 identity, storytelling performance, multimodal literacy, creativity in education policy, and independent textbook publishing. In the second report, **Tara** and **Mary** are joined by **Luke Draper** and **Jared Michael Kubokawa** in covering a LiLT SIG/Shizuoka JALT online event on creative writing: Hillis on creative writing responses to Camus' *The Stranger,* Kubokawa on providing digital spaces for students to "publish" their work, Draper on the use of Japanese literature in translation as a prompt for story continuation, and McIlroy on applying CLIL approaches to creative writing.

Finally, a reminder that the peer-reviewed *Journal of Literature in Language Teaching* accepts submissions from around the world. Submissions are accepted at any time on a rolling basis, although those looking to publish in the next edition should try to submit by the end of April 30th. Submission details are given on the final page of this journal and can also be found on the LiLT SIG website http://liltsig.org. Submissions can be sent to liltjournaleditor@gmail.com. You can also contact the LiLTSIG at liltsig@gmail.com

The Literature in Language Teaching Special Interest Group (LiLTSIG) is part of the Japan Association of Language Teaching. LiLTSIG was formed in 2011 to encourage and promote the use of literature in the language classroom.

LiLTSIG produces a newsletter and a peer-reviewed journal, as well as organising various literature-themed events.

Although based in Japan, the group and the journal welcome contributions and cooperation from around the world.

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Literature in Practice

Japanese Folktales: Story Grammar in the English Classroom

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Abstract

In English as a Foreign Language (EFL), the story grammar approach has been widely introduced as a way to help foster students' understanding of text structure, reading strategies, and language and cultural awareness. However, few studies have been devoted to the usage of folktales. This ongoing study examines adopting this approach in two different foreign language learning settings, EFL and JFL, using Japanese folktales (*mukashibanashi*) as the text genre. For this paper, I focus on the findings of the first part of this study: the EFL setting. More specifically, in this paper, I discuss how the story grammar approach can be incorporated in EFL to help develop students' reading strategies and boost reading comprehension and awareness of text features.

Keywords: story grammar, folktales, literature, reading strategies, mukashibanashi

The study of literary texts or analysis of narratives is commonly known as narratology. The first attempts to analyze folktales and stories were conducted in the early 1900s by Russian formalists such as Propp (1968). They proposed that stories represented similar structures and events and tried to define these clearly identifiable textual properties as the narrative structure of a story. Subsequent studies in the field have referenced several theories on narrative analysis (Labov & Waletzky, 1967), particularly in terms of readers' understanding of story structure and the cognitive activity involved in the process of reading narratives. Four studies, all based on Labov and Waletzky's narrative analysis model, that have had great influence on the understanding of narrative development and story structure are the story grammar studies by Rumelhart (1975), Thorndyke (1977), Mandler and Johnson (1977), and Stein and Glenn (1979). Looking at how readers read and understand events in a story concerns not only L1 readers but can also be applied to reading in a foreign language and therefore in foreign language education. Previous studies in this area advocate that gaining a comprehensive understanding of the development of narratives can boost reading comprehension and the awareness of linguistic and cultural text features in L2 as in L1 learners. From this perspective, this pedagogical study focuses on the *story grammar approach* and explores how it can be used in foreign language learning by introducing in this paper the results of the first (EFL) study of two conducted in different language settings (EFL and JFL).

Story Grammar

Theoretical Framework

Story grammar is the term used to represent the structure of a text and constitutes a general framework consisting of distinct elements each representing specific functions. Mandler and Johnson (1977) call this "story schema." This framework helps to identify elements in a story in the form of a pattern which in turn helps to facilitate the listener or reader's comprehension or "encoding and retrieval" of the content (Mandler & Johnson, 1977, p. 112). Story grammar also concerns the analysis of the character's action and the chain of events that follow. The foundation of story grammar lies in the Russian formalist Propp's (1968) extensive analysis and description of the narrative elements in Russian folktales. Whereas the Russian formalists identified the story

events (the *fabula*), and how it is put together and narrated by the author (the *syuzhet*), the classical narratologists, such as Genette (1980) distinguished *story* and *discourse* "to capture the fact that there are some basic stories that do not change even if the circumstances of the telling and the medium through which they are told change" (De Fina & Georgakopoulou, 2011, p. 3).

Literary structuralists and cognitive linguists further revisited and explored these conceptions to analyze the deeper structures of stories and present an abstract model. The common idea was to uncover certain basic elements and reduce them to a minimal set of universal units that could be applied in the analysis of narratives. It is the cognitive research of Rumelhart (1975), Thorndyke (1977), Mandler and Johnson (1977), and Stein and Glenn (1979) that has established the narrative text analysis strategies applied today. What these studies have in common is that they all explore the structural character or schema of narratives by outlining story constituents. The models proposed by these studies all represent a story grammar hierarchy: At the top of the story grammar hierarchy are the setting, theme, characters, plot, and resolution—the basic elements—followed below by the subcategories such as goal, attempt, and outcome (Figure 1). Table 1 shows the four models each with the common basic elements that comprise stories.

Figure 1

Story Grammar Hierarchy

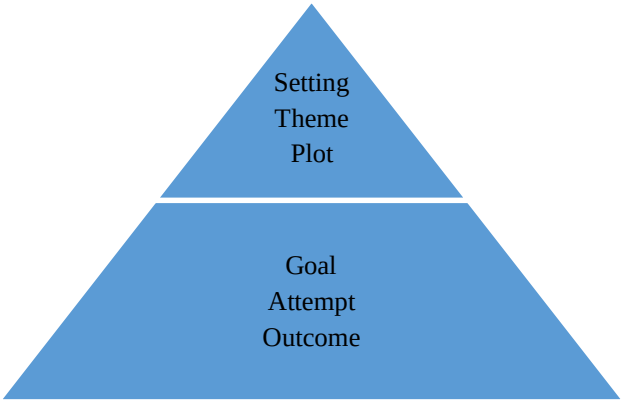


Table 1

Story Grammar: Four Models

Rumelhart (1975)	Thorndyke (1977)	Mandler and Johnson (1977)	Stein and Glenn (1979)
Setting	Setting	Setting	Setting
Episode	Theme	Initiating event	Initiating event
Event	Plot	Reaction	Internal response
	Resolution	Ending	Attempt
			Consequence
			Reaction

The four studies suggest that stories are formed by elements that follow a seemingly similar progress with a beginning, middle, and end. Each part can be further subdivided into underlying basic constituents such as setting, events, action, reaction, and goals. Rumelhart (1975) proposed the story schema approach by defining a story in cognitive terms. Mandler (1984) explains this as "a mental structure consisting of sets of expectations about the way in which stories proceed" (p. 18). In this model, text comprehension relies on the process of

decoding new information based on prior knowledge. This approach is based on eleven syntactic rules and a corresponding set of semantic interpretation rules with the meta-sentence components being setting, episode and event. Thorndyke (1977) formulated grammar rules similar to, but more abstract than, those of Rumelhart by suggesting that both structure and content of a narrative discourse are crucial to comprehension and information storage, implying that stories are reconstructed from memory. The four basic components in this approach are setting, theme, plot, and resolution. Contrary to Rumelhart's approach, this approach contains fewer sub-structural components and typifies narratives with one protagonist and one goal.

The story grammar approach by Mandler and Johnson (1977) is probably the best known version of story structure and is an adapted version of Rumelhart's story schema. The elements or "nodes" in this model allow a more flexible ordering of the story grammar. This model focuses mainly on explaining the internal structure of a story by introducing a syntax framework that is based on the combination of general story elements and their ordering. The elements in this approach are a combination of setting, initiating event, reaction, and ending. In contrast with the other three models, this model does not consider goal driven actions to characterize a story. Mandler and Johnson (1980) expanded this original version representing only a simple story structure to an updated version in which complex stories could be analyzed. Finally, Stein and Glenn (1979) similarly proposed an adapted version of Rumelhart's model by exploring the combination of the syntactic and semantic story structures into one form or grammar category rather than separate categories. This model represents two main categories—a setting category and an episode category—and can be further divided into seven elements: setting, initiating event, internal response, attempt, consequence, and reaction. These are connected by connectors such as "and" and "then" to indicate links within the individual categories of structural elements and between story events.

What distinguishes these studies is the different representation of the story elements. Some models represent a more simplified framework than others. Among the different trends of the story grammar movement, Rumelhart's story-schema approach and Mandler and Johnson's story grammar approach are perhaps the most prominent. De Beaugrande (1982) claims that these two approaches are congruent. Additionally, it should be noted that although story grammars present criteria to construct abstract models of narrative, they have led to discussion and diverse reactions in terms of story definition or what can be considered a story and fiction. However, as Pratt (1981) asserts, genre refers to a subcategory of an always larger category of fiction or literary works. Therefore, describing genre must be made in reference to other genres or to the whole. As such, providing an undisputed definition of what fiction is, is not in the scope of this paper. Also, whereas story grammars outline text comprehension as the process of information storage into a structured schema, recent narratological approaches look more closely at the story context by considering the role of the reader (De Fina & Georgakopoulou, 2011).

Story Grammar Across Cultures

Narratives across cultures are produced in differing ways. As a consequence, narrative analysis approaches could be biased toward a certain area or culture. The story grammar approach is often criticized for being western or European inclined (McCabe & Bliss, 2003). For example, the typical western folktale is organized in such a way that it moves forward toward the protagonist's goal(s). However, while noting this suggested limitation, this approach can still be usefully applied across cultures and to diverse narrative structures. In contrast, the typical Japanese tale guides the protagonist in his or her quest toward a resolution. Instead of conflict, causality is the key. In Japanese story culture, actions and motivations are typically steered by external factors rather than by the protagonist themself (Matsuyama, 1983; Takamatsu, 2004). In many cases, the external factor is the antagonist. The antagonist features as the bad character and is usually the one to generate an action contesting the protagonist. As a result, the Japanese story structure displays an action-reaction structure; either simple or complex (Matsuyama, 1983). According to Matsuyama, the lack of a goal format in Japanese tales is related to Buddhist values that reject secular desires. Hence, the Japanese story customarily concludes with an emphasis on the protagonist's virtues of kindness and goodness for which he or she is rewarded in the end.

This Japanese style of discourse, written or spoken, adopts the concept of 起承転結 or *kishōtenketsu*, which could be explained as a four-act narrative structure (Takamatsu, 2004). *Ki* represents the beginning or setting of the story, *shō* stands for a certain happening or development, *ten* means a twist or turn in the storyline, and *ketsu* describes the ending or conclusion. Each act

relates to the other; however, *ten* (act three) is the principal event for the twist effect it creates on the whole storyline. This is the major reason why the Japanese model is not convenient for expressing the western conflict-based storyline. The essence of kishōtenketsu is the depiction of contrast. The absence of conflict, which is an essential part in western discourse, does not actually make Japanese stories tedious. On the contrary, the contrast creates expectation towards the harmony in the conclusion. In this sense, Mandler and Johnson's model (1977) is perhaps the closest to compare the Japanese story structure to, however, without the "conflict" aspect.

The objective of this paper is not to verify and evaluate each of the described models above but to give readers an overview of the concept. In the next section, the story grammar approach is considered in relation to education, particularly in the field of foreign language learning followed by the rationale for this study.

Story Grammar in Language Learning

As the models in Table 1 show, story grammar introduces different perspectives on structure in the study of narrative, but all commonly attempt to examine the effects of the story grammar approach in comprehending a story. One of the main applications of narrative development studies has been in the field of education. Story grammar is used in various ways and for various purposes: development of language and communication skills in children, learner disabilities, socialization, and discourse analysis amongst others (McCabe & Bliss, 2003; Urbach, 2012). In addition, recently there has been an increased interest and focus on its implications for foreign language learning and teaching purposes. In this section, I discuss previous studies examining the story grammar approach in foreign language instruction.

Studies incorporating the story grammar approach can be separated into two groups. The first group are studies focusing on students' recall; in other words, examinations of how structural organization of narrative stories affect L2 learners' "recall" (e.g., how much information of the text is recalled) (Horiba 1990; Riley, 1993). The second group are studies examining the effect of the story grammar approach in terms of enhancing specific skills. Since the present study belongs to the second group, a brief summary of this literature is given below. This group of research mainly addresses the story grammar approach from a foreign language learning perspective by investigating how it can be beneficial to promote explicit skills in learners such as reading comprehension, and linguistic and cultural skills amongst others.

Ibnian (2010) investigated the effect of the story grammar approach on EFL Jordanian students' short story writing skills by introducing a story-mapping technique. Four tenth grade classes (84 students, average 16 years old) were randomly chosen from public education schools and divided into two experimental and two control groups. For this study, a story-mapping technique was implemented in the experimental groups and pre- and post-writing tests were administered. Students were asked to identify elements of a short story and make a visual depiction of these elements in the form of a map. The results of this study show that story-mapping had a positive effect on developing students' short story writing skills in terms of, among other things, content and organization, mechanics of writing, and language use. Surbakti, Siburian, and Daulay (2017) examined the effects of implementing the story grammar approach on Indonesian students' reading comprehension of texts also by comparing the results of the experimental group (35 students) with those of the control group (35 students). After administering a pre- and post-multiple choice test as instrument, they found that this approach could help enhance students' reading comprehension. However, in their paper, no reference is made to the text details. Finally, Gonzalez (1998) researched the effects of the story grammar approach by implemented narratives in seventh grade classes in the form of a project called the Whole Language Project. This project consists of a set of activities such as reading narratives, completing task sheets, retelling, writing summaries, presentations, and self-evaluation. This is an ongoing study, however, and up-to-date data is not available.

As previous research in this area suggests, the story grammar approach can be applied in the foreign language class to promote text structure awareness on a more oriented level. It provides students with the reading skills to understand narratives from the character, theme, and plot perspective. As Dymock, (2007) claims, story structure knowledge helps enhance learners' schema for stories. In sum, the story grammar approach can develop higher level reading strategies which in turn help boost students' reading comprehension, vocabulary skills, as well as cultural awareness.

The Study

Rationale

Obviously, there is abundant research addressing this approach in foreign language learning settings, however, none of these studies uses folktales as an instrument. Conversely, the usage of folktales is amply investigated, yet not from a story grammar approach perspective. Based on these aspects, and the fact that this study included investigation of implementing the story grammar approach in two L2 settings: EFL and JFL, it was decided to use folktales as narrative mode.

In general, in order for a text to be analyzed through the story grammar approach, it has to at least comprise one character and one event which triggers either an action or goal. According to Varotsis (2015), "story grammars appear to be effective when they are dealing with simple material that often utilize [sic] a single character striving for the attainment of a single goal" (p. 13). He adds that folktales and fables usually belong to this type of story. Folktales can be counted as one sub-genre of literature, and plots in folktales are generally much shorter and simpler than in other prose fiction genres (Bacchilega, 2012). Furthermore, Pratt (1981) proclaims that short stories have their origin in anecdote and folklore and are in a way a practice tool for both apprentice writers and readers. For this reason, she adds, they are extensively used in education. Likewise, Randall (2014) maintains that students are easily drawn to short stories as the narration in a story is a common occurrence in their personal daily lives. In her paper, Bacchilega reviews "folklore in/as literature" (2012, p. 449). Although she adds that the term "literature" is difficult to define, she advocates that the discussion of folklore as literary fiction places it at the center of literature as a genre and that folklore and literature are enveloped in one another.

Finally, there is one more point to consider before introducing the story grammar approach in the language class: the concept of "narrative" and "narrative competence." Pavlenko (2006) divides narratives into two broad types: fictional and personal. In fictional narratives, events are fictionalized; in personal narratives events are based on personal experiences. Pavlenko argues that narrative structure competence is equally as important as linguistic competence since L2 learners can be very adept at the linguistic sentence level but "may still fail to construct language- and culture-appropriate narratives" (p. 105). By narrative structure competence Pavlenko refers to "the use of language-, culture-, and genre-appropriate narrative components" (p. 107). Parkinson and Thomas (2000) state that teaching narrative structure to language-oriented readers is particularly valuable in terms of enhancing learners' alertness to specific text features. So far, researchers have discussed the multifarious beneficial effects of reading fiction, of any format, on language learners in terms of language skills, cultural enrichment, personal development, and reading comprehension, and numerous empirical studies have promoted its application in the foreign language classroom (Bibby & McIlroy, 2013; Carter & Long, 1991; Paran, 2008; Bobkina & Dominguez, 2014; Hall, 2015; Parkinson & Thomas, 2000). With increased attention in the last decade in the field of foreign language learning and teaching, it can be said that literary narrative has re-established its position as a valid resource tool in the language classroom.

The remainder of this paper focuses on the details of the first study I conducted: story grammar with folktales in the English class. The aims of the mentioned study are twofold: (a) to explain and illustrate how the story grammar approach can be applied in the foreign language classroom to help develop students' reading strategies and enhance reading comprehension and awareness of text features, and (b) to highlight students' perceptions of this implementation and perceptions of reading short stories-folktales in the language class.

Participants and Materials

For this study, 30 first-year undergraduate students at a small private women's university in western Japan participated in the EFL experiment. The participants were enrolled in a compulsory English intermediate (CEFR A2+ to B1) level reading course. This was a coordinated reading course for which a reading/vocabulary textbook was to be used as the assigned principle course text, but with the possibility to incorporate other learning materials. As the instructor, I selected Japanese short stories (*mukashibanashi*) as additional reading content and designed four classes to introduce the story grammar approach. Following the study rationale above, a second reason for folktales, and mukashibanashi to be more precise, as text choice is the fact that Japanese students are familiar with most of them as they are learned in elementary school. Fundamentally, having read these stories in Japanese, it can be assumed that they have content and structural background schema to a certain extent. For these reasons, four common tales were chosen: *Urashima Tarō*, *Kasa Jizō*, *Kaguya Hime*, and *Hanasaka Jīsan*. The text

materials were a translated and simplified version of the Japanese tales and were four to six pages long.

Implemented Course

The four classes introducing mukashibanashi with the story grammar approach were spread over a fifteen-week semester. The purpose of the study was explained in Japanese at the beginning of the semester and student consent for usage of survey data was obtained at the end of the semester and study. In the first of the four classes, the instructor briefly explained the story grammar approach and demonstrated how short stories such as mukashibanashi are one text genre that fit this method for the reasons stated above. After this introduction, the instructor distributed the first text and accompanying task sheet (Appendix A) for the first folktale reading session. As Appendix A shows, the task sheet was designed in the form of a map (a) to focus on the basic elements of story grammar: setting or introduction, initiating event or development, attempt or turn, reaction or conclusion by slightly adapting the western model to the Japanese kishōtenketsu model, and (b) to learn basic reading strategies for fictional stories.

In groups of four, students listened as the instructor read the story to the whole class. Following this, the text was reread aloud by each member of each group. The students were given time to discuss vocabulary. This activity lasted for 15 minutes, after which students were asked to find the key points in the story for each stage (*ki-shō-ten-ketsu)* on the task sheet, summarize their group's story grammar as they had perceived it, and complete the map. This 30-minute activity was then followed by a short presentation of each group's story grammar to share with the whole class. Finally, the instructor modelled an answer for each act and summarized the folktale according to its story grammar. In addition, students were given a homework sheet with seven sections (Appendix B). It opened with simple comprehension questions to encourage deeper engagement with the text. These were followed by questions to designed to elicit their own opinions and feelings about the story in order to create personal involvement. The last question prompted summary writing: students were asked to summarize their story grammar map into a 100 words. The four story grammar classes for this study were conducted in similar ways, using a different story each time.

At the end of the semester, 28 students completed an anonymous survey (Appendix C) in Japanese with 10 questions to elicit their perceptions of the reading experience. The survey included four yes/no questions with additional spaces for reasons, one free-writing question, and finally, five questions comprising a 5-anchor Likert scale including responses for "totally agree," "agree," "not sure," "disagree," "totally disagree." Data analysis included calculation of the percentages, and organization of the open-ended questions to formulate patterns in responses.

Results

Survey: Section One

Table 2 shows the results for the four yes/no questions. To Question 1, 22 students answered "Yes," and six students answered "No." For Question 2, only one student did not like the materials, and the reason given was because the texts were too long. In terms of level (Question 3), all students felt that the texts were appropriate to their level. Finally, in answer to Question 4, 27 students mentioned they enjoyed the reading activities.

Table 2

Survey Section One: Results

	Yes/No (n=28)
(1) Do you like reading English?	22/6 (79%/21%)
(2) Did you like the materials (*mukashibanashi*) used?	27/1 (96%/4%)
(3) Do you think these materials were the right level for this class?	28/0 (100%/0%)
(4) Did you like the activities for this reading experiment?	27/1 (96%/4%)

The reasons given by the students to Questions 2 and 4 were grouped and examined for common elements. All students, except one, liked the materials used for the following reasons: (1) the texts were easy to understand in terms of level (12 students), (2) the texts were easy to understand in terms of background knowledge (9 students), (3) the texts were easy to understand in terms of the material layout (6 students). In other words, students felt that the reading part was not challenging. Of note is the fact that they thought the texts were accessible by reason of prior schema knowledge. Most students mentioned they had read these stories in their childhood and were happy to be given the opportunity to read them again in English. The student who answered negatively to this question mentioned that the texts were too long and too difficult.

For Question 4, there was more variety in the reasons for students' responses. Again, 27 out of 28 students agreed that they liked the activities that were prepared and administered for this experiment. Most students thought the exercise helped improve their reading skills and enhance reading comprehension. The second highest response given as to why they liked it was the group work that the activity involved. As mentioned in the section above, students were put in groups of four or five and had to cooperate to complete the task sheet and present their group's summary. Some students wrote, "We were able to read aloud and discuss our opinions in group." Another student wrote, "Doing the task in groups was a very productive and instructive way." An interesting point here is that some students referred to the objective of this experiment: to help develop students' reading strategies and enhance reading comprehension and awareness of text features through folktales. "Through this activity, I was able to reconfirm the content of the story and rewrite (paraphrase) with ease," "The task helped me check my comprehension of the text content and its structure," "I like learning English through folktales better than the usual textbooks." One other interesting finding is that the six students who do not really like reading English answered positively to all other questions in this section. Finally, some students mentioned a connection between kishōtenketsu and comprehension of text structure.

Survey: Section Two

Figure 2 shows students' responses to the Likert-type questions:

(1) Do you think your reading comprehension skills have improved through these activities?

(2) Do you think your writing skills have improved through these activities?

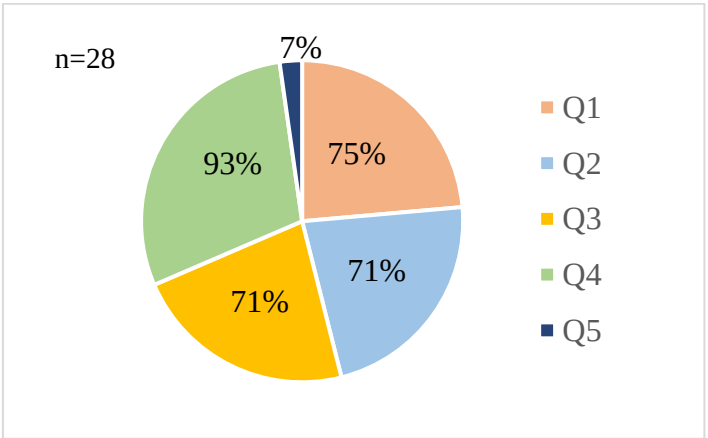
(3) Do you think your language awareness has improved through these activities?

(4) Do you think the use of fiction (literature) is a good way for language learning even if there is only limited class time available in the syllabus?

(5) Do you think limited class time should be spent on non-fiction materials only, rather than introducing fiction?

Figure 2

Survey Section Two: "Totally Agreed" and "Agreed" Combined



For Question 1, as seen in the table and list above, 21 (75%) students "totally agreed" and "agreed" that their reading comprehension skills had improved. For Question 2, 20 (71%) students felt that this task also helped improve their writing skills. Likewise, 20 (71%) students perceived that this kind of exercise could help enhance their language awareness. Questions 4 and 5 referred to the meaning of introducing literary texts in the language classroom. All students, except two, responded that they believed the use of fiction (literature) is a good way for language learning even if there is only limited class time available in the syllabus. When asked if they thought materials in the language classroom should be limited to only non-fiction in Question 4, more than half of the class (15 students) responded neutrally. Perhaps the students were not sure how to interpret this question, or perhaps it was not clear what was meant with "non-fiction." For future experiments, it is thus necessary to provide the students with sufficient information about certain terms. On the other hand, 11 students (39%) indicated that that they thought materials should not be limited to only non-fiction. Some intriguing points in this section are that (1) one student gave indecisive responses to all other items but totally agreed that the use of fiction (literature) is a good way for language learning even if there is only limited class time available, and that (2) only one student responded negatively for all items.

Finally, for the "Other opinions" section, several responses were collected. One student wrote that some of her peers worked actively but some did not, which made the whole experience less fun. Another student commented that she wished there were more than four classes introducing folktales. Some students repeated that (1) reading stories they knew made this whole experience more informative and fun than the typical reading class, and that (2) this activity overall helped improve their reading comprehension and writing skills.

Discussion and Limitations

The analysis results indicate that, within this group of thirty students, students self-report that the story grammar approach can help improve their skills in terms of reading comprehension and recognizing text features. This approach clearly helps provide a framework for recognizing structures in stories and basic text content and features, which consents with study results in the literature. Some students also referred to the effectiveness of the group work and how they enjoyed this. The short story grammar presentation of each group after having completed their story maps, could have contributed to how students felt about the group work. Foremost, what can be added for this study is that students find materials such as folktales attractive learning tools, and that this kind of activity can be very animative, turning the reading class into a fun and instructive learning experience. Perhaps students do not conceive of folktales as the usual "materials."

On the other hand, these findings have implications for refinement of the approach. It is interesting to see that the majority of the students enjoyed learning about story grammar through folktales, but it would be useful to conduct this on a larger scale to examine how students actually read and understand story structure more widely, and how it can enhance language and cultural awareness skills.

It should be added that there was no comparison, such as a before-and-after measurement, nor a control for this study. Furthermore, this study explored the story grammar approach with Japanese folktales only and from a kishōtenketsu perspective. Using western folktales could have generated different results, especially in terms of cultural awareness skills, which was not examined in this study. Also, conducting a comparison study using folktales from different countries could produce interesting findings.

In all, for this study, it can be recognized that the objectives—(a) to explain and illustrate how the story grammar approach can be applied in the foreign language classroom to help develop students' reading strategies and enhance reading comprehension and awareness of text features, and (b) to highlight students' perceptions of this implementation and perceptions of reading short stories-folktales in the language class—have been achieved.

Conclusion

This is an ongoing study examining how the story grammar approach can be integrated in the language class by adopting this approach in two different foreign language learning settings, EFL and JFL. In this paper, the findings of the EFL or first part of the study were reported. More specifically, in this paper, I illustrated how the story grammar approach can be incorporated in EFL to help develop students' reading strategies and boost reading comprehension and awareness of text features, using Japanese folktales as learning material. Data from an EFL class were collected through analysis of the survey administered. Given the above discussion, the results of this first study shed some light on how this

approach can be applied in the English class, and what its benefits are. The findings for the JFL or second part of the study will be reported in a subsequent paper.

Author Biography

Vicky Ann Richings teaches at Kobe Shoin Women's University, Japan, and specializes in reading, literature in language teaching, Japanese language, literature, and culture. She is interested in language and cultural awareness and the function of literature in the language classroom. She has presented on a wide variety of topics in this area. <richings@shoin.ac.jp>

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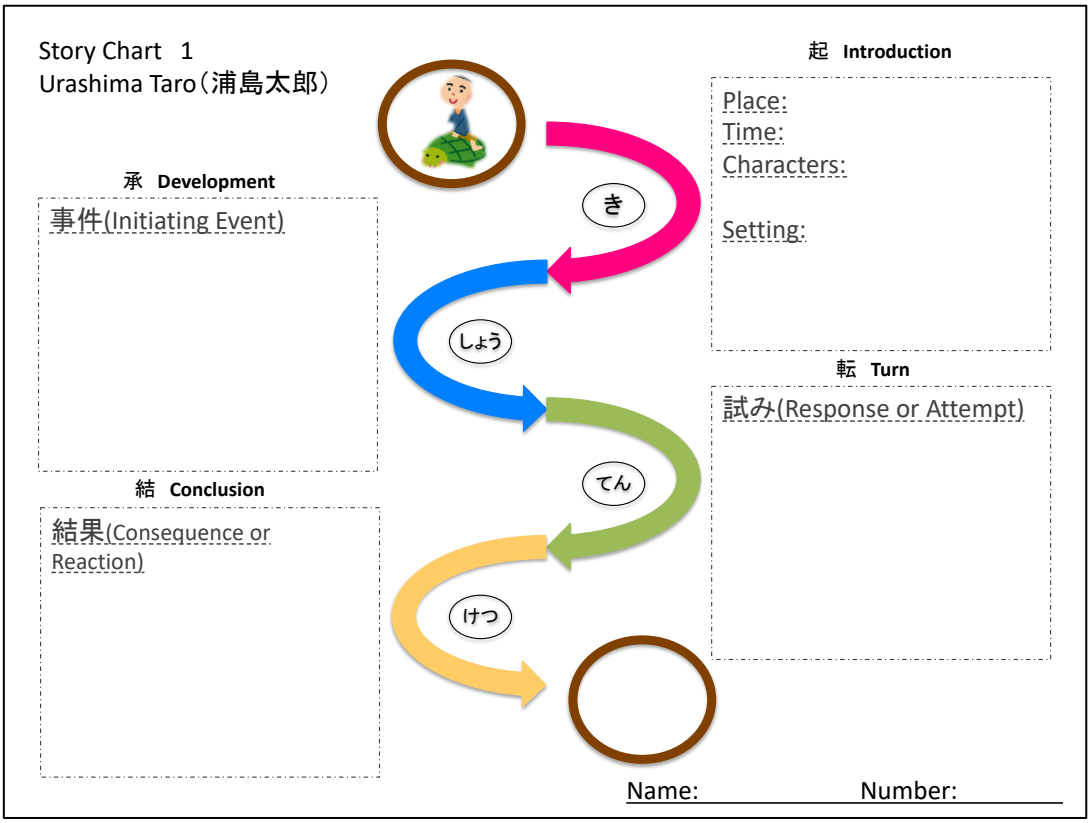
Appendix A

Story chart for Urashima Taro



Appendix B

Homework sheet

Story Grammar 1

Reading Comprehension Urashima Taro （浦島太郎）

Answer the following questions.

1. Why did Taro decide to go into the sea?
He decided to go into the sea because

2. What did Taro do in the palace?

3. Why do you think the princess gave Taro a box (Tamatebako)?

4. What happened to Taro when he opened the box?

5. What do you think is the message of this old story?

6. What do you think of this story?

7. Write a short summary of this story.

Name:
Number:

Appendix C

Survey on student perceptions of reading experience

２０１９年度　Story Grammar Activity

このアンケートは、①英語学習者が物語（フィクション）を英語の授業で用いることに対してどのような思いを持っているのか、②英語学習において文学教材の活用の利点をどう認識しているのかを明らかにすることを目的としている。なお、１）アンケートの参加不参加は、成績に一切関係ない、２）アンケートの参加は自由、３）アンケート結果により、個人の特定はできない、４）研究以外に使用しない、５）アンケート調査は、授業改善を目的とする。

教育・研究目的で、データが利用及び公開されることに同意します。（　　）

1. **英語で読む**のが好きですか。　**はい**　**いいえ**

   (Do you like reading English?)

2. この授業で使われた**教材**は好きでしたか。　**はい**　**いいえ**

   (Did you like the materials (*mukashibanashi*) used?

「はい」または「いいえ」の理由は何ですか (Why?)：

3. この教材は、この**クラスのレベルにふさわしい**と思いますか。　**はい**　**いいえ**

   (Do you think these materials were the right level for this class?)

4. **練習問題**はよかったと思いますか。　**はい**　**いいえ**

   (Did you like the activities for this reading experiment?)

「はい」・具体的に何がよかったですか (If “yes”, what did you like?)：

「いいえ」・具体的に何がよくなかったですか (If “no”, what did you not like?)：

1

➢ **学習効果について（1=とても思う　2=思う　3=どちらでもない　4=思わない 5=全然思わない）**

(Learning outcomes and skills; 1=totally agree, 2=agree, 3=not sure, 4=disagree, 5=totally disagree)

5. この活動を通して、読解力が上がったと思う。 **1 ------ 2 ------ 3 ------ 4 ------ 5**

(Do you think your reading comprehension skills have improved through these activities?)

6. この活動を通して、書く能力が上がったと思う。 **1 ------ 2 ------ 3 ------ 4 ------ 5**

(Do you think your writing skills have improved through these activities?)

7. この活動を通して、言語気づきが促進されたと思う。 **1 ------ 2 ------ 3 ------ 4 ------ 5**

(Do you think your language awareness has improved through these activities?)

8. 学習時間が限られている中、文学（フィクション）の活用は良い方法だと思う。 **1 ------ 2 ------ 3 ------ 4 ------ 5**

(Do you think the use of fiction (literature) is a good way for language learning even if there is only limited class time available in the syllabus?

9. 学習時間が限られている中、非文学的テキスト（ノンフイクション）のみに時間を使うべきだと思う。

1 ------ 2 ------ 3 ------ 4 ------ 5

(Do you think limited class time should be spent on non-fiction materials only, rather than introducing fiction?)

10. **その他の意見**

物語の授業について自由に意見を書いてください。(Other opinions)

ご協力ありがとうございました。

(Thank you)

2

Book review

Michael D Clark, Trent Hergenrader, & Joseph Rein (2015) *Creative Writing in the Digital Age: Theory, Practice, and Pedagogy.* Bloomsbury. ISBN: 9781472574077

Aina Tanaka
Waseda University

Creative Writing in the Digital Age: Theory, Practice, and Pedagogy, edited by Michael D. Clark, Trent Hergenrader, and Joseph Rein, who are writers and instructors themselves, offers guidance for practical applications of digital media and online teaching tools for creative writing classrooms. In the digital era, the technology ethos has penetrated educational fields, with creative writing classrooms no exception. The 14 contributors reflect the influence of digital media on creative writing and outcomes of their digital-mediated creative writing projects applied in their classrooms.

The book is comprised of two sections. The first section, "Digital influences on creative writing studies", covering Chapters 2 to 7, overviews the effect of the digital age on creative writing as a discipline. The second section, "Using digital tools as creative practice", comprising Chapters 8 to 15, practically introduces a contemporary approach to creative writing classrooms using digital tools in order to meet the needs of modern students' interests.

The first unit of the book begins with a discussion of how the idea of space and time has been transformed (Harper in Chapter 2) and multimodality has been intensified (Koehler in Chapter 3) in creative writing in the digital age. Various digital mediums such as online presentation tools and blogs allow students to become creative about their spacing, placing, coloring, and other effects of the texts, as Leahy and Dechow (Chapter 4) review. Hergenrader (Chapter 5) highlights that the reference of creative writing is expanded by social media and other digital tools such as video games and Google which students today consume every day. Such multimodal tools provide students with broad "avenues for creative exploration" (p. 56), bringing creative writing closer to students and place it in the context to which students are more accustomed.

Despite the book's discussion being centered around the implementation of digital media in classrooms, it is not their intention to suggest a complete shift from print-based to multimodal creative writing practices. Clark (Chapter 6), for instance, acknowledges established creative writing pedagogy as a "legacy" (p. 62). To end the first section, Amato and Fleisher (Chapter 7) concern themselves with the definition of aesthetics and stylistics in multimodal writings in new media forms. As they suggest, teachers need to balance between pioneering multimodal writing approach and pursuing traditional creative writing aesthetics.

It is notable that Clark mentions "marketability" in his chapter as a benefit of using digital tools in classrooms where students acquire technical skills. Marketability of classroom content is a matter striking education in general especially in a society today commonly characterized as neoliberal (Holborow 2015) where students' knowledge is sold as human capital after graduation. Clark actively offers his students e-publishing tasks rather than in-house classroom tasks. By providing students with an opportunity to become a "published author", his class offers them "a higher standard of accountability" (p. 79) valuable for their future careers. In this light, using digital tools lets teachers fulfill the role of "helping students better articulate the marketability of their skill set" (p. 64).

The second unit of this book is more practical. Rein (Chapter 8) guides readers on how to conduct a creative writing course online. Adsit (Chapter 9) introduces examples of using social media (Facebook) in her creative writing class. The contributors further introduce digital tools and tasks that enable students to develop

advanced skills beyond writing texts in classrooms. For example, similar to Clark's project, students in Scheg's (Chapter 10) class publish their writings online to an open community. Reed (Chapter 12) and Letter (Chapter 15) use advanced software in their classes: Inform 7, a programming language for interactive fiction, and Adobe Creative Suite. The students in these high-tech creative classes built trouble-shooting and problem-solving skills through being cooperative with each other and tackling the difficulty of processing the software (p. 185).

Another important lesson each student learns from using social media in creative writing classrooms is the presence of a digital persona. As Adsit explains in her chapter, by writing in online communities, students learn that their identity is "context-dependent and contingent" (p. 109) depending on their audience: one writes differently according to discourse communities they belong to. Similarly, Brown, Jr (Chapter 11) claims that students in his class learned that the author-self is "multilayered and dynamic" (p. 133). Students find their "online persona" (p. 181) different from their "self" in other online discourse or real-life communities, a matter which Letter (Chapter 15) also touches on. Students, therefore, could take advantage of such an opportunity in classrooms for social media literacy, a skill in high demand in this digital age.

Using digital tools in classrooms possibly creates difficulties for teachers who may not be digital natives. However, they are encouraged to "view digital tools as providing an opportunity for students to broaden their creative skill set" (p. 2). With this book, teachers are more guided when using technology in their classrooms. The capability of effectively using digital skills or conducting online classes is a skill desired by many teachers who went through the global pandemic of COVID-19. Considering the possibility of the coming age being more digitalized after the experience of the coronavirus pandemic, creative writing pedagogy (or any pedagogical field) needs, a "constant study and critique, constant reassessment and practice" (p. 102) to meet the needs of the age. In this respect, this book remains, or is more than ever, relevant after six years of its publication.

As Hergenrader suggests, digital-mediated creative writing practices can offer students some technical skills that enable them to practice various ways of artistic expression and even open a new frontier for the future of creative writing classrooms. This book is supported by one core value, which is well described on the second page of the introductory chapter: "regardless of the composing tools students use, the fundamental tenets of creative expression, be it precise language, narrative, or self-reflection, will always remain".

Author biography

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Conference report

Reflections and New Perspectives: 2021 JALT International Conference Report

Mary Hillis
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Tara McIlroy
Rikkyo University

In this paper, the authors reflect on the 47th JALT Annual International Conference held online from November 12-15, 2021. The theme of the conference, *Reflections and New Perspectives*, provided a venue for presenters and attendees to reflect on their experiences during the ongoing COVID-19 pandemic and look to the future of language education and research. Likewise, this report aims to reflect on the conference to keep a record of the events. There are several themes in the reflections from this event. One element of the reflection is the diversity of possibilities in the ever-changing field of literature in language education research. A second theme seems to be the evolving nature of the choices and uses of literature for language learning. Second language (L2) and additional language (L+) learning in various contexts has already begun to change and will continue to adapt to the new reality of a post-pandemic world. Additionally, the conference provided an opportunity for researchers and teachers to share their work while still enduring the ongoing pandemic.

The 2021 JALT conference was conducted online using Zoom and the conference platform Edzil.la. This format was the same as in 2020, which meant that audience members were familiar with how to navigate the site, move between sessions and interact with speakers. Although the online format may have constrained JALT's usual collegiality and the ability to provide "opportunities for those involved in language education to meet, share, and collaborate" (JALT's mission statement), the online presentation format allows for increased interaction at the end of sessions and through the Zoom chat.

As in previous years, the LiLT SIG invited a Featured Speaker to the international conference, and just as in 2020, the Featured Speaker joined the conference virtually from overseas. After considering various options for Featured Speaker, the SIG decided to invite a US-based professor of linguistics and author, Greta Gorsuch. Greta warmly accepted the invitation and was kind enough to join us from the US at the Japan-friendly scheduling, although her timing was less convenient. Although the online pandemic situation has created several inconveniences and has changed our teaching lives immeasurably, the situation of being able to connect with colleagues globally has been one of the positive elements of the current situation.

Literature in Language Teaching SIG Forum

Our SIG forum, *Looking Back, Thinking Forward: Literature in Language Teaching*, applied the conference theme to the use of literature and creative writing in the classroom. Six presenters shared their experiences related to the pandemic teaching situation and their uses of literature. The forum was coordinated by Mary Hillis of Ritsumeikan University, who has presented at the LiLT Forum previously and this year took on the role of Forum Chair in 2021. The first three presenters in the forum discussed pandemic reading (McIlroy), teaching with texts from outside the canon (Villanueva), and using Japanese short stories with university-level English learners (Tu). The second half of the forum focused on learners writing their own poems in response to the ongoing pandemic (Maloney), the language used by students in their multilingual poetry with a focus on translingual and multilingual writing (Kubokawa) and guiding students through the process of publishing their own literary work (Decker). The forum speakers were all current LiLT SIG members based in different parts of

Japan. While most of the presenters talked about their experiences teaching at the tertiary level, the topics had possible applications in various contexts. Each speaker had ten minutes for a short practice or research-based presentation. Following the presentations, audience members were given the opportunity to ask questions to any speaker, and those attending did so by writing their questions in the chat or asking them directly. The time for Q & A allowed for some additional interaction beyond the presentations themselves, and the chat conversations extended the interaction with conference participants. Andrew Decker was the Forum Chair at the 2022 conference.

Pandemic reading in the language classroom: The Decameron Project by Tara McIlroy

From a classroom teacher's perspective, the pandemic may have presented new opportunities for reading new fiction. Pandemic fiction could be fiction written during a pandemic (such as Boccacio's *Decameron*) or feature a pandemic (*The Iliad*). The focus of this presentation was one short story that emerged from the pandemic from the *New York Times Magazine* collection *The Decameron Project*. McIlroy teaches an elective course for advanced learners using contemporary fiction and a book from the short introduction series as a textbook (Eaglestone, 2013). The approach in the class is to integrate the four Cs of Content and Language Integrated Learning (CLIL), i.e., Content, Communication, Cognition, and Culture (Coyle, Hood & Marsh, 2010). The last of these, cognition, may include using higher-order thinking skills (HOTs) such as evaluation, comparison, and creation as discussed in Bloom's revised taxonomy (Anderson & Krathwohl, 2001). The first stage in preparing to teach selected contemporary fiction in this course was to read all of the short stories in the New York Times collection *The Decameron Project: 29 New Stories from the Pandemic* (New York Times, 2020). Although the stories are all available online, they are behind a paywall and cannot be shared fully with students. Baker's story is available under Creative Commons license; the full text can be shared with students directly from the author's website. McIlroy reported that *Origin Story*, by Matthew Baker (Baker, 2020), was notable because it seemed suitable for inclusion in a Japanese classroom. The story tells the fictional account of a family's experience under lockdown in Detroit in 2020. The matriarch of the family creates a new dessert as an innovation, although the multigenerational conflict of the story is resolved in a humorous moment shared between two female characters. While much pandemic fiction may be associated with negative feelings such as fear, *Origin Story* seems to be more in keeping with the original Decameron stories, some of which were tales of hope and celebration.

Teaching Outside the Canon Inside Japan by Camilo Omaña Villanueva

Camilo Omaña Villanueva is a doctoral student at Murray State University, and through his studies, he has developed an interest in social justice literature which he has since incorporated into an English curriculum for returnee students. One example is journalistic text from *Time* Magazine, *The Story Behind TIME's Cover on Anti-Asian Violence and Hate Crimes*, which was published after the murders of Asian-American women in the United States in 2021. Another example is narrative nonfiction, *Bus 57: A True Story of Two Teenagers and the Crime that Changed their Lives* by Dashka Slater. It is a Stonewall Book Award Winner, and along with the reading, Villanueva invited a guest speaker to the classroom to discuss LGBTQ+ issues and answer students' questions. As the students read, they make connections between texts outside the literary canon and social justice issues inside Japan.

Strangely familiar: Reading Lafcadio Hearn's Kwaidan (怪談) with Japanese Students by Li-hsin Tu

Many teachers in Japan are familiar with *Kwaidan: Stories and Studies of Strange* things by Lafcadio Hearn which was originally published in English in 1904. Because of its cultural familiarity (the chapters are based on Japanese ghost stories) and availability (the book is in the public domain and available at Gutenberg Press), Li-hsin Tu considers it an ideal fit for English language instruction. She discussed activities that can be paired with the first two stories in the collection. Students read the first story, *Hoichi the Earless*, watch a film adaptation, and then write an essay to critique the movie and compare it with the story. The second story, *Oshidori*, is read alongside *The Little Hunters at the Lake* by Turkish author Yalvac Ural (in *Stories for Reading Circles: Bookworms Club Bronze*, published by Oxford). Students engage in various writing tasks, one being to complete stem sentences, such as the following: *The main character wants …, but …, so…* In this way, students study literature and academic writing in tandem.

The Psychological Benefits of Creative Writing for L2 Students by Iain Maloney

In this presentation, the discussion took the form of an inside view of learner poetry writing. Iain Maloney, an author and academic based in the Nagoya area, has become known for his own creative writing as well as his creative teaching. In this short talk, Maloney described some of the 2020 creative work his students produced during the first year of the global pandemic. For details of the course see Maloney (2020). Far from simply dwelling on the negative aspects of the situation, there was instead an abundance of humor and celebration in these poetic works. Even poems dealing with issues related to loneliness or the online learning situation itself, seemed to do so with self-awareness. The psychological benefits, therefore, had much to do with the process of writing but also related to the discussions and reflections in peer-review activities. Maloney had separated the poems into themes such as relationships and feelings, which worked as a way of structuring the content. Some of the poems were written in English only, and some in Japanese and English. Maloney explained how the poems and the discussions that followed seemed to be a kind of remedy for the isolation many students had been feeling throughout 2020. The theme of this forum was looking back and looking forward, and his talk allowed a bit of both.

Translingual and Multilingual Writing Practices in University Students' L2 Poetry by Jared Michael Kubokawa

In this presentation on the topic of multilingual creative writing, Jared Kubokawa approached the discussion of learner writing through the lens of multilingualism. This perspective refers to the multilingual turn in academia (Ortega, 2013) and an increase in interest in the value and potential of language knowledge as a resource. Kubokawa explained that translingual writing occurs when writing in a language other than the primary language (see Kellman, 2000 for a discussion of this in practice). For perspective, Kubokawa described how translingual writing has been popularised over time by classic writers such as Conrad and Beckett. From this background, the talk then moved on to look at Japanese learners` multilingual resources in their poetry writing, in particular with the use of sound devices such as onomatopoeia. In his poetry course with Japanese learners, the writing produced includes *shinhaiku* and open form poetry. The presentation showed how multiple examples of Japanese linguistic references added to the sensory and aesthetic effects of the poetry. Kubokawa intends to research this area further and will report on his ongoing project in future presentations.

From literature to literary publishing: Students publishing students' creative writing by Andrew Decker

Amongst the frequently asked questions related to literature teaching is from practitioners who want to try using literature in their classes but go beyond literary reading and interpretation. How exactly can it be done? What specific advice do teachers have? Andrew Decker provided answers to these questions in his practice-based talk on the topic of students' creative writing. Decker works at Kansai University and holds a postgraduate degree in creative writing. This background in writing and producing creative works relates to his interests and current area of focus in the courses he is designing. Using project-based learning, his approach aims to provide opportunities for students to be involved at the level of project-management and planning, but also including the reviewing and editing phases. His talk covered specific details about the creative planning process, including explanations about the relevant aspects of the creative commons license which may be required when creating such courses.

Featured Speaker

Interest Pursuit: Choosing and Using Narrative Texts for Teaching and Learning

Greta Gorsuch of Texas Tech University delivered a featured speaker workshop *Interest Pursuit: Choosing and Using Narrative Texts for Teaching and Learning*. The session was organized around three main topics: student outcomes, text selection, and use of the chosen texts in class. Throughout the interactive workshop, she alternated between posing questions to participants in the chat and discussing her research and experience using narrative texts with language learners in the U.S., Japan, and Vietnam.

Student outcomes were linked to different traditions, which she categorized as language learning, literary competence, language use, multiple literacies, education, and reading comprehension traditions. For example, outcomes in the language learning tradition might include the study of grammar and vocabulary or

the practice of reading strategies. On the other hand, outcomes in a literary competence tradition might include the study of literary devices or the use of creative writing activities to respond to the text. Many workshop participants responded in the chat that they were working in multiple traditions at the same time.

After deciding the student outcomes, the next step is choosing narrative texts and planning a sequence of activities: in other words, crafting a syllabus. Examples of how text selection and sequence affect each other were given. For example, teachers may decide to start by reading short texts and gradually progress to longer ones, or by reading texts written in the first person to reading texts written in the third person, or by moving from texts with direct speech to those with indirect speech.

In the last part of the presentation, Gorsuch recommended an in-class repeated reading technique to use instead of assigning reading homework. First, the teacher breaks the selected text into approximately 500-word sections for the students to read multiple times. Then students read silently at their own pace, and during the second reading they listen to the teacher reading aloud or to a recording of the text. Finally, they read it two more times in class.

Participants asked whether students become bored reading the same text four times; however, she replied that she did not encounter this situation. This is because students notice new or different things upon rereading, and after completing the reading, students are asked to make comments on their experience. In this way, students have agency, and "… learners show that what they take to be interesting or compelling is not at all what the teacher expected" (Gorsuch & Taguchi, 2010, quoted in Gorsuch, 2021a). Student comments from a repeated reading of the graded reader version of Sir Arthur Conan Doyle's *A Scandal in Bohemia* were shared with the audience to illustrate this point. By allowing students to respond freely, a rich variety of responses were received which show their engagement and interest in the text.

Literature is a Moveable Feast for Language Teachers and Learners

The title of Greta Gorsuch's short presentation, *Literature is a Moveable Feast for Language Teachers and Learners*, was inspired by her recent reading of Hemingway's memoir published in 1964. She discussed another book published in the 1960s, *Honey Bunch and Norman and the Paper Lantern Mystery* by Helen Louise Thorndyke, which cemented her love of reading as a child. She referred to the idea of books as "durable technology" (Gorsuch, 2021b) and their reliability as a source of language input for language learners. She also referred to Hall (2015) as a useful resource for instructors and curriculum planners.

As well as using the multiliteracies framework, Gorsuch referred to the recently updated Common European Framework of Reference (Council of Europe, 2018). The CEFR is an international standard which can be applied across all languages. The scales of the CEFR go from A1-A2 (basic) and at the next level B1-B2 (independent) to the highest levels of proficiency, C1-C2 (proficient). Even at level A1-A2 the 2018 CEFR makes reference to students being able to explain their feelings in relation to a work of literature. Gorsuch explained that this is an important point for curriculum planners to recognise, and that recent trends seem to include literature learning at lower levels of L2 language proficiency. The discussion about supporting lower-level learners helps to recognise the value of narrative and storytelling at all points in the language learning journey.

She outlined ideas for implementing a multiple literacies approach in which "Learners experience the second language through multiple forms of texts with multiple treatments of the texts on multiple occasions" (Gorsuch, 2021b). With multiliteracies, content curation is paramount because not only books, but also art, film, and online texts, such as blogs or websites, are used as the basis for projects and discussions. The presentation concluded with a practical application of multiple literacies for teaching a scene from *Tom Sawyer* by Mark Twain. Specifically, students read the scene from the book in which Tom Sawyer whitewashes a fence, watch a YouTube video of the same scene, and then read another version of the scene written from the point of view of a different character.

Presentations of interest

Literature and Global Citizenship in the Language Classroom by LiLT Officer Luke Draper

Continuing the theme of considering ways of selecting texts for language learners and justifying their use was Luke Draper`s talk on global citizenship in the language classroom. Draper is a lecturer at Kwansei Gakuin University whose current research interest is creative writing with a link to curriculum development. This

short conference talk approached the topic of text selection from the perspective of the United Nations Sustainable Development Goals (SDGs). Texts in literature classes can sometimes have clear connections to global issues but should be carefully selected for aspects such as appropriate topic and level of difficulty. Draper referred to the examples of *The Kite Runner* by Khaled Husseini and *The Handmaid's Tale* by Margaret Atwood as texts frequently used in language arts classes. Although these may be useful texts in some contexts, Draper illustrated how such challenging texts may require in-depth pre-teaching before they could be utilised in Japanese classrooms. Using the example of the short story *Hey, Come on Out* by Shinishi Hoshi, Draper explained how the use of Japanese texts can enable a sense of engagement with the stories. His students responded positively to the selected texts and through a variety of reading and post-reading Draper described how literature-based activities can encourage and increase learners' knowledge of global issues.

Creative Writing: A Novel Process for EFL Success by Darin Harrell and Paul Goldberg from XReading

For teachers working with literature in different contexts, connecting the real lives of students and their reading experiences can be a challenge. In this presentation, session participants learned about one successful project combining reading and writing. Darin Harrell and Paul Goldberg co-presented on creative writing with high school students. Goldberg represented the extensive reading online tool X-Reading, and Harrell is a new LiLT member at large and has been working in Tokyo in high schools for a number of years. In this presentation, the two described a project in which students created fictional stories as ebooks and then published them online for other language learners to read. Together the two presenters discussed the stages in planning the project and offered advice for others who may be asking students to write their own books. One example was a book entitled *Changing Lives*, which had around 5500 words and was introduced with the blurb "This is a book about the challenges of being popular and knowing who your real friends are". The short text looked to be appealing and interesting for teenage readers. The books have been added to the library available online on ER Central and have already received positive feedback from peers. Readers on ER Central can grade the writing according to comprehension, difficulty and readability. The timeline for his project was around five months, going through the stages of 1) drafting 2) writing 3) peer editing 4) self-editing and 5) publishing. Both presenters discussed future plans for the creative writing project, which may include a creative writing competition in the future.

A New Series of Graded Readers from Atama-ii Books by Marcos Benevides and J. V. Chen

In this promotional presentation, publisher and series editor Marcos Benevides introduced Atama-ii's multipath series and new *What If …?* series. Each book in the multipath series has eight endings and is written in the second person, making them interesting for language learners and suitable for the classroom or extensive reading. However, Benevides mentioned that the primary disadvantage of this format is that the stories are simple, and there is limited opportunity for character development. In the company's new *What If …?* series, the second person point of view is retained, but each story has only two endings, allowing for more detailed plots and characters. The books in this series are in the romance genre. In *Rock Candy*, you are chaperoning a K-pop star and fall in love, and in *Kiss & Tell*, you are an exchange student who is attracted to two people. Because "you" is never described, the main character of the books could be imagined as any gender, age, or race. In the second half of the presentation, J. V. Chen, co-author of *Good Waves* from the *What If …?* series, read from the book and presented results of a small survey she conducted on extensive reading. Chen is a student at J.F. Obirin University and enrolled in Benevides' Creative Writing and Publishing seminar class. The books in the new series are about 3,000 words long and include colorful illustrations. They will be available in digital, print, and audio and integrated with Xreading and MReader.

Creativity in Education: Putting Japan in a Global Context by LiLT Journal editor Cameron Smith

In this presentation, Cameron Smith considered how creativity is promoted in different education systems. He first discussed how Japanese education documents promote creativity implicitly in pursuit of economic and social renewal. They stress the importance of knowledge, collaboration and, increasingly, diversity and foreign language education. By contrast, he argued, most countries have taken an individualist cognitive approach focussed largely on the future demands of work. This approach frames creativity as a general thinking skill and

deprecates content study, particularly foreign languages, as less relevant. He then discussed two challenges to the cognitive approach. First, creativity appears to be a domain-specific skill supported by subject knowledge. Second, real-world creative activity occurs typically in teams rather than individuals. Therefore, sociocultural models stressing interaction, exchange, and diversity capture the process better than cognitive models. Finally, he discussed the recent "humanitarian turn" in the OECD *Education 2030* project which appears to reflect these critiques. It addresses social and environmental as well as economic concerns, reasserts the importance of disciplinary knowledge, and emphasises diversity and cooperation. He concluded that, as Japanese policy suggests, there is a direct role for modern languages in promoting creativity in education.

The Business Side of Independent Writing and Publishing by Gregg McNabb

Gregg McNabb, LiLT Membership Chair and author of *Reading On* textbooks, presented as part of the Materials Writers SIG Forum titled *The Business Side of Independent Writing and Publishing*. In his talk, McNabb shared his experiences writing and publishing his own textbooks. He covered the basics of getting ISBN and JAN codes in addition to points to consider when choosing images, such as image size, resolution, and the amount of ink required. Independent authors not only write, design, and publish their own books, but also manage business and marketing tasks. Therefore, it is necessary for them to analyze and evaluate the marketplace in order to identify what differentiates their book from similar books. To treat writing as a business, he recommends keeping proper records, putting a value on one's time, and pricing appropriately. As a final word of advice, he urged the audience to carefully consider personal bias and how it might affect textbook content, and as a result, the adoption rate by teachers and universities.

A Storytelling Workshop: Lessons from Performative Language in Translation by Joshua Solomon and Megumi Tada

Although the Tsugaru dialect and local traditions are in danger of being lost, efforts are being made by a group, *Wa no mukashiko* which performs stories in the local vernacular at community venues. At Hirosaki University in Aomori Prefecture, Joshua Solomon and Megumi Tada facilitated an innovative workshop on Tsugaru stories which used a CLIL approach to teach both language and regional studies. Japanese and international university students enrolled in the workshop watched performances by members of the local storytelling group and studied their use of voice, rhythm, and gestures. Working with the written texts and translations of the stories, they practiced performing them in English. The storytellers provided feedback on the students' performance techniques, and the facilitators provided instruction on English pronunciation and use. On the final day of the workshop, students performed the oral stories to audience members via Zoom. The stories were culturally relevant and familiar, and some students remembered hearing similar tales when they were young. The presenters mentioned learners' emotional investment in the stories and the process of intralingual translation (Japanese vernacular to standard Japanese, plain English to literary English) as areas of interest. They finished the session by encouraging attendees to think of ways to combine creative language use with community outreach and local topics.

Gathering Students' perspectives on anecdotes and L2 Identity Formation by Joachim Castellano

Joachim Castellano works at Aichi Prefectural University and is currently a PhD student looking at learners' uses of stories and narratives in L2 settings. He is currently researching anecdotes as an under-researched yet potentially rich area of storytelling in daily life. Storytelling exists in all cultures and popular storytelling in education includes children's nursery rhymes, as well as fables and ballads. In this presentation Castellano explained how he is particularly interested in identity and storytelling and how these may be connected and can develop together. Anecdotes differ from other kinds of presentations in the tone and purpose, as well as how the audience will react when listening to an anecdote. The presentation first described some justification for using anecdotes and then outlined how lessons on anecdotes could help learners to build confidence in their speaking skills. Students delivered their anecdotes without scripts and the reflective comments from the activities were collected in narrative frames. The results of his pilot study (N=28) revealed that a variety of emotions were included in the anecdotes, and that the selected anecdotes were revealing in relation to identity development. Supporting learners by helping them improve their templates to use allows for scaffolded learning. Those working with learners at

different levels of English proficiency may be interested in using storytelling activities such as anecdotes.

Promoting Multimodal Literacy in EFL Class with a Biographical Picture book by Bethany Lacy

Bethany Lacy from Korea University delivered a presentation titled *Promoting Multimodal Literacy in EFL Classes with a Biographical Picture Book*. Authentic picture books can be enjoyed by children, older readers, and language learners, and they offer various benefits; for example, readers can enjoy both the words and pictures. For a series of lessons with one Japanese middle school student, she used *Lotte's Magical Paper Puppets: The Woman Behind the First Animated Feature Film*, written by Brooke Harman and illustrated by Kathryn Carr. The book is a biographical picture book set during World War II about Lotte Reiniger, the multiplane camera, and animation history. During each reading session, they first discussed the images without the text, and she encouraged the student to rely on background information and previous knowledge to make inferences about the illustrations. Then they read the text, discussed comprehension questions, and clarified vocabulary words. Over the course of the reading sessions, the images and text were treated equally. After finishing the book, the student was assigned to watch a video of Lotte Reiniger's silent films on YouTube which they discussed in the next session. Lacy administered a vocabulary pretest and posttest, and many of the target vocabulary words were action verbs from the book, such as sweeping, cheering, and winking. The vocabulary posttest showed statistically significant results, and Lacy pointed out that the results of her case study suggest that picture books can be helpful for not only vocabulary learning, but also developing critical reading skills and a basic understanding of complex concepts, processes, or historical events.

Reflections on the conference (Mary)

We were thrilled to welcome Greta Gorsuch as our featured speaker in 2021 because of her scholarship in second language reading fluency and comprehension. Recently, she has published literacy and ESL fiction books with Gemma Open Door and Wayzgoose Press, including *Post Office on the Tokaido*, *The Night Telephone*, and *Key City on the River*. Her books, *The Visitors* and *Queen Serene*, were entered in the Language Learner Literature Award sponsored by the Extensive Reading Foundation. As a result, her presentations were attractive for members of not only the LiLT SIG, but also the Extensive Reading SIG, College and University Educators SIG, and others. Her featured speaker workshop and short talk were both well-attended and drew on her experiences in Asia yet offered new perspectives on using narrative fiction in language learning contexts.

As this was the second time for the JALT International Conference to be held online, attendees were more familiar with the format and took advantage of opportunities to make professional connections before, during, and after the event. For example, after Gorsuch's presentation on Monday, a few participants had the opportunity to have a short question and answer session with her in the continued presentation discussion breakout room provided by the JALT conference organizing team. In addition, attendees were invited to join the JALT2021 Conference Discord server, where they could post introductions, ask for help, contact sponsors, or make connections with others. In fact, each SIG had a dedicated channel on the platform, and although these channels were relatively quiet, they provided another avenue for sharing information. At present, the conference site on Edzil.la is still available, and participants can access the conference information, handbook, and content shared by the presenters.

Reflections on the conference (Tara)

As language teachers working with literary texts, we are often asked to justify the inclusion of literature into our classes. Perhaps the most commonly asked question about literature is how it helps learners with their L2 and additional language (L+) learning. We are aware of the position from Paran (2008), who distinguishes between teaching literature and teaching language using literature. These are two different things, although the relative position of any teacher on the scale between literature teaching and language teaching may vary. The talks in this conference report show how lively the discussion about language and literature continues. Beyond the well-trodden path of personal growth, cultural growth, and language learning models (Collie & Slater, 1987), contemporary concerns around the uses of literature for language learning at the particular time concern additional issues. Literature may prove relevant to learners' lives because it empowers and engages them.

A second point to consider is that online conferences are no longer new and exciting in this second year of the pandemic despite the benefits that they can offer. As we write this conference report, many

teachers are still working from home or are conducting so-called 'mixed' classes with students joining their lessons online, while some are also teaching lessons in the classroom. Furthermore, educators around Japan are also working with unusual circumstances within the classrooms, with mask-wearing as standard and with the as-yet unresolved situation for international students who cannot enter Japan because of ongoing visa restrictions. With the backdrop of this situation, the conference was part of the professional development for teachers in the current academic year.

This report aimed to reflect on our personal experiences of the conference and summarize selected talks related to literature in language learning. Reflecting on the pandemic while it is still ongoing creates the opportunity to talk through and discuss our current feelings about these unusual global events. While many things have changed irrevocably over the past 18 months, some things have continued reliably. We continue to teach new classes, new students, and new texts. Learners bring their creative ideas to every lesson. Those things are constant. Our narrative here offers a view from inside the pandemic while thinking forward to how things will be in the future when we hope that all of the current worries are behind us. This conference reflection is a way of considering how the pandemic may have set in motion some critical changes in education that will affect educators and the language learning environments we work in for years to come.

Biographies

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Feature Article

Theorising L2 literary reading: Towards a pedagogical model of reading literature in the second language

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Abstract

One of the central issues in methodological discussions of the use of literature in second-language teaching is how to scaffold learners' reading comprehension. Intrinsic features of many literary texts, such as their use of low-frequency vocabulary, semantically dense language, linguistic deviation, stylistic variation, as well as their historical and cultural remoteness, can make these texts highly challenging for second-language learners. A significant number of studies, including those on the use of English-language literature in Japan, have addressed this issue by proposing effective ways of scaffolding learners' comprehension, especially with regards to specific literary texts. What is currently missing, however, is a general model of second-language literary reading that both theorises this multilayered cognitive act and offers corresponding pedagogical advice on ways of supporting learner interaction with literary texts in a language-literature classroom. This study proposes such a model based on insights from linguistic reading research, cognitive psychology, literary theory, and the empirical study of literature. While the model represents the process of reading literature in the second language, it is equally informative for first-language language-literature pedagogy.

Key words: L2 literary reading, models of reading, language-literature classroom

Methods of scaffolding learners' reading comprehension represent one of the central issues in methodological discussions of the use of literature in second-language teaching. The reason for this lies in the challenges literary texts commonly pose for second-language readers, such as low-frequency vocabulary (Cook, 1986), creative uses of language including linguistic deviation (Lazar, 1994, 1996; Savvidou, 2004), unfamiliar literary genres and conventions (Maley, 1989; Melin, 2009) and historical and cultural distance (Hall, 2015, p. 85; Kramsch, 1985). In response to these and other intrinsic challenges of second-language literature, a significant body of studies, including those on the use of English-language literature in Japan and Japanese literature in English-speaking countries (e.g., Comer, 2016; Maruki, 2020; Paesani, 2009; Pattison & Redlich, 2020), have proposed effective ways of scaffolding learners' comprehension, especially with regards to specific literary texts. However, the field currently lacks a general model of L2 literary reading that would both theorise this complex cognitive act and offer corresponding pedagogical advice on ways of supporting learners' reading comprehension in a language classroom.

This study responds to this need by proposing a pedagogical model of reading literature in the second language that draws on insights from linguistic reading research, cognitive psychology, literary theory, and the empirical study of literature. It commences with a brief description of reading from a cognitive-processing perspective. Drawing on one of the most influential and

broadly-accepted models of discourse processing—Kintsch's Construction-Integration model (1988)—reading comprehension is defined as the product of an interaction between the text and the mind of the reader, leading to the development of two types of mental representations of the text: a textbase model and a situation model (Reiber-Kuijpers et al., 2021). The discussion then moves from reading in general to the cognitive processes involved in L2 literary reading in particular, and describes an extant model of reading literature in the second language. This model is subsequently expanded to include two further cognitive mechanisms that are arguably involved in L2 literary reading, as well as the affective processes that have up to now received scant attention in both the theoretical and pedagogical literature. The final section of the article discusses the pedagogical implications of the proposed model.

Cognitive Processes in Reading Comprehension

Comprehension of a written text starts from the first words that a reader sees and recognises. The word-recognition process, or lexical access, represents a major reading ability, followed by syntactic parsing and semantic proposition formation. Syntactic parsing consists in the reader's ability to "to take in and store words together so that basic grammatical information can be extracted," while semantic proposition formation stands for combining word meanings and structural information into larger meaning units or propositions (Grabe & Stoller, 2020, pp. 18-9). These three comprehension processes are usually defined as *lower-level* processes and are thought to occur automatically for the fluent reader, leading to an effortless generation of key parts of text meaning (Grabe & Stoller, 2020, p. 21). Lower-level processes are sustained by the reader's knowledge of a language and contribute to the construction of a linguistic representation of the text in the reader's mind, defined as a *text model of comprehension* or, simply, *textbase* (Kintsch, 1988, 1998; van Dijk & Kintsch, 1983).

In addition to the lower-level processes there is a set of *higher-level* processes that coordinate the gradual integration of the textbase with the reader's background knowledge and reading goals, resulting in the construction of a *situation model of text interpretation* or *situation model* (Kintsch, 1988, 1998; van Dijk & Kintsch, 1983). In Kintsch's terms, the situation model "selects those aspects of the textbase that are relevant to reading goals and links them to the existing knowledge base, which is therefore modified and expanded" (2012, p. 22). Unlike the textbase, which is stored in the working memory, the situation model determines what the reader has learned from reading the text and what they will retain in long-term memory (Grabe & Stoller, 2020). The latest version of Kintsch's model (1998) also identified a *surface structure of text representation* containing the actual words of the text and their syntactic relations. This structure is reflected in verbatim memory and is usually quickly forgotten (Kintsch 2012, p. 22).

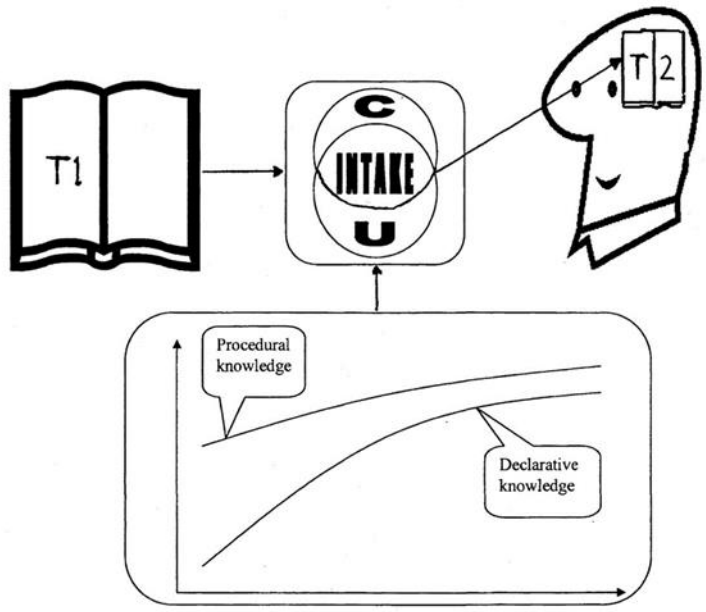
A Cognitive Model of Reading Literature in the Second Language

In a 2013 critical review of studies on the use of literary texts in a second language classroom, Atsushi Iida noted that, despite growing interest in the topic, the field was still largely in its infancy. Two years later, in the second edition of *Literature in Language Education*, Geoff Hall (2015) advanced a similar consideration in reference to the phenomenon of reading literature in the second language in general, pointing out that little was currently known about how L2 readers interacted with and made sense of these upper-register texts. While some recent enquiries into this topic have started to shed light on the central aspects of L2 literary reading, the field continues to suffer from a relative paucity of research. Therefore, any methodologically sound attempt to address the issues of L2 literary reading, including those related to L2 teaching, is of enormous benefit to the field.

One such study comes from Per Urlaub (2008), whose model of the reading process of literary texts in the second language currently represents the only model of L2 literary reading in the field. Urlaub's model (Figure 1) is processual in nature: it aims to represent the mental processes actualised by the reader during reading. The upper layer of the model shows an L2 text entering the L2 reader's *Processing Unit* where highly interconnected processes of linguistic comprehension (C) and literary understanding (U) run simultaneously. The overlapping circles represent this interaction. Intake is "constantly reconstructed through the interactive process" and represents that "part of the input that is simultaneously linguistically comprehended and literarily understood" (Urlaub, 2008, p. 135). Once the input processing is terminated, the intake enters the reader's developing representation of the text in the form of a literary interpretation (T2).

Figure 1

Model of the Reading Process of Literary Texts in the Second Language (Urlaub, 2008, p. 134)



The bottom layer of the model "illustrates the knowledge resources that facilitate the reader's input processing" (Urlaub, 2008, p. 135). These resources are cognitively organised as procedural and declarative background knowledge structures. In Urlaub's (2008) definition, declarative knowledge includes factual knowledge of the text, its author, genre, period and cultural context, as well as "general information on textual culture, the role of literature in society, and the functions of literary criticism" (Urlaub, 2008, p. 135). Procedural knowledge, on the contrary, stands for reading skills, such as comprehension and literary analysis strategies, and "cross-cultural awareness of the linguistic and cultural distance between reader and text" (Urlaub, 2008, p. 135). The results of an empirical study conducted by Urlaub (2008) among second-language readers of German at Stanford University suggested that the contribution of the two above-mentioned knowledge structures depended on the reader's linguistic development. In fact, less linguistically proficient readers in Urlaub's experiment relied more on procedural knowledge, while more linguistically advanced readers took more advantage of declarative knowledge structures. This interplay is represented in the lower part of the model.

Despite several limitations which will be discussed below, the described model represents a solid starting point for conceptualising the complex process of reading literature in the second language. First, it clearly represents the interactive perspective on the process of reading broadly accepted today. In this representation, the lower-level processes of linguistic comprehension and higher-level processes of literary understanding run interactively in the reader's mind. The model also introduces the useful concept of *intake*, which reflects the simultaneous nature of this interaction and the gradual formation of a situation model of the text. Moreover, by distinguishing between declarative and procedural background knowledge structures, Urlaub (2008) draws attention to two distinct knowledge sources that contribute to and shape the process of reading literature in the second language. However, the model does not reflect a number of further knowledge sources that arguably sustain this cognitive activity. These are identified and discussed in the following section. Additionally, by associating literary interpretation with a "critical response" to the text (Urlaub, 2008, p. 62), based on the L2 reader's ability to relate the text to the historical, socio-cultural and literary context in which it was created, the model does not take

into account the reader's personal response to and interpretation of the text. Finally, the model does not reflect the role of emotions in L2 literary reading.

An Extended Model of Reading Literature in the Second Language

Additional Knowledge Sources

Urlaub's (2008) model identified two knowledge sources that sustained L2 literary reading: procedural and declarative background knowledge. Arguably, a more nuanced view of these knowledge sources, as well as of the way in which they contribute to the intake, would better respond to both the theoretical and pedagogical purposes of the model. To this end, the extended model of reading literature in the second language advanced in this paper conceptualises procedural knowledge as a broader set of *reading strategies* that the reader employs to process the text, and declarative knowledge as a combination of several types of *factual background knowledge* brought by the reader into the reading process. The extended model also reflects the contribution of the reader's *L2 knowledge*.

Reading strategies are defined as the conscious and unconscious steps readers take to improve comprehension and overcome difficulties when they read (Oxford, 2016). Abundant research has drawn attention to the central role of reading strategies in L2 reading comprehension, including reading of L2 literary texts (Carrell, 1998; Macaro & Erler, 2008; Parera, 2006; Taylor et al., 2006; Urlaub, 2012; Zenotz, 2012). *Metacognitive* reading strategies stand for "those intentional, carefully planned techniques by which learners monitor or manage their reading," while *cognitive* reading strategies represent "the actions and procedures readers use while working directly with the text" (Sheorey & Mokhtari, 2001, p. 436). Metacognitive strategies include setting and pursuing one or more purposes for reading, previewing text before reading, integrating background knowledge, determining what to read and how to read it, and checking how the text content fits reading goals. In the case of literary reading, metacognitive strategies also include literary interpretation and analysis strategies, as well as the "awareness of the linguistic and cultural distance between reader and text" indicated by Urlaub (2008, p. 135). In contrast, typical examples of cognitive reading strategies are analysis of sentence structure, and different types of lexical inferencing such as morphological analysis or contextual guessing. Cognitive reading strategies are thought to primarily sustain lower-level comprehension processes, while metacognitive strategies sustain the higher-level ones.

The other two knowledge sources identified in the extended model are *L2 knowledge*, which corresponds to lexical, morpho-syntactic and pragmatic knowledge of the second language, and *factual background knowledge*, conceptualised as a combination of the relevant world knowledge, domain-, topic- and culture-specific knowledge, and knowledge of the structural and genre-specific organisation of written texts. The broad classes of factual background knowledge represented in the current model thus include the knowledge of the text, its author, genre, period and cultural context identified by Urlaub (2008). L2 knowledge is thought to mainly sustain lower-level processing, while factual background knowledge sustains the higher-level.

Cognitive Control System

According to the genre hypothesis of reading, texts coming from different genres are processed by readers in different ways. This hypothesis found its confirmation in an early but still highly influential book-length enquiry into literary reading by Rolf Zwaan (1993). According to Zwaan, the processing of a literary text is guided by a special *cognitive control system* which consists of a set of expectations and reading behaviours that readers actualise when approaching and reading a text they know is literary (Zwaan, 1993).

Zwaan (1993) proved his point by means of several reading experiments in which he asked two groups of participants to read the same text but with different reading instructions: the first group was told that the text came from a newspaper, while the second group was told that it was a literary text. The results showed significant differences in text processing between the two groups. First, those readers who thought they were reading a literary text read it at a slower rate. Zwaan explained this outcome by arguing that readers who thought they were reading literature automatically applied one of the strategies of the literary-comprehension cognitive control system: "carefully inspect the surface structure for signals about the goal of the author and the point of the text and use these signals to form pragmatic inferences" (Zwaan, 1993, p. 156). This pushed these readers to process the text in a prevalently bottom-up and therefore more time-consuming way. In contrast, the newspaper readers encountered fewer problems in deciding on the point of the text and were therefore able to process it in a

relatively top-down manner and hence faster. Second, Zwaan discovered that the newspaper readers were facilitated in their comprehension by a strong situation model that they were able to construct early in their reading, thanks to their awareness of the general structure and scope of a newspaper article. In contrast, those readers who thought they were reading literature seemed to be influenced by their expectation of the text to be opaque and indeterminate, which resulted in a delay in the situation model construction. Third, Zwaan noted that literature readers generally refrained from "making an early commitment to an interpretation of the text" (1993, p. 161), and kept their textbase as "loose" as possible in order to be able to adapt their representation "when confronted with new and contradictory information" (1993, p. 149).

The study also revealed that those readers who thought they were reading literature were more tolerant of uncertainty, ambiguity and unexpected plot developments. Zwaan (1993) related this finding once again to the intrinsic indeterminacy of literary texts, and the activation of "the expectation that the topic and the purpose of the text will not be immediately clear but have to be constructed as the reader goes along" (1993, p. 156). Zwaan also deduced that a literary-comprehension cognitive control system generally implies the absence of referential expectations about the narrated facts and that "the only referential expectation literary readers activate is the expectation that anything can be expected" (1993, pp. 139-40). Overall, Zwaan's (1993) study demonstrated that "a different reading mode of the same text results in a different pattern of representation" (1993, p. 154) and that, in order to provide a more objective account of the reading process, reading models should necessarily incorporate a *strategic* component.

The question to answer for the purposes of the current study is whether *L2* readers activate the literary-comprehension cognitive control system when interacting with a literary text. Extant research, such as that by Hanauer (2001) and Kim (2004), suggests that L2 readers at higher levels of L2 proficiency are able and do transfer this part of their L1 literacy to reading literature in their second language. Moreover, it appears that they do it autonomously and spontaneously.

In reflecting on the ways in which the above discussed cognitive mechanism could be embedded into a revised version of the model of reading literature in the second language, two considerations came to mind. First, while it is clear that the knowledge about how to process literary texts is part of a reader's procedural (metacognitive) knowledge and can therefore be represented on the scheme under this denomination, it is also true that, as evidenced in research literature, this type of background knowledge is presumed to be activated prior to the reading act itself, making the reader approach the text with certain expectations and intentions. Thus, the model should arguably reflect this temporal aspect. Secondly, since the activation of the cognitive control system in the reader's mind guides the subsequent reading process, this cognitive mechanism can be conceived of as a kind of a prism or lens through which the reader views and perceives the text. The cognitive control system is thus represented in the extended model, as shown in Figure 2, by means of an oval lens-shaped form preceding the processing unit (*CCS*).

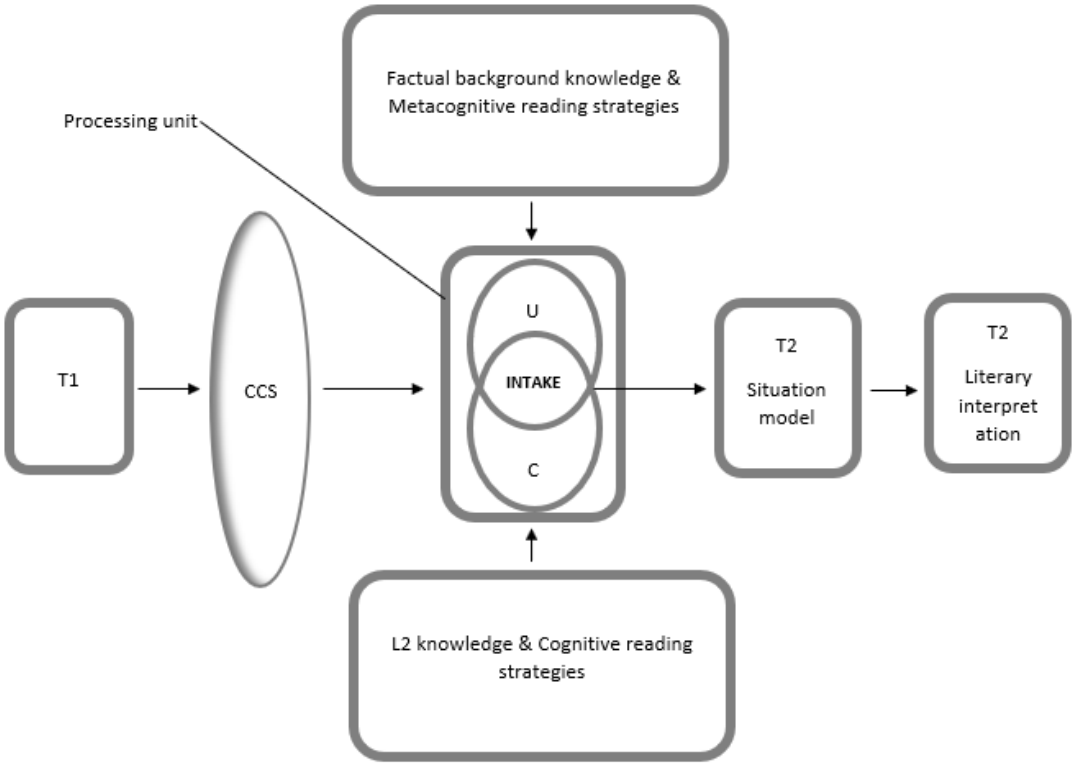
The Interpretive Level of Literary Reading

In addition to the cognitive control system, another cognitive mechanism that is arguably involved in L2 literary reading is the construction of the *interpretative level of text representation*. As described earlier, the most widely accepted cognitive model of text processing, Kintsch's Construction-Integration model (1988), identifies two levels of text comprehension: the textbase, and the situation model. The development of an accurate, well-integrated, situation model of a text is typically taken as the highest level of comprehension. However, literature readers have been found to construct an additional level of text representation, which corresponds to "a nonliteral interpretation of the text that speaks to a moral, message or some greater meaning" (McCarthy & Goldman, 2015, p. 586). This representation also often reflects "what the text conveys about the human condition and nature of the world" and includes the reader's understanding of what the writer wanted to communicate (McCarthy & Goldman, 2015, p. 585).

It is important to specify that the above-mentioned interpretive level of text representation has little to do with the reader's skill at literary analysis or ability to critically examine and historically contextualise the target literary text. While the integration of such domain-specific knowledge into the interpretive level of text representation might be typical of some expert readers of literature (Graves & Frederiksen, 1991), it is neither a sign nor a prerequisite of the construction of a literary interpretation. Indeed, this additional level of text representation does not imply literary expertise but

Figure 1.

The Extended Model of Reading Literature in the Second Language



Note. T indicates text, C indicates linguistic comprehension and U indicates literary understanding, as in Figure 1.

rather consists in the reader's readiness to go beyond the narrative world of the text in order to search for its greater meaning and its nonliteral interpretation. It thus follows that the final outcome of L2 literary reading, which in Urlaub's (2008) model refers to a critical response to the text, needed to be extended to include this additional side of text processing (T2 Literary Interpretation in Figure 2). Moreover, I argue that, for reasons of clarity as well as for pedagogical purposes, the model needed to also reflect the construction of the situation model of text representation (T2 Situation model in Figure 2) which precedes the emergence of literary interpretation. The extended model of the reading process of literary texts in the second language thus looks as in Figure 2.

It should be mentioned that the outlined model does not reflect the interplay between procedural and declarative background knowledge structures researched by Urlaub (2008) in his experimental study and graphically represented in the lower part of his model. As pointed out by Urlaub (2008) himself, the limited context of his experimental study did not allow this finding to be generalised to other educational settings.

Affective Processes in L2 Literary Reading

The discussion of L2 literary reading to this point has been concerned only with the cognitive side of reading. However, cognitive models of discourse processing arguably do not offer a full picture of the mechanisms underlying reading (Lazslo, 1992; McCarthy & Goldman, 2015). As sustained in recent literature, the so-called "cold" reading research focused on cognitive mechanisms of information processing should be complemented and enriched with the study of "the affective and aesthetic processes that without doubt constitute a significant part of the reading act" (Jacobs, 2015, p. 135).

One of the most solid and theory-grounded attempts to develop a more comprehensive view on

literary text comprehension that would encompass both emotional and cognitive aspects is that of Kneepkens and Zwaan, who assumed that "an emotional experience in a certain situation is a result of the way a person assigns meaning to that situation" (1994, p. 126), and argued for the interrelation between emotion and cognition. The scholars highlighted that "emotions trigger cognitive structures, which are characteristic of a given emotional experience. In this way, emotions may sensitise people to certain types of information" (Kneepkens & Zwaan, 1994, p. 126). Thus, the first function of emotion in reading comprehension, according to this perspective, is the *selective* one. Emotions focus readers' attention on certain types of incoming textual information at the expense of other textual details. Drawing on previous research, the scholars contended that the textual information that triggers emotions and interest is processed more rapidly and easily as it demands fewer cognitive resources.

Kneepkens and Zwaan (1994) also proposed a classification of the emotions involved in literary text processing. They distinguished between fiction emotions (F-emotions) and artefact-emotions (A-emotions). F-emotions were stimulated by the events in the fictional world: they were linked to the contents of the story, to its characters and the course of the narrative events. A-emotions, on the contrary, were emotions that readers experienced in reference to the aesthetic qualities of the text and the skilful way in which it was constructed.

In correlating these two types of emotions with the cognitive models of discourse processing, Kneepkens and Zwaan linked the rise of A-emotions to the surface (verbatim) structures of the text: its style, rhyme, metre, syntactic and semantic deviations, and other stylistic variations at the phonetic, grammatical or semantic level known in literary theory as *foregrounding* (Miall & Kuiken, 1994, p. 390). According to Kneepkens and Zwaan (1994), whenever readers slowed down their reading flow in order to savour a particular foregrounded textual element, they experienced an A-emotion. It was posited that A-emotions might lead to a better representation of the surface structure of the text.

Drawing on previous experimental research that showed that propositions "classified as highly affective are remembered better" (Kneepkens & Zwaan, 1994, p. 131), the scholars argued that A-emotions participated in the construction of the textbase as well. However, they specified that the focus on technical aspects of the text, which was required to experience A-emotions, would greatly depend on a reader's literary experience. The more socialised in literature readers were, the more A-emotions they would experience.

As for the situation model construction, it was considered to be strongly influenced by F-emotions. Kneepkens and Zwaan argued that the activation of F-emotions depended on a reader's "willingness to be immersed in the events and situations in the story (expectations, fear, interest in the course of the narrative events)" (Kneepkens & Zwaan, 1994, p. 132). Moreover, the rise of F-emotions depended on the reader's "willingness to become involved in the reactions of the characters," that is, to allow themselves to experience feelings of empathy and self-identification (Kneepkens & Zwaan, 1994, p. 132).

Overall, in their study, Kneepkens and Zwaan provided a convincing framework for the integration of affective factors in the conceptualisations of literary reading. They argued that not only do emotions impact on the final outcome of the comprehension process, the creation of a mental representation of the text, but they also guide and inform the comprehension process in its evolvement. Similar perspectives on affective processes in literary reading have subsequently been expressed by Miall and Kuiken (2002), and Miall (2006). Miall and Kuiken (2002) define feelings experienced during literary reading at four levels. The first level comprises evaluative feelings toward the text such as enjoyment, pleasure, frustration, or satisfaction. The second level refers to narrative feelings "toward specific aspects of the fictional event sequence, such as empathy with a character or resonance with the mood of a setting" (Miall & Kuiken, 2002, p. 223). This group of feelings corresponds to F-emotions in Kneepkens and Zwaan's (1994) classification. The third level of feelings consists of aesthetic feelings that arise "in response to the formal (generic, narrative or stylistic) components of a text, such as being struck by an apt metaphor" (Miall & Kuiken, 2002, p. 223). This group of feelings has been termed above as A-emotions. Finally, the fourth level is composed of self-modifying feelings that "restructure the reader's understanding of the textual narrative and, simultaneously, the reader's sense of self" (Miall & Kuiken, 2002, p. 223). This fourth level of feelings is similar to Aristotle's concept of catharsis and, according to Miall and Kuiken, is distinctive to literary reading. However, the scholars specify that these feelings are evident "only among certain readers – and among them only some of the time" (2002, p. 229).

Subsequent research on literary reading has reinforced the role of affect in this type of text processing. By deploying new methods of data collection such as brain-electrical and fMRI methods, researchers have been able to validate and further many of the theoretical and empirical findings described above. Indeed, the scholars working within this new segment of the cognitive neuroscience of reading, *Neurocognitive Poetics*, are currently engaged in examining how the brain processes and creates literary and poetic texts, and what main psychological processes are involved in this complex human activity (Jacobs, 2015).

This discussion of the affective processes in literary reading raises the question of whether L2 readers experience the same variety of emotions when they are interacting with a literary text, and whether these interrelate in the same way with cognitive processing. While the field does not currently offer clear answers to these questions, the results of some recent studies suggest that L2 readers at higher levels of L2 proficiency do experience emotions when reading literary texts, but their emotional engagement with them is weaker and less differentiated than that of L1 readers (Hsu et al., 2015). The reasons for this arguably lie in the reduced evocative power of words in the second language, the lack of the required culture-specific background knowledge, and the limited perception of foregrounding. The first two factors are likely to impede the rise of F-emotions, while the last may impede the rise of A-emotions. In contrast, it may be argued that due to the cultural and, in some cases, temporal, distance that separates L2 readers from literary texts in their target language, this type of reading may lead to an increased number of schema-refreshing events that prompt self-modifying feelings, compared to reading literature in one's first language. As for readers of literature at lower levels of L2 proficiency, their emotional engagement with literary texts is likely to be impaired by their limited L2 knowledge.

However, there is an additional point to consider here. As suggested by research on the emotional aspects of learning, L2 learners typically experience a range of *achievement* emotions when they perform learning tasks (Pekrun, 2006). Achievement emotions are defined as "emotions tied directly to achievement activities or achievement outcomes" (Pekrun, 2006, p. 15) and are grouped along three dimensions: valence (positive versus negative), focus (activity versus outcome), and activation (activating versus deactivating). While it is outside the scope of the current study to analyse the various achievement emotions involved in L2 learning, including L2 reading, it is clear that these types of emotions should also be considered when theorising L2 literary reading. For example, L2 readers who see themselves capable of reading and understanding such upper-register and often challenging L2 writings as literary texts are likely to experience positive activating achievement emotions such as joy and pride. In contrast, comprehension failures, if not adequately handled by the language educator, might trigger negative emotions such as anger and frustration (Yunusova, in press). It therefore follows that while, as described earlier, L2 readers of literature generally experience both fewer and less intense narrative and aesthetic emotions, especially at lower levels of language competence, it is plausible that the mobilisation of achievement emotions may increase learners' affective responses to the target literary text and potentially facilitate its cognitive processing.

Overall, what emerges from the current discussion is that any conceptualisation of the process of L2 literary reading would be incomplete without considering the affective factors involved in it. This means that the cognitive processes represented in the extended model and illustrated in Figure 2 should be necessarily seen as taking place against the backdrop and under the influence of the different types of emotions described above.

Pedagogical Implications

In the broadest terms, the proposed model provides language educators with a general mindset to adopt when working with literary texts in a language classroom. By identifying and visually representing the major knowledge sources, skills, and processes that are involved in L2 literary reading, as well as the ways in which they interact, the model equips language educators with a holistic and at the same time nuanced view of the process of L2 literary reading. Within this framework, the latter is conceptualised as the result of an integrative interaction of a number of distinct "components," each of which has to be considered when designing a language-literature classroom. Moreover, the model suggests that each of these knowledge sources, skills and processes can be, if necessary, acted upon to support reading comprehension, thus offering pedagogical advice in terms of scaffolding.

For example, to support higher-level comprehension processes and in this way increase an L2 reader's intake, the language educator might decide to pre-teach the various types of factual background knowledge identified earlier. Effective ways to do that include having students conduct research on the author of the text and the text's socio-cultural context, brainstorm on a particular literary genre, or examine relevant culture-specific visual materials. Similarly, the language educator might decide to boost intake by supporting lower-level processing through the development of L2 knowledge. Specific strategies to do that consist of pre-teaching key vocabulary, identifying and scrutinising instances of foregrounding in the text, or having students decode difficult syntactic structures as part of pre-reading work, among others. A further pedagogical intervention aimed at sustaining comprehension processes might consist of developing relevant cognitive and metacognitive reading strategies through a range of learner-centred activities. Specific examples of how to do that can be found in Aghaie and Zhang (2012), Rousoulioti and Mouti (2016), and Urlaub (2012), among others. While it is clear that some of the above-mentioned scaffolding activities are already widely practised by language educators, the more systematic approach to their development promoted through the current model would benefit the field.

A further way of scaffolding reading comprehension in a language-literature classroom suggested by the model consists in promoting the activation of the literary-comprehension cognitive control system. The activation of this cognitive mechanism has a series of significant pedagogical implications. For instance, since readers of literature normally expect the text to express a significant attitude to some problem concerning humankind (Culler, 2002, p. 134), L2 readers who approach a text they know is literary with this genre-specific assumption might be particularly motivated to read it. At the same time, the activation of the relative cognitive control system makes readers aware that the above-mentioned significant "point" of a literary text may not be immediately clear. Rather, it will need to be discovered along the way, and it may take time and effort to arrive at it. From a pedagogical perspective, this means that L2 readers with an activated literary-comprehension cognitive control system are likely to be more tolerant of reading comprehension difficulties when interacting with a literary text than with an expository one. It is also plausible that the operation of this cognitive mechanism could encourage L2 readers to pay particular attention to the surface structures of the target text and thus, naturally and spontaneously, engage in close reading. Some of the major benefits of this type of reading consist in more elaborate and extensive inferencing, and a deeper cognitive engagement with the text.

Targeted pre-reading activities can help learners activate the required cognitive control system. For example, the language educator might decide to devote a special section of classroom pre-reading work to discussing the nature of literary reading. Learners might be asked to answer such general questions as: what is literature; how is reading a literary text different from reading a non-literary one; why do people engage in literary reading; what expectations do they have when approaching a literary text; and so forth. The language instructor should attempt to elicit learners' understanding of this type of reading and, if necessary, provide additional information. Learners should be reminded about the aesthetic function of literature, and about the importance to pay attention not only to what is said but also to *how* it is said when engaging with literature.

Another way of scaffolding reading comprehension suggested by the model consists in supporting students to move from the situation model of the text, which can be associated with its literal meaning, to a literary interpretation of the text. This can be done, for example, by asking students to formulate the author's message and the underlying meaning of the text, relate the events described in the text to their personal life experience, comment on the characters' behaviour and their motives. Other effective pedagogical strategies of this kind can be found in a recent study by Pattison and Redlich (2020).

The final pedagogical implications of the model to be discussed in this paper have to do with the affective processes the model encompasses. Awareness of these processes, as well as of the ways in which they interact with cognitive comprehension processes, can assist language educators in designing more effective and engaging language-literature classrooms. For example, being aware of the contribution of fiction or narrative emotions to reading, the language educator could support their emergence by inviting learners to define the mood of a particular paragraph or passage, or to reflect on what feelings the description of a given fact, event or state, might evoke in an L1 reader. Other ways of fostering narrative emotions might consist of asking learners to visualise the described people, places or events, to relate the latter to their own life experience, or

to predict what might happen next. The instructor might draw learner-readers' attention to those passages of the target text that are particularly evocative for L1 readers, and invite learners to reflect on the nature and reasons for this affective response.

Other pedagogical strategies can be devised to mobilise learners' artefact or aesthetic emotions. For example, while analysing an instance of alliteration or assonance in literary prose, L2 learner-readers might be encouraged to reflect on what image or sensation the writer is trying to evoke in the reader, and in what ways this image or sensation is functional to the overarching message of the paragraph or of the entire text. Another technique might consist in inviting learners to rewrite the foregrounded word-string or phrase using "regular" language or to think of a "neutral" substitute for a foregrounded lexical item. Learners might then be asked to compare the communicative and aesthetic effects of the two versions. This exercise would not only mobilise the learner-readers' emotions, but also increase their cognitive engagement with the text.

Conclusion

This paper has advanced a theoretical model of reading literature in the second language, generated by means of an extensive literature review that has put into dialogue research coming from the fields of discourse processing, L2 reading, cognitive psychology, literary theory and the empirical study of literature. While the complexity of the cognitive process in question, combined with the dearth of research in this area, makes this conceptualisation necessarily preliminary in nature, the proposed model provides a nuanced theoretical account of the major cognitive and affective processes underlying L2 literary reading, as well as of the ways in which these interact.

Future studies should find ways to experimentally test the validity of the proposed model. One of the ways to do that would consist in validating the contribution of each of the identified knowledge sources at different levels of L2 competence. In this sense, Urlaub's (2008) empirical enquiry into the contribution of two types of background knowledge conducted among Intermediate-level English readers of German L2 could serve as a starting point. By gradually extending the number of tested variables under strictly controlled conditions, including the level of L2 proficiency, literary genre, the degree of historical and cultural embeddedness of the target text, the distance between the two languages, and so forth, one could take the first steps towards an empirically informed understanding of this multilayered cognitive act.

As for the affective processes in L2 literary reading, it is expected that growing research within the fields of the empirical study of literature and Neurocognitive Poetics will, in the near future, extend and refine the extant knowledge base of the role of emotion, thus providing evidence for the main assumptions of the model. The research referenced above would be crucial for the development of further, more nuanced and empirically informed versions of the model.

While, as described above, the current configuration of the model may not provide an exhaustive account of the process of reading literature in the second language, it does offer theory-grounded pedagogical advice on ways of scaffolding comprehension processes in a language-literature classroom. Indeed, by conceptualising L2 literary reading as the result of a close interaction between a set of distinct knowledge sources, skills, and cognitive-affective processes, each of which can be sustained in a language classroom by means of targeted scaffolding activities, the current model offers language educators a mindset to adopt and a 'roadmap' to follow when working with literary texts in an L2 classroom. Furthermore, although the model represents the process of reading literature in the second language, its pedagogical implications are extendable to first-language educational settings. In fact, considering the multiple challenges that literary texts commonly pose to younger and non-specialist readers, the scaffolding principles suggested by the model can guide instructional interventions in first-language classrooms as well.

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Literature in Practice

Guided by Emotions: A Pedagogy of Pathos for Persuasive Writing

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Abstract

Pathos is a rhetorical technique that appeals to the emotions and five senses. This paper frames pathos arguments as a language skill that can guide the structure of persuasive essays. During the drafting stages, procatalepsis or "They Say / I Say" provides a conversational structure that responds to the audience's concerns. This structure facilitates empathy and consequently elicits emotional and sensory language (pathos) to engage the audience's worldview. Similarly, pathos can inform the later stages of an essay when one elaborates on claims made in the body. Literature and visual narrative can serve as pedagogical examples to explore and express the pathos applicable to one's audience. This paper, therefore, presents activities that employ images, literature, and sensory language to develop pathos language skill to build a persuasive essay.

Key words: Pathos, rhetorical devices, structure, persuasive writing, visual narrative

According to Tsang et al., learners view literature as particularly beneficial for cultivating "knowledge of the world, understanding of humans' thoughts and emotions" (2020, p. 17). This knowledge and understanding gained uniquely from literature can serve as the starting point and guide for persuasive communication. This paper explores how pathos appeals can produce output to fill the structural elements of an argument such as "They Say / I Say" (procatalepsis), thesis statement, and martini glass argument structure (i.e., a broad introduction; an author-driven elaboration; a section that connects the argument to broader concerns) (Komenda & Karolyi, 2016, p. 4). Wood et al. (2009, p. 23) outlines three kinds of pathos: naming emotion (simply stating the emotions that the speaker would like his audience to feel); evoking physical sensations (engaging the five senses); and using visuals (especially those with strong emotional and sensory stimulus). This article presents pedagogical applications of these three pathos types to inform thesis statement and argument formation. Emotional and sensory language can be used without research: feelings about topics (i.e., baseball, spicy chicken wings, maternity leave, subsidies) are to an extent immediately experienced and can be immediately described (e.g., relaxing, boring, delicious, helpful, wasteful). Such emotions provide perspective about these topics to equip students with clear guidance. The skill of elaborating immediately experienced emotions can help students quickly develop three supporting points of a thesis statement. Therefore, pathos can fill in the structural elements of procatalepsis, martini glass, and thesis statement. This focus on linguistic output via emotional engagement is in agreement with the precedence literature which repudiates L2 learning via mere instrumentality (Tsang & Paran 2021, p. 2).

Structural Elements Using Pathos

Procatalepsis is a counter-argument—a response to one's naysayers. This device is used to engage other perspectives, progress one's argument, and acknowledge potential weaknesses of that argument (LiteraryDevices Editors, 2013). Grasping the emotional state and values of naysayers (i.e., Aristotle considered justice, generosity, courage, gentleness and wisdom as pathos appeals) is imperative for making effective pathos and procatalepsis

appeals (Demirdöğen, 2010). Graff and Birkenstein (2014) recast procatalepsis in the more learner-friendly term "They Say / I Say" and as a format to structure academic arguments. These authors assert that the primary feature of superior argumentation is to be "deeply engaged in some way with other people's views" and that this involves "listening closely to others around us, summarizing their views in a way that they will recognize, and responding with our own ideas in kind" (ibid, 3). They stress that the procatalepsis must not be nullified by the strawman fallacy (i.e., misrepresenting opposing views so that they will be easier to dismiss).

Graff and Birkenstein (2014) illustrate the impact of using "They Say / I Say" as a big-picture structure that engages an otherwise disengaged audience. They portray sleeping, confused students responding to a speaker who forgets the "they say" of his argument as he states: "The characters in *The Sopranos* are very complex!" (p. 4). His audience becomes captivated once he applies the "they say": "Some say that *The Sopranos* presents caricatures of Italian Americans. In fact, however, the characters in the series are very complex!" (p. 5). Thus, the audience is oriented to the speaker's challenge to the audience's existing perception: that *The Sopranos* depict merely inaccurate stereotypes. Demirdöğen (2010) explains that when rational appeals fail to reach unmotivated audiences, persuaders can turn to emotional appeals. Procatalepsis directly addresses and challenges the worldviews and perceptions of such audiences. It is a practical means to use pathos. Engaging the naysayers with "They Say / I Say" provides an opportunity to persuade by empathizing with their concerns.

"They Say / I Say" connects well to the "martini glass" format for organizing an argument, a format in which one's argument is oriented to the "the big picture," i.e., what is relevant to the audience's immediate knowledge or experience. The first phase of the martini glass is the "kicker," which entails the "who," "what," "when," "where," and "why" of the argument in order to draw the attention of the audience to the "entire domain" (Komenda and Karolyi 2016, p. 4). (The second and third phases of the martini glass correspond to the typical body and conclusion of essays and are discussed in the last paragraph of this section.) In this "kicker" introduction, Graft and Birkenstein (2014, p. 19, p. 78) suggest naming two groups: the "naysayers" which are the sources from the which "they say" comes and the "who cares" (i.e., the groups directly affected by one's argument). Accordingly, pathos appeals are fitting in essay introductions which engage groups who viscerally relate to the topic.

A preferable topic for a thesis statement is not only narrow, but also disputable, so that the speaker can make a claim about it. The thesis statement often includes three elements: a narrowed topic, a claim (i.e., the argument one is seeking to establish), and a plan that tells the reader how the essay will address the issue (e.g., often three main points which support the argument) (CUNY Writing Center, 2015). The aforementioned source exemplifies a narrowed topic as not dessert or ice cream, but as Ben and Jerry's Chunky Monkey Ice Cream. (In contrast to the abstract concept, the specific ice cream brand is preferable because it evokes memories, images, and the five senses). Since this topic is narrowed, one could also make a claim regarding whether it is healthy based on the information on its label or compare it with its competitors. Kluge and Taylor (2007), likewise, provide examples of narrowed topics such as "Beethoven's struggle with deafness" instead of its overly broader counterpart "Beethoven's …[challenging]... life" which could become unwieldy and aimless in attempting to encompass family issues, unsuccessful romantic pursuits, and and poor health; "Audrey Hepburn's resistance against the Nazis" instead of "the charm of Audrey Hepburn." This book also provides some helpful criteria for vetting narrowed topics by considering whether they are too personal ("My trip to Indonesia"), non-academic ("Hello Kitty is very cute"), or too trivial (How to cook tea) and with their improved counterparts: "Political Transition in Indonesia"; "The Hello Kitty Boom in Asia and America"; and "The Effects of Green Tea in Preventing Cancer." These improved, narrowed topics lend themselves better not only to making specific arguments but also to being understood through the senses and emotions.

Shore (2016, p.67-8) also contrasts "muddy" and clear thesis statements.

1. "In this essay it has been asserted that various factors should be assessed when analyzing the merits of British cuisine…" (muddy)
2. "British food tastes good. It is nutritious, palatable, and historically proven to sustain a nation." (clear)

He provides various reasons why the latter is preferable such as that it uses active tense and lists the three supporting points, which obviate the need for explaining each support in separate sentences. "Nutritious" and "palatable" exemplify pathos arguments as they relate to

senses (taste) and perception (worldview). Kluge and Taylor (2007) offer the following example of a thesis statement: "Japanese women reject marriage and motherhood because they do not get enough financial or moral support from governments or partners" (p. 13). This example not only sets up the structure with a list of three, but also presents in emotional and sensory language a relatable topic that appeals to the difficulties of Japanese women.

The thesis statement guides the rest of the essay. Aside from progressing the essay from familiar to novel, important to least important, or simple to complex, Fryxell (1996) suggests beginning in the action-packed middle followed by a chronological explanation and a dramatic conclusion (p. 10, p. 18). Following the "kicker" (i.e., The introductory model mentioned above), the martini glass continues with the body of the essay i.e., the "stem" which is an "author-driven scenario" in which the thesis statement is elaborated. The concluding section connects the argument with broader concerns for further exploration for the audience. Such broader concerns are often framed as a "so what?" in the sense of explaining what is at stake for the audience as a result of the argument. Graft and Birkenstein (2014describe how the "so what?" functions: "In *Huckleberry Finn*, a writer could argue that seemingly narrow disputes about the hero's relationship with Jim actually shed light on whether Twain's canonical, widely read novel is a critique of racism in America or is itself marred by it" (p. 97).

Language-Based Uses of Pathos

The following section includes exercises that show how students can develop pathos skill towards argument formation (exploring the senses through and deriving pathos appeals from narrative). Additionally, the example of *Bread!* by Kathe Kollwitz (1924) exemplifies how narrative can be derived from images and re-contextualized into one's argument. *Hours Continuing Long* by Walt Whitman (1885/1984) illustrates how literary elaboration and description can provide pathos appeals for an argument. Thus, this paper follows Hall's emphasis on the importance of "precise linguistic form" and "emotional engagement and feelings" for second language acquisition—which are gained from and explored in literary texts (2020 p. 9). Such activities encourage output—the output that generates a pathos argument (see the aforementioned example of Shore).

A. Don't Tell, Show (Using the Senses)

Exemplified above, an argumentative claim can be based simply upon sensory language (e.g., British food is "palatable" and "delicious"). When beginner and intermediate L2 learners produce the sensory language of a familiar situation, they are simultaneously developing the skill to form an argument. In the case of a soccer game, students can produce the following sensory words:

1. The *smells* of grass, beer, soda, dirt, rain.
2. The *sounds* of people cheering, directing the players to do a certain move, the players shouting and running.
3. The *touch* of the metal bleachers that everyone sits on, the water condensing on your drink, the heat from the sun.
4. The *taste* of soccer food (hot dogs, hamburgers, yakisoba).
5. The *view* of players crashing into each other, the numbers on the jerseys, the lights from the stadium.

The sensory context of such a scene can relate to the concerns of the naysayers and stakeholders. Such concerns may address arguments about whether a community decides to sponsor a sports club or build a stadium. The pathos concerns of this exercise may include preventing sports injuries or fostering community, economic or family activities. Teachers can elicit the five senses through other familiar situations such as memorable life events or settings such as one's childhood home or high school.

Donovan (2014) offers helpful examples of "showing" instead of "telling" and illustrates how to use pathos through clear descriptions such as "Sheena has *three piercings in her face* and wears her hair in a *purple Mohawk*" instead of "Sheena is a punk rocker"; "Charlie [wears] *dark glasses* and [is] accompanied by a *seeing-eye dog*" instead of "Charlie [is] blind"; and "*New buds* [are] *pushing* through the *frost*" instead of "It [is] early spring." Such evocative language can advocate for the counterculture, the blind, or climate change. It can connect to their respective struggles for freedom and creativity; equality and dignity; and ecological health and harmony. For example, Sheena's three piercings in the context of a hostile working environment could illustrate her achieving meaning, identity, and resolve in the face of bullying and ostracism. Consequently, her struggle (even

her piercings) could narrate a call for change in workplace harassment policies.

Accordingly, for an activity, teachers can elicit adjectives, emotional words, and sensory images for the following situations (See Table 1).

Table 1

Eliciting sensory language from example scenarios

Describe in detail:	Adjectives (possible answers)	Sensory language (possible answers)
It was a stormy night.	Dark, windy, rainy, dangerous, scary	The street is flooding. Rain is falling very fast and hard. The water is rising in the streets. The cars are turning back. Some cars are getting stuck. The cars can't move forward.
It was an exciting day.	Busy, fun, surprising, thrilling, intense	New places; amazing, gigantic buildings; clean water from a beautiful, clear river. We rode a speed boat on the ocean. What a beautiful view of the sky! The water went on forever. The air was so fresh and clean. New things I've never done before.
The cake was delicious.	Sweet, colorful, huge, layered, wavy, soft, creamy, chocolate, vanilla, strawberry	It has beautiful letters that say: "Happy 80th Birthday!" It has silver, white, and blue frosting that is in a wavy pattern. It has strawberries, blueberries, and melons dipped in a sweet, colorful sauce.

B. Walt Whitman's "Hours Continuing Long"

After pre-teaching vocabulary, awareness of pathos can be encouraged by giving the aforementioned poem to students and having them underline the sensory imagery and circle the emotional words. Seeing pathos being used can give students ideas for how to develop their own arguments and voices. Comprehension questions such as "Why can the speaker not be content?" will also illustrate how to apply pathos to an argument: students will grasp that the strong emotions of despair and the images of "plaintive cries" and "leaning one's face in her hands" in an "unfrequented spot" portray the speaker's unrequited love. The following poem by Walt Whitman (1855/1984) names an array of emotional (in italics) and sensory images (underlined):

> "HOURS continuing long, *sore* and *heavy-hearted*,
> Hours of the dusk, when I withdraw to a *lonesome* and unfrequented spot, seating myself, leaning my face in my hands;
> Hours *sleepless*, deep in the night, when I go forth, speeding swiftly the country roads, or through the city streets, or pacing miles and miles, *stifling plaintive cries*;
> Hours *discouraged, distracted*—for the one I cannot *content* myself without, soon I saw him *content* himself without me;"

(Whitman & Kaplan, 1855/1984).

Such images and emotional language could portray how the aforementioned Charlie with dark glasses may feel as he struggles to adjust in a world that lacks proper accommodation and that is content to overlook the frustration and discontent he regularly experiences.

C. Visuals

Visual narrative can effectively convey the emotions of one's argument. Bearne and Wolstencroft (2007) explore the pedagogy of fostering "a critical awareness of how to read images" which entails capturing the ideas of images in order to be able to (re)present them (p. 20). To capture such ideas, students must learn to recognize and articulate the following:

1. the artist's / director's intent
2. category / genre (e.g., narrative, persuasive, procedural)
3. camera angle (close-up, distance, perspective)
4. color (how it relates to the atmosphere and action of the image)
5. settings (how time and place affects the meaning and emotions of the narrative)
6. posture of the subjects (p. 29, p. 47).

Teachers need to model how meaning is generated through these aspects of images and make explicit how they arrived at their understanding of the image (p. 38-9). Bearne and Wolstencroft also recommend students to use toys to experiment with these six aspects to grasp the emotional effects produced. As students articulate these effects, teachers can present alternative images and scenarios to elicit revisions and re-drafting. Segel and Heer (2010) provide several case studies of interpreting images and also mention other factors to consider such as salience (e.g., viewers' expectations in terms of reading order and placement, whether characters' bright colors are hidden or accentuated by a bright and dull background).

Color, setting, and the characters' posture in Kathe Kollwitz's work *Bread!* (1924) (Figure 1) is exemplified to generate meaning and emotional content for a thesis statement. *Bread!* is an unforgettable artwork which captures not only the suffering that resulted from war and poverty during the first half of the twentieth century but also the universal challenges of child-rearing. It

Figure 1

Kathe Kollwitz. (1867-1945). Bread!. *[lithograph]. The British Museum, London, England.*

depicts crying children pulling on their mother and looking up at her. The weight of children pulling seems to portray the mother's heavy responsibility to care for them. Her doubled-over back and her unseen face suggest that she feels the burden, but not the recognition or appreciation for her necessary work. The caption below simply states, "Bread!" which implies urgency (the exclamation point) for basic needs to be met (hence bread, not cake). "Man must not live by bread alone" (King James Version, 1769/2017) is a common expression in large parts of world and illustrates the central yet humble role of bread as a staple food therein. Students in rice-based cultures may benefit from a brief explanation of this cultural context. The monochromatic color also suggests the stark necessity of such a basic need—matter of fact like a bottom line or a doctor's report—of only one essential thing. Such a description can lead one to the emotional words of precariousness, responsibility, desperation, burden, fatigue, frustration, bitterness.

The context of this visual can inform Kluge and Taylor's example thesis statement that Japanese women are rejecting motherhood because they do not get enough support from the government or spouses (2007). Naming the emotions of this picture in the context of

child-rearing can help the audience understand why these women are reluctant to become primary care-takers. Likewise, an unseen face of a mother who alone must support these children without pay or recognition similarly can voice the hesitations that some Japanese women may understandably feel toward child-rearing.

Conclusion

Students can ascertain the pivotal role of pathos in argumentation and thus the pertinence of descriptive skill after they understand the elements of an argument (i.e., thesis statement, procatalepsis, martini glass). These elements give students a framework for engaging an audience. By considering their audiences' concerns in terms of emotional and sensory language, arguments can be developed via descriptive skill without prior research, with pathos providing the core of the argument that responds directly to an audience's concerns (e.g., Shore's claim that British food is "nutritious" and "palatable".) Following this logic, the activities above provide guidance for using pathos (i.e., Don't tell, show using senses) and the means for students to recognize its possibilities (i.e., *Bread!* by Kathe Kollwitz and *Hours Continuing Long* by Walt Whitman).

Author Biography

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Interview

Now You See It:
Revisiting and Revising Some Former Thoughts on Poetry in EFL

Paul Hullah
Meiji Gakuin University

Introduction

Whilst sometimes unsettling, it is instructive to reflect on who we were and what we thought and said and did in former and formative times. If it were not so, the notion of "self-development" would make little sense and be less of a topical hot potato in the professional lives of "veteran" (sigh: over 30 years in the saddle now) teachers such as myself (e.g., Larrivee, 2006; Núñez Pardo & Téllez Téllez, 2015). Here we are now, but, just as importantly: where were we then?

Specifically, astride this chasm of introspective reassessment that yawns wider in middle age, a sudden bridge of synchronicity brings me to this particular opportunity for meaningful self-re-evaluation. Indefatigable LiLT Coordinator Tara McIlroy recently sent me a link to fellow LiLT SIG member Luke Draper's (excellent) National JALT Conference 2021 online presentation, "Reading for a Brighter Future: Literature and Global Citizenship in the Language Classroom" (Draper, 2021) in which he very generously quotes from an interview I did in 2009, for a long since defunct Japan-based ELTNEWS website.

In his NatJALT talk, Draper claimed (echoing my own suspicions) that the interview in question is currently nowhere to be found, long since relegated to a hidden hinterland of forgotten documents buried in electronic ether. However, digital deerstalker on and detective work (courtesy of a 'time machine' salvage engine) done, a cobwebbed, archived version proved finally forthcoming. Full of trepidation, I reread what I had said those dozen years ago. To my surprise, it is rather good, or at least not all rather bad. I did, I now remember, receive lots of very kind and positive feedback at the time it originally appeared ("cards and letters from people I don't even know," as Glen Campbell would've put it), and I was saddened when the host website shut down morphed into something else and all its former content, including me, vanished a few summers thereafter. It seemed such a shame to have lost it forever, but I forgot about it eventually.

Until Luke, and Tara. It was then suggested that I might (if copyright permission to reprint were granted, which it duly was) "revisit" the 2009 interview for this journal. So here we are, and here is the unedited transcript of the original interview:

Dr. Paul Hullah is Associate Professor of British Literature and Culture at Meiji Gakuin University. He has published several EFL textbooks, and has also written several volumes of award-winning poetry, short stories and literary criticism. He was co-editor of the authorized collection of the poetry of Dame Iris Murdoch, and co-edited Playback and talk shows: New Edinburgh crimes*, by his friend Ian Rankin, the first book of Inspector Rebus stories to be published in Japan. His most recent publication is* Britain Today*, which he co-wrote with Masayuki Teranishi, and is published by Cengage. The interview was conducted by John Lowe on Friday 6th March 2009.*

John: Hello Paul – thanks for agreeing to do the interview. Could you tell us a little about your background prior to coming to Japan?

Paul: Certainly. I was born in Yorkshire, and went to Ripon Grammar School – a traditional English school – and then on to Edinburgh University where I was fortunate to receive a degree, first class with honours, in English Language and Literature. This enabled me to continue my studies at

Edinburgh University, where I did my PhD in 'The Poetry of Christina Rossetti'. After that, although I was teaching Shakespeare tutorials at the university, I couldn't get a full-time job in Edinburgh. And then, out of the blue, I was offered a teaching position in Japan – at Okayama National University.

John: Did the idea of going to Japan attract you?

Paul: I had always been interested in Japanese poetry, *haiku* and *tanka*, but mainly I fancied a fresh challenge in a culture that, looked at from afar, appeared wholly alien to that in which I'd been raised. But to be honest, I didn't know a great deal about Okayama and the job ahead.

John: So how did it work out?

Paul: Very well, actually. Although I was initially employed on a two-year *Gaikokujin Kyoushi* (foreign lecturer) contract, this was extended, and I stayed at that university for a total of 10 years. But, as there was no chance of this becoming a permanent position – every year I was given a one-year contract extension – and I was being pushed to teach more and more basic *eikaiwa*-style classes, I decided to leave. Around that time, I did become rather despondent, had an early mid-life crisis, and started to wonder if there really was a place for someone like me in Japan – an English teacher who wanted to teach literature or culture *realistically*, without watering down the subject matter so much that it ended up being unauthentic, dishonest. I had a couple of temporary teaching positions that didn't really suit me, then in April 2005 I became an Associate Professor of English at Miyazaki National University in Kyushu. I was very happy there, and Kyushu is a beautiful place to live, but it was only a 3-year contract and, again, I felt that my usage of literature in the classroom was tolerated, rather than encouraged. But by that time I had necessarily become more interested and involved in EFL *per se* and active in JALT. I became President of Miyazaki JALT, published some papers in EFL, and all the time I was arguing for texts that challenged students intellectually. I was now in my forties, my Japanese wife was chronically unwell, and I wanted the psychological and financial security that a tenured position could offer. It was a stressful time for me.

John: What happened next?

Paul: Well, then I saw the position advertised at Meiji Gakuin University, and I thought it seemed tailor-made for me at that stage in my career. I applied, got the job, and I've been there since April 2008. It's a fantastic position, a dream come true to work there. I teach 3rd and 4th year students who are all English majors, and I teach Romantic, Victorian and Modern British poetry. I also have a class where I trace the birth of lyric poetry in Britain and show how it links to pop lyrics of the modern day. I show how the Sex Pistols can be connected to medieval poetry, and we study song words by Morrissey, The Sisters of Mercy, Artic Monkeys, and show how written poetry and pop song words are related and do similar things with language. Don't forget, in their day poets such as Byron, Shelley, and Swinburne were the equivalent of today's rock stars.

John: So after 16 years of teaching in Japan, would you call yourself an EFL teacher or an English literature teacher?

Paul: Perhaps I'm fated to be a Jack-of-all-trades and a master of none. I have a passionate love of language *and* literature, and also a passion for *teaching*. And none of these passions contradict each other. I have taught literature in English to English majors and to non-English majors. For the first few years of teaching I'd take Penguin classics into the classroom – *Dr. Jekyll and Mr. Hyde*, Henry James, Katherine Mansfield, short stories.

John: So you taught English through literature?

Paul: When I first arrived in Japan, I thought I was going to teach English literature full stop; but of course, I had to adapt my approach for second language learners. I adapted my content-based courses to include more language-oriented components, and the students really benefited from and enjoyed this approach. So I collaborated with a Japanese colleague to write some EFL textbooks that foregrounded authentic literary content. The aim was to provide appropriate language scaffolding to the students so they could then confidently interpret the literary texts in a creative, meaningful and mature way.

John: So you didn't use traditional EFL texts?

Paul: Not at first, no. Don't forget, this was 1992, and many national universities used to look down on 'communicative' EFL texts; those kinds of texts, the 'communicative' 'task-based' 'conversation' course books, didn't really start creeping into the university system until the mid-nineties. I strongly believed that such texts were all too often 'dumbing down' the teaching of language and more suited to school kids than university learners. The design and layout of some textbooks seemed puerile and childish, cartoons and gaudy illustrations, and I was worried that students would stop taking English seriously. Such books and the teaching style they spawned seemed to me to promote entertainment instead of education. And to this day, there are some areas of EFL textbook teaching that concern me – such as oversimplifying the way content is presented to learners at university level. A lot of the material is just not suited to their maturity and to their intellectual potential.

John: But can Japanese students cope with the language level of texts that you'd like to teach?

Paul: If they work hard and are taught conscientiously, yes. I present some quite complex English literary texts to English major students at Meiji Gakuin University. We read and discuss, explicate them into more manageable *language* whilst ideally not compromising or reducing the intellectual depth. It works and they thrive and they tell me they love it. It's an approach that respects them as mature, thinking, adult learners and challenges them intellectually whilst holistically improving their language skills. But I don't blithely prescribe this approach, say, to students in a private Business English school, or Agriculture majors or students at a two-year Nursing college. So equally, and this is my point, I strenuously object to those people who preach to me that it is not appropriate to teach literature in the English language classroom here *at all*. You have to be adaptable and open and sensitive to learner needs and wishes; suit the word to the action, as Shakespeare had Hamlet say. Keep it *appropriate*.

John: Can you give a concrete example to illustrate what you're saying?

Paul: Yes. Recently I was interviewing some high school students who had applied to Meiji Gakuin University. I asked one applicant, 'What kind of books do you read in your free time?' She replied that she read biographies, and the last two she'd read (in Japanese and in English) were of Karl Marx and the Italian poet Dante. So what should we teach her in the university English class? How to buy stamps at the post office, or ask her what vegetables she likes? How brutally ignorant of her maturity level and goals, and cruelly stifling of her obvious intellectual potential would that be? I just think that for students such as that intelligent young woman, certain EFL texts featured on the English curriculum at many Japanese universities are inappropriate. We have to be wary of lowering the bar. If we raise the bar, keep standards high, students will raise their game accordingly; if we lower the bar, they'll tend to start treading water and eventually lose interest, give up. This pervasive dumbing down, this tragic misguided infantilization, is, in my mind, the single most alarming aspect of the direction in which English education is moving not only in Japan but also in other countries. I hope I don't sound supercilious or arrogant. I am not. I can only base what I say on what I have seen during the last 16 years as a passionate teacher of English. To paraphrase T. S. Eliot, 'The end of our journey is to reach the place where we started and know it for the first time', and now that I'm back teaching literature I think that I'm a far better teacher today because of my EFL experience and exposure to sundry styles of EFL instruction: many of them excellent and meaningful, but some not so appropriate to me or my students. Eliot also wrote, 'We shall not cease from exploration,' and that's important too for teachers: never to become complacent, always keep looking for ways to improve the students' experience and our own experience as educators.

John: Is there a place for English poetry in the language classroom?

Paul: Of course there is. I once did a survey of Japanese university students and asked them what adjectives they associated with English poetry. The overwhelming response was "difficult', "boring", "irrelevant", but the interesting fact was that 70% of the respondents had never read a poem in

English. So first of all we have to overcome the misconceptions of the Japanese student, the erroneous negative preconceptions they tend to have about literature, especially poetry, in English.

Poetry uses language in a creative way – it explodes meaning and uses language in joyful, imaginative, surprising ways. It brings dead phrases and expressions back to life, makes words beautiful and more than just prosaic functional tools. To think of language as only a means of communication is like saying that food is only a fuel, or that sex is only for reproduction. We're human beings and we take pleasure from food and sex, and that's what poetry does – it shows us that there's a *pleasure* in using language. Poetry can stimulate us and challenge us intellectually, and it asks the questions that through the ages we ask ourselves. Rather than asking, 'How do I get to the post office?' literature asks profound questions such as, 'To be or not to be?' Shakespeare is saying, is it worth staying alive when life seems unbearable? And although the language is simple, the question is profound and timeless. I believe that my role as a teacher is to *educate*, to draw out the latent potential of those students who have learned facts and have accumulated knowledge at school, but have been denied creativity.

John: So how does using poetry correct that?

Paul: Many Japanese students, who come through the Japanese school system, are told that there is a right answer and a wrong answer. Poetry challenges that naïve preconception in a healthy way, as poetry allows each reader to take away his or her own meaning from the poem. Poetry lets students personalize the English they've been taught elsewhere, make it their own. A poem can often use simple language to convey a complex meaning, which I feel is suited to adults. Learners can therefore find their own identity, form their own interpretation, and get ideas for expressing themselves originally, as poetry means different things to different people. There is not necessarily a correct or incorrect answer. Poetry mirrors life in that important respect.

John: I saw from your Wikipedia entry that you have written poetry yourself. Could you tell us about that?

Paul: That really grew from when I was in a rock band – I was a terrible singer, but I loved writing lyrics. But it really took off when I was at Okayama University and I met Iris Murdoch and her husband, John Bayley. They encouraged me to publish my poetry after they'd read a few of my poems. I've now had four books of poetry published, and writing poetry is something I love. People say, why do you write poetry? I say, why *don't* you write poetry? It just seems like breathing to me, comes as natural as leaves to a tree, as Keats wrote.

John: What do you think about graded readers? Don't they simplify language?

Paul: Yes, by definition they do; but, produced sensitively and intelligently, they don't have to simplify the themes or implications of the original text. I absolutely approve of extensive reading, and I support and applaud the kind of work teachers such as Rob Waring are doing. The aim is to get students reading as much as they can, and graded readers contribute a great deal to this approach. I particularly like the graded readers that introduce iconic 'classic' works of literature, and in the last few years at Meiji Gakuin we have introduced an extensive reading program – and the students love it.

I'd just like to say if it works – use it. Don't force literature upon students, but let's use it when it's effective and makes them motivated and inspired and happy.

John: Do you have any current projects?

Paul: I teach British Culture as well as British Literature, and I've just had a book published by Cengage, called *Britain Today*. It's different from certain other texts on the subject, in that it presents Britain as it really is *today* – 'warts and all'. We include topics such as knife crime and the racism of the National Front. This isn't about the village bobby and Miss Marple. I wrote the book with Masayuki Teranishi, a Professor of English at Hyogo University, whom I knew as a student some years ago at Okayama University. It's a dynamic, interactive course book that can be catalyst for a productive classroom atmosphere. It's *real*. We haven't dumbed down the issues. We've simplified the language of instruction

but not the topics – and that makes it challenging and truthful.

John: Thanks Paul.

Paul: You are welcome, and I'm so grateful to have had this chance to state my case. I really do think that there is a place for literature and culture in tertiary-level EFL, and it is unkind and disingenuous to deprive students of the marvelously varied, meaningful, substantial, provocative and challenging content that great works of literature or candid, thoughtful writings about culture can offer. Thank you.

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Reflection

So, we ask ourselves: what has changed? And the answer is: everything, but not much. I am still at Meiji Gakuin University, and still loving what I do there. I am still working on Iris Murdoch but wrote a critical monograph on Christina Rossetti along the way, fruit of a sabbatical year in 2014-15 (Hullah, 2016). The course I taught using pop lyrics became another textbook, *Rock UK* (Hullah & Teranishi, 2012), and both it and *Britain Today* are still in print and selling steadily. My former wife passed away, and I felt lost and marooned for a while, but I survived, and am now remarried and the happiest I have ever been. All is more than good with me. But what of poetry in EFL, you will ask? As Bowie so pointedly put it: where are we now?

Well, I still teach poetry at every available opportunity, and, though the L2 levels of some classes I teach are palpably lower than 12 years ago, I still believe "it ain't what you teach, it's the way that you teach it" (e.g., Bibby, 2012; Hullah, 2013). I come with more caveats and disclaimers these days, however—among the daily disappointments of aging arrives that liberating sense of being able to speak one's mind more freely—but with no less enthusiasm or certainty regarding the efficacy and usefulness of poetry in an EFL curriculum when sensitively, "suitably selected [and] properly presented" (Hullah, 2019, p. 122).

I would first say that "Less is more" has become my educator's mantra. That and, simply, "Be nicer". Those two simple but profound imperatives have, I think, embodied the most useful, overdue, and now rigorously adopted sea changes in my classroom approach. Less is more: rather than whole poems or songs, I tend mainly to present potent extracts of British poetry and/or song lyrics in my classes now, in order to show language lovingly sculpted, and carefully, playfully, and most meaningfully put to use. This foregrounding of purposeful form and loaded rhetoric is crucial and germane to the keen L2 learner because how something is expressed is as important as what is expressed. This is most clearly evident in "poetic" writing, of which what I now call "literary" texts are an example; good written poetry itself is the purest instance, with good song lyrics not all that far behind. This empowering quality is, I think, best conveyed by focusing closely on very short poems or on very short extracts from longer poems. With some context—historical, cultural, humanist—as a scaffolding preamble, I can do a whole class on just one line of poetry ("To be, or not to be, that is the question"; "Home is so sad. It stays as it was left"), demonstrating how specific word choice, imagery, lexical and grammatical gymnastics, wit (an undervalued item in the arsenal of utterance), and rhetorical competence combine deftly to enhance a meaning already present, or even to create new layers of readily-'exportable' meaning (a metaphor, conceit, phrase, line, or lines that a reader can take away and apply to his or her own life) in an already meaningful literary text.

And, while doing all that, I just try to be nicer: A teacher's generosity of spirit kindles learner enthusiasm and respect. The human side of what we do is neglected at our peril. The principles emphasised 200 years ago by the English Romantics—the importance of love, emotional intelligence, equality, empathy—are to me as star charts are to sailors, so I still begin there. Without empathy we are forever lost. These last two COVID-19 years, teaching mostly online, I have especially felt as much counsellor as educator. We have to look after each other better, and we had best look after ourselves so as most usefully to be able to do that.

I want students to be happy: that's a vital part of my remit. So I now give Japanese translations of the poems I use, to help them "get into" (in both senses: become engaged with, and become enamoured of) a poem at a basic level. Why not, as long as they then go back to the English, and stay with the English, but with

now more confidence? We then focus on specific words, lines, expressions, or images and discuss their purpose in context. Then the students personalise the text by thinking about, discussing, and answering open-ended questions I set them. Then we talk together and go back to the text, and I comment on their interpretations, comparing them with some of my own. A proactive and provocative strategy is to look at how a Japanese translator has rendered a particular line or image, and ask if there might be different ways to translate it, or if they missed something, or added something that wasn't there, and why.

Depending on the course, a parallel purpose of presenting poetry is to show how literary language is a repository of culture. Sensitively interpreted and properly deconstructed, poetry becomes a discursive open-ended (non-dogmatic) expression of identity: personal, psychological, social, sexual, and ontological. All these can be contained in the same text if analysed from differing theoretical perspectives. James Blunt's "You're Beautiful"' from a feminist perspective: the male gaze, objectification/idealisation of female form, a woman allowed zero agency. Is it a creepy stalker's song, or perhaps ironic? "Every Breath You Take" by The Police is similar. I use both. Christina Rossetti's or Emily Brontë's poems, or lyrics by Siouxsie and the Banshees ("Happy House"; "Christine"), X-Ray Spex ("Identity"), The Slits ("Typical Girls"), and even The Spice Girls ("Wannabe"), are useful for subversion of the poetic patriarchy: female identity, challenging the stereotype, re-imaging the self. Online ads, movie clips, TV and magazine ads too, all invite rhetorical analysis, and the students seek out and introduce texts they deem to be similar or very different, and we/they discuss them too. For continuity within a 'pop' course, the Beatles are an obvious go-to text, but Bowie is a goldmine too: decades' worth of fecund lyrical agility dissecting spirituality, and self-expression (pop music) as a pseudo-religious salvation ('Starman', 'Let's Dance').

For my own mandated purpose (introducing British culture and well as literature: your geographies may vary), British poetry and song words can become a meaningful map of Britishness: socially reflective, always in flux, and full of allusions particular to period. Of course, we find this in Blake and the Romantics, Betjeman, and Larkin. Rock music is even more transparently so: The Who, The Sex Pistols, The Smiths, Morrissey ('We'll Let You Know'), Suede, Blur, and MIA ('Borders') all have wonderful lyrics that ventriloquize a disappearing Britishness, or hint at a modern, multicultural Britishness redefined. This contrasts well with 19th-century music hall songs and the patriotic wartime ballads of Vera Lynn and Flanagan and Allen, which construct a very different national identity, albeit in a similarly emotive way. Rock music arose as a way for young people to express their identity, something that was their own in the neglected limbo land between so-called 'childhood and adulthood', and still does. Students can see themselves in it. (And British Rock music is consistently remarkable because of its close and complex relationship with the society that makes and consumes it). L2 learners can personalise a poem or a good rock lyric: it talks to them in ways that other teaching materials do not, and lets them locate and make meaning they have looked for elsewhere in vain.

To clarify, taking Romanticism as pivotal, as I did 12 years ago, I try even more than before to choose lexically straightforward poems and songs, which discuss and dissect ideas of self and identity in a humanist, emotive way. In terms of formal "canonical" poetry, the most modern I use is Hardy, Stevie Smith, Larkin, Heaney. I never "got" Ted Hughes, I'm afraid, but I know his work has its admirers. In my view, a lot of contemporary poetry is useless. It's all too often clumsy, inelegant, formless, and lacking in melody and wit, frequently bereft of any truly pioneering figurative or affective aspect. There is nothing more linguistically compelling than the poise and authority of truly perceptive poets calmly curating their turbulent feelings and skilfully shaping them into proper poems. That is so very pleasing to me and affects learners immeasurably. It is textually exceptional. Of course, we start with Wordsworth's "spontaneous overflow of powerful feelings", but that is only the starting point: emotion is the "origin", but the poetry happens when those potent unshaped feelings are "recollected in tranquillity", and artfully, wittily, carefully, elegantly set down and sculpted into something polished and pristine.

Pop song lyrics are not the same as formal poetry, but they contain poetic aspects and are formally comparable. There are more usable meaningful pop lyrics than poems. They also tend to have other textual elements (performative aspect, accompanying visual packaging, official video) that the students enjoy and can fruitfully make meaning from. Ideally, two-thirds formal written poetry and one-third pop lyrics in a course is my plan. The idea is to show the students that the poetry and songs express emotions and ideas relevant to everyone: "what oft was thought but ne'er so well expressed" as Pope insightfully wrote (Pope, 1711, p. 19).

But less is always more. If we try to do too much, the students get confused and stressed. I try to make three basic points per class, and if they understand only two of them, they've done well, and I've done well too. There are no finite answers: it's all descriptive, not prescriptive. If we can open them up to the beauty of language used elegantly and clearly, then that's enough. It empowers them. They need that. And always choose poems and songs that you like (but not only because you like them: make sure there are those aforementioned relatable 'exportable' meanings that learners can also enjoy). Observe William Morris's "golden rule: Have nothing in your houses that you do not know to be useful or believe to be beautiful" (Morris, 1882, p. 110). Find songs and poems that are useful and beautiful, and show the students why you believe that is so, and let them take it from there. Your passion will win them over. They like that.

To conclude, I (still) believe that properly overseen, guided analysis of appropriately picked, pruned, and processed literary texts can be of immeasurable benefit to L2 learners, linguistically empowering them in ways and directions that non-literary forms of discourse do not. Good writing endures for a reason. That is what (and why) literature is: it is "writing I want to remember… those particular words in that particular order" as John Carey incisively defined it, consciously (one hopes) echoing Coleridge (Carey, 2005, pp. 173-4; Coleridge, 1835, p. 48). We still study, enjoy, and learn about ourselves from Shakespeare today, over 400 years after he wrote. Why should an eye-openingly meaningful rock song lyric be different? The role that all these texts play confirms the role that art plays: it holds a magic mirror to life, imaginatively and empathetically explaining us to ourselves, becoming what the Romantics took to be medicine for the soul (Haekel, 2011).

Poetry, in particular, alerts the attentive L2 reader to sophisticated possibilities, spotlighting the liberating *how* of competent L2 usage that matters once the *what* is in place. The how is part of the totality of meaning, so to be in control of this potent rhetorical element is roundly to be in charge of one's own original utterance. This is something that native speakers, dipping into the vast cultural/linguistic reservoir of allusion, connotation, nuance, and wit in which they are immersed and schooled since infancy, can do unconsciously. Non-natives have to learn it. Poetry is the perfect vehicle for facilitating this: consciously inviting us to read slowly and closely, benefitting from sustained analysis, and very often reliant upon a specific linguistic trick for its singular impact. This special aspect (though not unique: it occurs in jokes and advertising too), wrought at the service of a conscious desire to emotionally connect, is the most consistent and important feature of poetic utterance. It is why I fell in love with certain words and songs and poems before I knew what they meant, and why, half a century later, I will continue to do what I do in my classrooms this year.

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Conference report

Creative Writing in Language Teaching Contexts 2: Event Report and Reflection

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This report describes the presentations from the LiLT SIG online event on 24th October 2021 and offers some reflections on the potential for using creative writing (CW) as a pedagogical tool. *Creative Writing in Language Teaching Contexts 2* was hosted jointly by the LiLT SIG and Shizuoka JALT on a Sunday afternoon from 2 pm-5 pm on Zoom. All of the presenters are current members of the SIG, and the four presenters discussed their approaches to teaching with creative writing activities in a variety of contexts. Following the presentations, there was a panel discussion which Shizuoka JALT Program Chair Sue Sullivan coordinated.

Learning with creative texts and creative methods occurs at different levels of education: from early childhood through to language arts in secondary education and university. The subject exists in universities for writers planning to extend their knowledge and experience and construct longer pieces of work such as novels and memoirs. CW is also well known as an academic discipline in the field of humanities, although the prevalence of CW courses may vary from region to region. There has been increasing attention towards the uses of creative writing in second language (L2) contexts because of its potential to engage learners and personalise the learning experience (see Disney, 2014 and Zhao, 2015 for recent volumes on L2 creative writing). In the Common European Framework of Reference (CEFR, 2018), CW appears in the category of written production and is "the written equivalent of *Sustained monologue: Describing experience*" (p. 75) and can include transactional language use and evaluative language use. Furthermore, CW "involves personal, imaginative expression in a variety of text types" (CEFR, 2018, p. 76). This variety and range of possibilities is an appropriate starting point for discussing how to use creative texts and creative methods in the L2 classroom.

Though CW is often advocated as a potential area of practice and research in previous reviews of the field of literature in language teaching (Carter, 2006; Paran, 2008; Fogal, 2015), its teaching may still seem to be under-utilised. This could be because using literature in many contexts still predominantly means reading (a receptive skill) and most language curricula emphasise academic modes of assessment (Maloney, 2019). However, in recent imaginings of contemporary language curricula, teachers use literature with a small "l" (McRae, 1991). This approach inclusively broadens the scope of language learning using literature, including learner literature, collaborative writing, and multimodal storytelling, and facilitates the acquisition and production of language-learning fundamentals such as grammar and vocabulary and encourages the learner to experiment with those forms. Working with a broad range of creative texts is part of what McRae (1991) described as literature with a small "l", that is, literature beyond the canon. CW occurs in some contexts, with L2 learning (Kamata, 2016; Iida, 2010; Maloney, 2019). Learners who read and respond creatively to literary texts can engage with language playfully, exploring its malleability and limitless possibilities to help them express themselves. In other words, CW can expand the boundaries of learner perception and pedagogical approaches of English communication.

One of the notable areas of interest in this year's event was discussing contemporary theories of literary response such as Text World Theory (Werth, 1999; Gavins, 2007). Creative writing and reader response criticism are closely interrelated activities in L1 classrooms, and it is to be expected that such theories migrate to L2 learning. However, such theories may not have been widely known until recently. Events like this one can help participants share knowledge about the evolving field of research and practice in CW studies. It

may be that discussing contemporary theories while exploring new areas of interest is a mutually beneficial activity for presenters and audience participants alike.

One additional aim of this report is first to keep a record of the event and also to help connect the perspectives offered here to possible future SIG events. SIG members and readers of the journal may wish to propose or join a future event hosted by the LiLT SIG in collaboration with another JALT chapter. Earlier this year, LiLT SIG members were invited to submit proposals to present at this CW event in the SIG newsletter, *The Word*. Next, Shizuoka JALT collaborated on the theme and the event's focus, and together with LiLT SIG worked out a program for the afternoon's creative conversations. It is hoped that future presenters can continue the conversation by sharing the activities and experiences from the event. Each presenter submitted a summary of their talk for this conference report.

Speakers (in order of appearance)

Rereading, Retelling, Reimagining: Literature and Creative Writing in the Classroom by Mary Hillis

Mary Hillis is a foreign language instructor at Ritsumeikan University in Kyoto and is interested in teaching English through world literature in translation. While planning a humanities-themed university course, she drew on her own experience reading *The Stranger* by Albert Camus as an undergraduate student of French. Her presentation outlined the practical implementation of several creative writing activities to assign alongside Matthew Ward's translation: journalistic articles, spin-off stories, and additional scenes.

To review Part One of *The Stranger*, students choose from a list of types of newspaper articles: feature news story, human interest story, letter to the editor, obituaries, advice column, and others, such as weather, horoscopes, and advertisements. For example, one student wrote an advice column in which the boss asks for help on how to manage his employee Meursault who is indifferent about his work and a transfer to Paris. Students mainly draw on information from the chapters, and any imagined details should be consistent with the story and believable within the context of the novel. If students are unfamiliar with journalistic writing, model articles or stem sentences could be provided.

Drawing on reader response theory (Iser, 1974), which concerns how readers recreate meaning while reading texts, Hillis uses a retelling activity to draw attention to the various experiences that readers bring to the page. Through retellings, perspectives not included in the original can be explored, and new storylines can be created for characters whose stories have been omitted. When reading *The Stranger*, students could invent stories for female characters (e.g., Marie), minor characters (e.g., Emmanuel, Celeste), or unnamed characters (e.g., "the mistress," "the Arab"). By using the novel as a starting point, students can write stories without having to imagine the setting, characters, and plot from the outset, which scaffolds the task for those who might not have creative writing experience.

Furthermore, to compose effective retellings, familiarity with the original work is needed. This encourages students to reread, and in some cases, to research supplementary information, such as the historical background of French colonial Algeria. In fact, two retellings of *The Stranger* have been published: *The Meursault Investigation* by Kamel Daoud, and Leila Aboulela's play, *The Insider*, published in *The Things I Would Tell You: British Muslim Women Write*. As an alternative to writing their own stories, students could compare scenes from the original with these published retellings.

The final creative writing activity presented was drafting additional scenes. In the novel, Meursault describes the changing view from his window over the course of the day. After reading, students draw a picture of what they imagine Meursault sees. Depending on background knowledge and experiences, students' sketches are likely to differ. This process of building mental representations of discourse, text-worlds, has been researched by Werth (1999) and Gavins (2007). The following extension activity, based on text-world theory and adapted from Cushing (n.d.), facilitates experimentation with the connection between writer choices and reader understanding. Students begin by writing an additional scene describing the view from their window, and then have a partner describe it back to them. Based on feedback received from the partner, students revise their writing to include different words or details, and then reflect on the process.

Hillis has recently compiled activities for teaching the novel into a short ebook for teachers, *Camus in the Classroom: Teaching* The Stranger, which will be self-published in 2022.

Providing Digital Literacy Spaces to Mimic Publication in an L2 Poetry Writing Course

Jared Michael Kubokawa is an Associate Lecturer of English (ALE) in the Department of Humanities and Social Sciences at Aichi University where he teaches EFL and researches CW pedagogies in language learning. This presentation outlined how implementing digital literacy spaces (publication opportunities) in an EFL university context can complement CW syllabi and extend learning opportunities. Drawing on experience from an L2 poetry writing course, Kubokawa discussed how these digital literacy spaces were used to display students' creative work to readership both in and outside the course, acted as formative and summative assessments, feedforward agentic engagement, and developed a community of practice by creating a discourse community on campus.

Utilizing fellow L2 creative writers' texts as models can be a powerful learning tool (Spiro, 2014). To do this, L2 teachers can mimic students' writing for publication to increase the impact on learners' sense of self as creative writers, contribute to students' growing agency, and provide a sense of authenticity to classroom writing.

Figure 1

Sample Page from an In-Class Newsletter

Communication Skills Writing as Communication June 12, 2021

THE WRITER'S READER

Guess the poet!

Read the poems and guess who the writer is. Can you get the all correct?
Hint: One of them is your teacher!

Happening On My Way Home

On my way home,
riding my bicycle
and looking for Orion--

Oops! I fell in the rice paddy!
Orion may have laughed at me

Lines

Kero! Kerokero!
The frogs are ringing
Gasagasagasa
At that time, there was some noise
And there are no frogs

It became quite all around

The dawn night
Creatures have begun to wake up
Koltukekoltuko-

Rainy Season

sniff sniff—
I smell damp concrete
The rainy season has come

ribbit ribbit....
I find a frog
I flip the leaves
I find a snail
glow by the water
I find many fireflies

They're all the creatures of the rainy season
I will find them completely

Poet's Corner

Thank you so much for writing your short poems. They were amazing! Also, I was happy to read your reflections and peer observations. Let's get ready for the long poems!

Jumonjibaru Magazine

There is a poetry magazine in Japan called Jumonjibaru in Kagoshima that wants to publish your poetry (L2 English Poetry) on their website and in their magazinge. There will be other English students who also want to publish their poems in the magazine. I hope you will send your poems here. Please check out their website and send your poetry here:
jumonjibaru72@gmail.com

https://jumonjibaru72.wixsite.com/website

Jumonjibaru

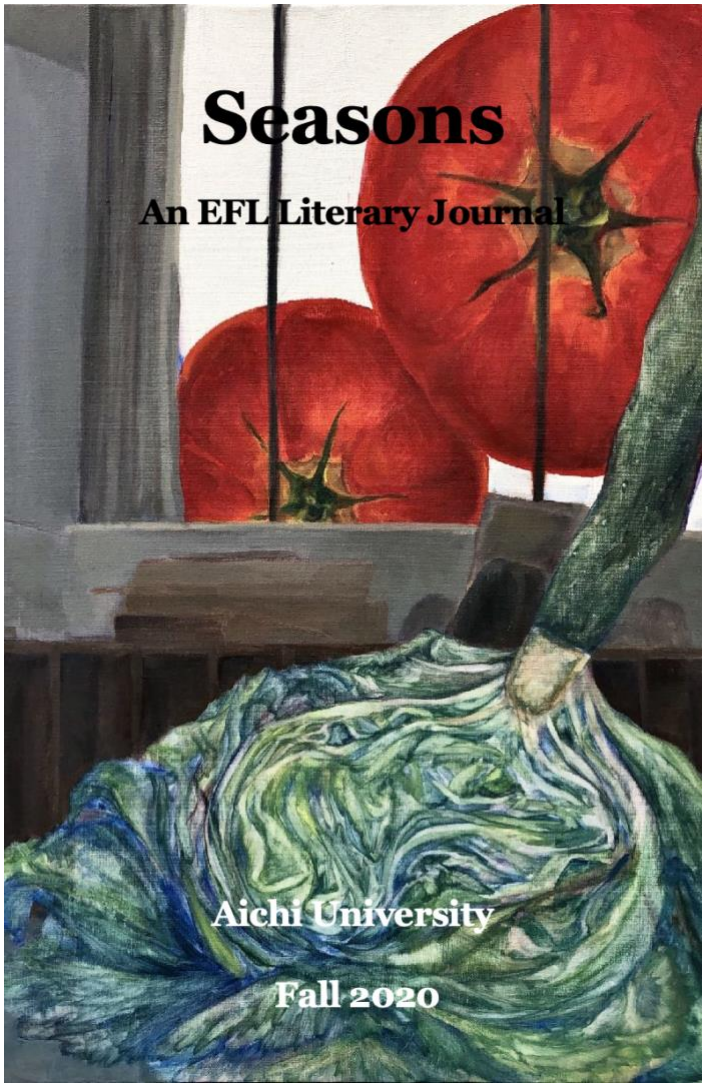
A magazine of new writing by students in the Asia Pacific

1

This mimicking of publication can be implemented online as digital literacy spaces. *Digital literacy* is the skills and tools needed to learn and thrive where communication and access to information exists through digital technologies (Bloch, 2021). Gilster (1997) originally popularized the term digital literacy as the ability to use various modes of expression in digital realms. *Digital realms* are the digital spaces utilized for this expression; currently commonly used *digital literacy tools* that exist in digital realms or are digital realms themselves include Zoom, Moodle, Word, Acrobat and so on. Original World Wide Web designer Berners-Lee (1999) argued that opening the internet as a creative and expressive space could support the design of autonomous *digital literacy spaces*. While Weller (2020) agrees that the internet provides autonomy to its users, and Elola and Oskoz (2017) claim this autonomy can be extended to L2 students in language classrooms. The L2 poetry writing course has utilized several forms of digital literacy spaces that originated outside the classroom. However, inside the classroom there have been two main resources: in-class newsletters (formative) and *Seasons: An EFL Literary Journal* (summative). This summary will address these two digital literacy spaces.

Figure 2

Cover of Seasons: An EFL Literary Journal*, Fall 2020*



Note. Visual artwork is also accepted by submission from students on-campus.

The in-class newsletters are "published" in pdf format three times in a semester and act as a review of the unit just completed, a venue for the sharing of exemplary student work, and a platform to feedforward into the next unit, a preview. Moreover, newsletters are the first step in ongoing negotiations between student production and teacher expectations, i.e., grading (see Figure 1).

Seasons: An EFL Literary Journal (hereinafter *Seasons*) is the capstone project of the L2 poetry writing course and is a digital literary journal of students' creative writing, which is published semesterly on Aichi University Language Laboratory website in pdf format (see Figure 2). Issues of *Seasons* are shared as exemplary texts with other students, teachers, administrators, and stakeholders in the community. The journal aids in developing the on-campus creative writing community, artistic community, and discourse community; however, the foremost function is its application as the "textbook" for the course. *Seasons* acts as the model texts for the reading-to-writing cycle in the course and is the material used to teach the students various literacy skills including close reading, literary analysis, and the use of literary devices. Thus, *Seasons* creates a cycle of student-generated texts that retains life beyond the specific cohort (Spiro, 2014) and is an example of Taylor's (1976) theory of *spiralization* that links the creative work of students across time like a chain.

In conclusion, digital literacy spaces in multilingual writing classrooms can be utilized by teachers in various formative writing assignments sessions as well as post summative assessment. These publications can then feedforward to future courses and support L2 writers in several ways including: a venue for exemplary student work, model texts written by other L2 writers, literary content for teaching, and inspiration for creative spiralization (Taylor, 1976). These digital spaces have widened the audience for students' writing beyond the teacher and classmates and in turn increased audience awareness for the writers, which can affect their production of authorial voice and learner agency.

Activating Scripts: Japanese Literature and Creative Writing in the EFL Classroom by Luke Draper

Luke Draper is an Assistant Lecturer (ALE) of English at Kwansei Gakuin University's School of Policy of Studies. He teaches on the streamed English Language Program that delivers academic English courses from elementary to advanced level. At the upper intermediate to advanced level (CEFR B2+), ALEs create and teach a semester-long "Special Topics" course on a subject of their choice. The courses are designed to facilitate practice and development of the acquired academic skills with a CLIL (Content and Language Integrated Learning) approach. Draper, whose academic background is in English Literature and Creative Writing, designed and taught a course around the theme of English Translations of Japanese Literature. His presentation explored the theory and rationale behind the choice of theme and discussed creative writing activities appropriate for selected stories.

First, it may be argued that Japanese literature in translation may be an unsuitable resource for Japanese students, who should instead engage with literature of different cultures toward a global mindset. However, Draper argues that Japanese learners of English may struggle to engage with this literature due to cognitive barriers that prevent learners from fully conceptualizing the prose. According to Gavins (2007) "we construct mental representations, or text-worlds, which enable us to conceptualise and understand every piece of language we encounter" when reading (p. 2). The way text-worlds are mentally constructed and humans apply conceptualisations is the focus of Text World Theory, which Draper uses as a framework to argue that Japanese learners are more likely to engage with their literature and in turn participate in more meaningful discourse.

When teaching literature, learners should be provided the space to engage in authentic reading toward their own interpretations. Giovanelli and Mason (2018) state that, when a teacher imposes the meaning of a text onto the learner, this is instead a manufactured reading. Bloom's Taxonomy of Cognitive Domains shows the pedagogical risks of teaching toward the recalling of facts for tests, which manufactured readings may circumscribe. Higher domains such as "analyze" and "evaluate" are areas learners may develop through unmediated interpretation and discussion. The highest cognitive domain is "create", which is the space where learners can synthesize their reading experiences while playing with the language and taking linguistic risks that are not encouraged in academic composition (Maley, 2009).

The creative writing activity of continuing a story where the author ended it was introduced, and Haruki Murakami's short story *Concerning the Sound of a Train Whistle in the Night or On the Efficacy of Fiction* was presented as a prime example.

The story begins:

> The girl has a question for the boy: "How much do you love me?"

He thinks for a moment, then quietly replies "as much as a train whistle in the night."

> The 'boy' character describes waking up alone in the dead of night, feeling isolated and detached from reality, until he hears a very faint train whistle in the distance.

The story ends:

> With that, the boy's brief story is over. And the girl begins telling her own.

General descriptions of learners' creative additions to the story were given. Learners understood the train whistle as an explicit metaphor for the boy's love; in turn, they explored their own. Many continued with the rail theme. One story compared the girl's heart with rail tracks, expanding and contracting under temperatures but with potentially no endpoint like her love. Another used the varying colors of steam from the train to describe fluctuating human emotions. Some stories used the moon and stars to symbolize the boy's existence as a guide for the girl, and others deftly applied light from the train tunnel and sky and color from a rainbow as comparative metaphor. One story imagined the girl as monochrome in an otherwise colorful landscape. She finds a weed in the ground, touches it and they both radiate color. To compare the boy not to a majestic flower, but to a common weed, was impressively grounded.

Finally, class observations were given. Learners were vocally engaged with the texts provided, and their spoken performances demonstrated development of a range of communicative abilities. By activating their cognitive scripts by reading their own literature, learners were able to create some very rich texts of their own.

Literary competence, creative writing and CLIL: Textual interventions and beyond by Tara McIlroy

Tara McIlroy teaches at Rikkyo University in Tokyo and is interested in curriculum development of courses using literature for language learning. The work of Rob Pope inspired this presentation in his book *Textual Intervention* in which he explored a variety of ways of working with creative texts. *Interventions* in the classroom, which could be critical or creative responses, open up limitless possibilities for classroom activities. The talk also suggested how Content and Language Integrated Learning (CLIL) approaches may be combined with CW pedagogies. The presentation used the CEFR (2018) to contextualise language learning descriptors related to CW from the language perspective. Example activities include writing "engaging stories and descriptions of experience" using "diary entries and short, imaginary biographies and simple poems" as well as "well-structured and developed descriptions and imaginative texts" (p. 76). For example, from the B1 descriptor in CEFR, learners can "write a description of an event, a recent trip – real or imagined" and "narrate a story," moving on at C1 level to being able to write a more complex narrative or a "detailed critical review of cultural events or literary works" (CEFR, 2018).

The presentation introduced *Textual Interventions*, putting a name to techniques CW teachers are already familiar with. Pope's approach is to expand on current thinking about how to use literary texts for CW and challenge teachers to come up with other, novel ideas suitable for their particular teaching situations. Examples of such changes are alternative summaries, changed titles and openings, and alternative endings. Fairy tales and classic literature can be used as beginning points and be used for textual interventions, for example. Students could also write missing chapters in novels or stories, using narrative intervention turning points, alternative events, forked paths, reframed narrative focus or imitation, or even parody. In a recent example, Ludwig (2021) discusses how digital teaching with literature may occur in the 2060s. He imagines a possible future in which learners use virtual reality to experience Shakespeare's *Hamlet*, reevaluating gender roles and changing scenes. In this way, the text is reimagined and revitalised for contemporary interpretation. Some of Pope's more unusual suggestions include hybrid creation (remake using more than one text), genre shift, or changes in modality, i.e., "word to image, word to music, word to movement…" (p. 201). Reflecting on the potentially mixed-level classrooms and learners who may be reticent or unpracticed in creative writing activities, the options selected by Pope allow for diverse interpretations.

Before teaching in the tertiary context in Japan, McIlroy worked as a secondary school English teacher, which includes teaching and evaluating CW used for testing in that context. She drew on her experiences to

discuss the connections between L1 approaches to creative writing in the secondary context and L2 creative writing. One example of the combined content and language approach is the recently published literary competence model (Grit & Ulla, 2019), which refers to a recent attempt to justify the use of literature in language learning contexts. Building on Paran's (2008, 2010) work in looking to apply a model for literature for language learning purposes, the literary competencies approach includes empathetic competence, aesthetic and stylistic competence, cultural competence, and interpretive competence. McIlroy argued that teachers could apply the Four Cs of CLIL (content, culture, communication, and cognition) as described by Coyle, Hood, & Marsh (2010) in language classes using literature. Curriculum planners using CLIL emphasise the need for courses to engage learners with higher-order thinking skills (HOTs), requiring learners to critique and evaluate (Anderson & Krathwohl, 2001). Those working with literature for L2 learning goals can therefore justify applying both language and content approaches.

In the final part of the presentation, McIlroy used a sample text, *Refugees* (2016), by Brian Bilston. Bilston is affectionately referred to as the poet laureate of Twitter, and his work has appeared online and in printed collections. The poem *Refugees* (available on the poet's webpage at https://brianbilston.com/2016/03/23/refugees/) should be read at least twice, once from the top and the second time from the bottom, beginning with the line "The world can be looked at another way." The second reading reveals a different message, quite the opposite from the first. Once readers have noticed the way the poem is structured, it could be given what Pope discusses as interventions in a classroom setting. Suggestions from teachers include using the poem to discuss multiple perspectives, writing about new situations using a similar structure, and finding phrases from other news stories to write personal responses to related or other controversial topics.

Concluding comments

Each talk provided unique perspectives on the teaching of CW in the English language classroom while also exploring similar supporting theories and principles. Hillis and Draper both applied Text-World Theory to explain the cognitive process of their students reading, visualizing the text and producing creative output with their "mysterious and remarkable facility…to be transported imaginatively to worlds which bear only slight relation to (their) own real world" (Scott, 2013, pp. 136-137). Each speaker discussed their experiences of teaching texts and textual interventions (McIlroy) as a means of scaffolding toward creative writing, with text expansion activities (Hillis, Draper) and mimic writing (Kubokawa) emphasized as effective approaches to facilitate the creative use of language. These types of tasks, as Pope (1995) asserts, encourage learners to 'challenge' the original texts through playful manipulation and co-construction, thus developing both critical and creative faculties.

A common, underlying theme in each talk was the capacity of CW to cultivate learner identity and agency. Zhao (2015) writes "L2 creative writers' cognitive writing activities are *idiosyncratic* performances of the writers' voices rather than *normative* indications of the writer's language proficiency or writing expertise" (p. 7, author's italics). CW then, allows EFL learners to play with the language away from the restrictive obligation of lexicogrammatical and structural accuracy while exploring their individual L2 voice. It is, in this sense, a Freirian pedagogy: dialogic and emancipatory in nature (Kelen, 2014).

While CW may not yet feature in the L2 language curricula across all contexts, there is potential for its further integration. Teachers who have studied toward TESOL postgraduate certificates are unlikely to have experience in CW teaching. Yet as universities in Japan respond to the government's call for greater use of content in language teaching programs, defining and utilising content is an area of increasing focus and renewed attention. From the perspective of CEFR training and developing literary competences, CW presents opportunities for language teachers to exploit. As the presenters at this event showed in their individual talks using a range of strategies and approaches, CW can mean working with creative texts in various different and effective ways.

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There are, broadly speaking, seven categories of article. Word limits provided here are guidelines, not rules, and do not include the bibliography in the count.

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3) *Reviews* of books pertinent to the field.

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