

6-18-2011

# Revisiting Haiku: The Contribution of Composing Haiku to L2 Academic Literacy Development

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REVISITING HAIKU: THE CONTRIBUTION OF COMPOSING HAIKU TO  
L2 ACADEMIC LITERACY DEVELOPMENT

A Dissertation

Submitted to the School of Graduate Studies and Research

in Partial Fulfillment of the

Requirements for the Degree

Doctor of Philosophy

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Indiana University of Pennsylvania

May 2011

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This dissertation explores the interaction between academic prose and the effect of writing different text types, focusing on Japanese poetry, *haiku*. Specifically, this intervention study focuses on a Japanese EFL university as this is the cultural context and investigates the integration of first language (L1) linguistic and cultural knowledge with second language (L2) literacy work from the perspective of looking across the curriculum at different genre writing.

This empirical study employed a multiple-methods research design. Participants were 20 college freshmen at a Japanese private university. Data were derived from multiple sources: pre- and post-essays, the books of haiku, weekly journals, self-reflections, and face-to-face interviews. Data analysis involved three different approaches: (1). all the participants' English written performance, such as the pre-and post-tests were statistically analyzed; (2). the investigation of their books of haiku entailed the analysis of the following three components: analysis of contexts of writing; content analysis; and stylistic analysis of literary and linguistic choices (Hanauer, 2010); and (3). the analysis of their self-reported data, such as weekly journals, self-reflections, and individual interviews which were categorized using the coding system.

This empirical study demonstrated that, for the participants, the task of composing English haiku had positive effects on the development of their L2 academic literacy skills and helped them to gain a greater awareness of voice in L2 writing. It also showed that English haiku composition was a valuable task for the participants in L2 learning. This study proposes the potential use of haiku composition for L2 literacy development and addresses ramifications of poetry writing in the L2 composition classroom on both pedagogical and institutional levels.

*I dedicate this dissertation  
To my grandmother, Rii Iida, who passed away on March 15th, 2011*

*Grandmother  
Warm, big, wrinkled hand  
Always pulling my small hand:  
You are in my heart...*

## ACKNOWLEDGEMENTS

I've been asking myself about the role of dissertation. Is it just one big research paper for the degree? Or is it a big paper which decides my future career? This dissertation was challenging to me and it was not always easy. Working on my dissertation made me feel isolated, worried, irritated, frustrated, passionate, excited, and satisfied. The challenge of completing my dissertation might come from the difficulty of controlling myself. The completion of this dissertation involved many people and I want to express my gratitude to them.

First of all, I would like to thank Dr. David Hanauer, my dissertation chair, for teaching me the significance of conducting empirical research, showing me what an applied linguist is like, and offering continuous support to build my scholarship for my future career. My sincere gratitude also goes to my dissertation committee members, Dr. Patrick Bizzaro and Dr. Lisy Seloni for the willingness to discuss my questions and give me informative and critical responses. Also, I offer my special thanks to: Dr. Mike M. Williamson for providing opportunities to explore the potential use of Japanese poetry, haiku in composition study; Dr. Gloria Park for offering an supportive environment and encouraging me to work on this project; and Mike O'Bryan for the willingness to discuss and provide critical comments for my dissertation.

I would like to express my sincere appreciation to Yutaka Fujieda, who provided me with opportunities to conduct this research and helped me to collect data in his English composition classroom. I also thank his students for the willingness to participate in my study. I don't think this project was complete without their great contributions.



I also offer my gratitude to all my friends in Japan and the United States, and especially my special thanks to those who gave me continuous heartwarming support and critical thoughts to develop this study: Asuka Iijima, Alexander Lapidus, Ana Maria Wetzl, Marlen Harrison, Masaki Kobayashi, Pisarn Chamcharatsri, and Stacey Vye.

Finally, my sincere gratitude is to my family, Tsuneo, Keiko, and Yosuke Iida who offered me a chance to study in the Composition and TESOL Program at Indiana University of Pennsylvania and believed in my academic achievement. My father's patience, my mother's encouragement, and my brother's continuous advice, they were all my energy to complete this dissertation.

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## CHAPTER ONE INTRODUCTION

To explore for ourselves, and to allow our students to do so also, how a deeper understanding of the connections between thought, words, and life, may occur when we re-read our own writing. To do that, of course, we must write.

(Bishop, 1999, p. 17)

### Background: Why Creative Writing? Why Haiku?

Many college freshmen in English as a Foreign Language (EFL) contexts have little idea how to use the English they learned in middle school and high school. They have studied grammar rules and the meaning of English phrases in preparation for university entrance examinations, but the focus on error reduction and memorization of forms leaves them at a disadvantage when they have to use English in real-world situations.

Those students are, in general, inclined to have difficulty in expressing themselves particularly in written forms using the target language. This is partly because a grammar-centered curriculum<sup>1</sup> in middle school and high school which provides very little opportunity to write papers in English, restricts the students from “learning around communicative contexts where students learn to express their *voice*—the articulation of their personal needs, interests, and ideas—in a social context that presumes an *audience*—the teachers, classmates, and even the community at large” (Iida, 2010, p. 28).

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<sup>1</sup> EFL Japanese public high schools, for example, offer both reading and writing courses as a graduate requirement, but the grammar-translation method is employed even in writing courses: students are required to translate given Japanese sentences into English, to practice making sentences using the target structure, and to make sentences by correctly ordering the provided words. These exercises are related to the preparation for university entrance examinations rather than the development of written communication skills.

In order to develop students' written communication skills, however, it is crucial for writing instructors to teach students how to discover and reveal their unique perspectives on the world in the EFL writing classroom.

In this context, voice is one of the significant concepts to speculate on in second language (L2) writing. The fact is that the construction of voice in L2 writing is one of the significant issues in L2 writing research (Atkinson, 2001; Hirvela & Belcher, 2001; Ivanič, 1998; Ivanič & Camps, 2001; Iida, 2008, 2010; Matsuda 2001; Matsuda & Tardy, 2007; Matsuda & Tardy, 2008; Ramanathan & Atkinson, 1999; Steinman, 2003; Tardy & Matsuda, 2009). The issue of voice, however, is complicated and there exists a dichotomy in the definition between L1 expressivists and L2 writing researchers. L1 expressivists have regarded voice as the writer's subject position; in other words, voice is how the writer situates and expresses himself or herself (e.g., Elbow, 1998; Romano, 2004). L2 writing researchers, on the other hand, have seen voice as a social entity, in which meaning is constructed with consideration to socio-cultural and socio-historical components (Tardy & Matsuda, 2009) by going beyond the notion of individual behavior of discovery. The dichotomy on the issue of voice and self further raises the following questions: if the writer's self is socially constructed, can it be said to exist as autonomous? ; or if it is not autonomous, can voice be seen as existing at all? Therefore, the definition of voice is a complicated and disputable issue both in L1 and L2 composition studies.

From L2 writers' viewpoints, one of the prominent misconceptions for academic writing is that this genre-specific writing does not provide any room for them to insert their voice. Matsuda and Tardy (2007), however, assert that voice exists in L2 academic



writing and plays an important role in academic texts: voice is “read in both shared and unique ways by readers who are members of a discipline (or multiple disciplines) and also individuals with distinct personal histories and social relations” (p. 246). This means that voice is the core in academic texts and voice in L2 writing is something crucial to build an interactional relationship between the writer and readers: the writer constructs and produces new knowledge; readers receive and respond to it. Previous studies on L2 writing have reported on the significance of voice in writing, but they have insufficiently discussed how the concept can be fostered in ESL or EFL writing classrooms. The reason is partly because academic writing is an L2 writing researchers’ primary focus and creative writing in L2 contexts has been regarded as being less important than that in L1 composition classrooms. As reflected in L2 writing research, ESL and particularly EFL instructors are inclined to teach college writing focusing more on grammatical correctness than on content in order for students to adjust to how native speakers of English write. This style of instruction results in a situation where L2 writers can write grammatically correct sentences but their writing does not include any indication of their thoughts or feelings; in other words, these students are required to learn to write academic papers without being given enough opportunities to practice how to develop and express their thoughts and feelings in writing. Whatever genres L2 writers work on in writing, however, their voice should come first and then knowledge of textual forms should be obtained to construct their voice.

Inserting voice in texts, on the other hand, is not the only variable necessary for L2 academic writing. Since academic writing is considered to be a situated practice (Atkinson, 2002, 2003; Canagarajah, 2002; Casanave, 2003, 2004, 2009; Hyland, 2002a;

Matsuda, 2003; Ortega, 2009; Reichelt, 2009; Sasaki, 2009; Seloni, 2008), students are required to learn to write texts in a contextually appropriate way. Canagarajah (2002) explains the complexity of L2 academic writing as follows:

Writing can bring into being new orientations to the self and the world-just as passive, complacent, or mechanical writing parrots the established view of things.... [T]he text is shaped by such processes of conflict, struggle, and change that characterize society. By connecting the *text* to *context* (or the word to the world), the critical perspective enables us to appreciate the complexity of writing and address issues of literacy that have far-reaching social implication.

(p. 1, italics my emphasis)

This perspective, in particular, emphasizes the significance of social functions in writing and implies the necessity for students to negotiate the components and to make decisions of how to construct meaning in a given disciplinary context in order to produce academic texts. This means that, in addition to the understanding of disciplinary-specific conventions, students need to develop a greater sense of audience in writing. In this way, L2 students are expected to construct meaning and develop voice which can be sharable with members in a disciplinary community and, for this purpose, they must learn to use appropriate words, organization patterns, and rhetorical formats in their academic prose.

In this point, for novice writers, the development of L2 academic literacy skills is challenging in L2 college composition classrooms where the grammatical accuracy and correctness are most often the primary focus in language learning. A significant question which arises here is how L2 college students can develop their voice with a greater sense of social functions and ultimately improve their academic writing skills in composition courses.

Composing *haiku*, a short, three-line Japanese poem with a specific number of syllables in each line, which is a creative, expressive, and literary genre can possibly

assist L2 writers to construct and develop voice with a greater awareness of social functions in their language learning. In addition to the facilitation of developing voice and audience awareness, creating haiku also helps students learn to write fluently and acquire vocabulary because the highly structured form requires close attention to the choice of the appropriate words to convey specific feelings (Iida, 2010). With the nature of haiku, it is meaningful to investigate the effect of using the genre on the development of L2 writing skills, specifically L2 academic writing skills. If there exist some connections between haiku composition and academic writing, it is worth utilizing haiku in ESL or EFL freshman college writing classrooms. The reason is not only because college freshmen can build a foundation of English writing in the courses but because they can learn to apply the strategies which they use for composing haiku to academic prose such as bibliographic inquiry papers or research papers, which they are required to work on in their sophomore year or later.

#### Statement of the Problem

A theoretical assumption that the practice of composing English haiku can contribute to L2 literacy development comes from previous studies on Japanese students writing haiku in Japanese as first language (L1) contexts. Kaneko (1999), for instance, reports on the effectiveness of composing Japanese haiku by 1st through 12th grade students in a Japanese context: the practice of writing haiku allowed for broadening their intellect by briefly expressing what was seen and felt while polishing their sensitivities toward the natural world surrounding them. Minagawa (2005) also points out the significance of using haiku in Japanese primary and secondary schools: a series of processes of composing haiku provided students with opportunities to become aware of

readers by facilitating collaborative reading with the teacher and classmates; to develop empathies with other readers; and to improve their reading and writing skills. In this way, these studies have indicated that the use of haiku in Japanese contexts contributes to students' L1 literacy development. On the other hand, these studies open up the possibility of utilizing haiku to develop L2 literacy in ESL or EFL contexts.

The fact is that the application of haiku is not restricted to Japanese language in L1 contexts. Haiku is now used in different educational contexts in the United States: (1). understanding Japanese culture while studying haiku at the secondary level in an English classroom (National Endowment for Humanities, 2000); (2). reading and writing haiku as a study of Japanese literature in fourth grade (Stokely, 2000); and (3). writing haiku as creative writing in an English classroom at the secondary level (Cheney, 2002). These studies have provided some practical models for using English haiku at the primary and secondary levels illustrating a step-by-step approach but they have not yet reported on the justification of applying this genre to English composition classrooms. In other words, very little empirical inquiry of English haiku composition has been conducted in the field of English language teaching (ELT) in the United States.

The same is true in both ESL and EFL contexts. As of now, there has been scant reporting on the theoretical framework for teaching haiku in L2 composition classrooms, and very little research on how English haiku composition can contribute to L2 literacy development from both theoretical and practical viewpoints (Iida, 2010). Therefore, how the task of composing English haiku affects the development of L2 academic literacy skills needs to be investigated empirically.

## Purposes of Study

One of the main purposes of conducting this research is to investigate the potential contribution of composing English haiku to L2 academic prose. Creative writing tends to be regarded as less significant than writing English for academic purposes (EAP) in both ESL and EFL contexts. This fact results in very few creative writing courses being offered at the tertiary level in these contexts. Some considerable reasons are: universities are situated as places to develop ‘academic’ skills in the society; university students, in general, are expected to become learners who can generate their ideas and organize their papers in a academic and professional way; writing instructors cannot develop student writers’ creativity; and most significantly, there is no connection between creative writing and academic jobs (Mayers, 2005).

As L1 composition scholars have argued (Bloom, 1998; Elbow, 1998; Murray, 1996; Romano, 2004), however, the writer’s voice is necessary for any writing genre in English, and creative writing courses are the most appropriate places for students to craft it. Most recently, Hanauer (2010) develops theoretical and methodological approaches for poetry writing in L2 contexts and argues the significance of using poetry as research: ESL students’ individual identities are expressed in their written poems. This means that poetry writing provides ESL students with opportunities to construct their own meaning and develop their individual voices while identifying who they are in texts. Supporting and developing the L1 composition scholars’ and Hanauer’s (2010) positions of the use of creative genres in L2 composition classrooms, the current study aims to discover some possible connections between haiku composition, which is a genre of creative writing, and argumentative essays, which is a genre of academic prose in L2 writing contexts and

to construct new knowledge of what components should be incorporated into L2 writing instruction with a greater sense of voice in academic institutions.

### Research Questions

The preliminary goal of this study is to shed light on the contribution of English haiku composition to L2 academic literacy development at the tertiary level in a Japanese EFL context. A significant research issue in this study is to investigate whether the practice of composing English haiku helps Japanese EFL college students to develop their academic literacy and if so, what features of haiku composition affect the development of L2 academic writing skills. More specifically, research questions in this study are set up as follow:

1. Does composing haiku help Japanese EFL college students develop a greater sense of voice in academic prose?
2. What are Japanese EFL students' perceptions, attitudes and emotions concerning L2 haiku writing?

### Professional Significance of the Study

This study can contribute mainly to L2 writing research on both literacy and literary education in ESL and EFL contexts. First, and foremost, this study seeks to provide justification of applying L2 poetry writing to Japanese EFL contexts. Previous studies on L2 writing focus on L2 writers, their writing, and writing instruction, and more specifically, the genre of academic research writing is one of the principal research agendas which focuses mainly on the analysis of their writing. For that reason, very little research on the use of literature in L2 writing classrooms has been conducted (see

Hanauer, 2001a; Paran, 2008). Nor has it completely discussed how the development of voice can be fostered in L2 writing classrooms.

Creative writing is possibly an effective way to construct and develop voice and haiku, as a genre of creative writing, will also play an important role in crafting it even in L2 writing contexts. Hanauer's (2010) empirical inquiry into poetry writing in ESL settings supports this theoretical assumption. In this poetic research, Hanauer not only addresses the applicability of poetry in an ESL college writing course but more importantly discusses the relationship between poetic identity and ESL learners by illustrating a case of study of how a Japanese ESL student expresses her voice and presents her identity in a collection of her poems. Hanauer's approaches open new possibilities for the use of poetry as a research method in the field of applied linguistics and taking and developing this stance can allow for examining the effect of composing English haiku on L2 academic literacy development, which is the primary goal of the current research.

So, the current study can make a contribution to L2 writing research in terms of expanding the research field to the use of literature as a means to develop L2 literacy skills and discovering an interaction between haiku composition and academic prose by deconstructing the assumption that the application of creative writing does not fit in any ESL and EFL composition classrooms in academic institutions.

This study will also attempt to contribute to further developing the concept of voice in L2 writing. The definition of voice varies according to L2 writing researchers and at the same time, it is different from those in the L1 composition field. As briefly pointed out above, both L1 composition and L2 writing scholars agree with the perspective that

voice is one of the important concepts in any genre writing, but the disagreement is over what factors can be incorporated in the concept of voice. While clarifying the differences in definition, this study will re-conceptualize voice in terms of what features of voice need to be integrated into L2 writing, and shed light on the key components of constructing and developing voice in L2 academic prose (e.g., bibliographic inquiry papers, research papers, argumentative essays) which college students are expected to learn to work on in academic disciplines.

### Overview of Upcoming Chapters

This dissertation consists of nine chapters, each of which addresses specific issues on writing. Chapter One functions as an introduction by providing the background, purposes, the significance, and the direction of this study.

The next three chapters review relevant literature to discuss the central issues of this dissertation study. Chapter Two reviews theoretical perspectives and practical uses of creative writing in academic disciplines in first language contexts and explores how haiku fits into those contexts. This chapter conceptualizes theoretical underpinnings of social-expressive haiku writing. Chapter Three, shifting to second language contexts, addresses the use of literature in language learning. The chapter reviews the nature of literature in second language contexts and explores possibilities to utilize literature for academic literacy development. Chapter Four revisits major issues regarding academic writing in second language contexts, by looking carefully at literacy studies and genre studies. This chapter reconstructs the definition of academic writing and brings out any connections between social-expressive writing and academic writing from theoretical viewpoints.



Chapter Five explains the methodology that will be employed in this study. It addresses theoretical framework of the research design and then presents the research site, participants, data collection methods, and data analysis processes.

The next three chapters present the results of this empirical study. Chapter Six addresses the interaction between haiku composition and academic prose by presenting the results of linguistic and textual features of second language haiku and argumentative essays. Chapter Seven describes the issue of L2 writers' expressions of voice in haiku carefully looking at how EFL students at a Japanese university express their voice and present their identity in their poetry. Chapter Eight presents the results of the overall analysis of self-reported data and discusses perceptions, attitudes, and emotions concerning second language haiku.

The final chapter of this dissertation, Chapter Nine summarizes, interprets, and highlights the research findings and then provides implications from pedagogical and institutional perspectives.

## CHAPTER TWO

### CREATIVE WRITING IN FIRST LANGUAGE CONTEXTS

Poetry is part of a therapeutic process, poetry is conversation, poetry is mediation with the potential to heal, to lead us into a more energized relationship with lives, both private and public. (Bishop, 1997, p. 263)

Poetry can facilitate the expression of individualized human experience in a new linguistic and cultural system and allow the entrance into the language classroom of diverse human and points of personal, cross-cultural contact. (Hanauer, 2003, p. 85)

#### Controversial Uses of Creative Writing in Academic Institutions

The application of creative writing in composition classrooms is somewhat controversial at the tertiary level in English speaking countries. Composition theorists have discussed the fundamental question about creative writing: can it be taught? (Dawson, 2005; May, 2007) Some theorists who support the teaching of creative writing courses have tried to figure out where the best place to incorporate creative writing into academic disciplines is (e.g., Dawson, 2005; Mayers, 2005; York, 2007), and explored how the application of creative writing works in academic institutions (e.g., Connor-Greene et al., 2006; Young, 1982, 2003). Composition researchers have developed theoretical frameworks for teaching creative writing (e.g., Bishop, 1999; Bizzaro, 2004; Mayers, 2005) and have reported on the application of the genre writing to several courses in both undergraduate and graduate programs (e.g., Connor-Greene et al., 2006; Haake, 2005; Hardy, 2007; Krauth, 2007; O'Mahony, 2007). Benefits of utilizing creative writing in classroom settings are for students to learn to develop their voice, write creatively, and express themselves in writing. A series of creative writing practices puts students at the center of writing and helps them articulate self in their writing

process. In other words, a principal purpose of creative writing is to empower students and make them feel confident enough to regard themselves as writers (May, 2007).

On the other hand, there are some reasons why creative writing courses tend not to be offered at the tertiary level. First of all, essential components of creative writing cannot be taught (Mayers, 2005). Creativity is an intrinsic factor and it is related to writers' personalities; that's why creative writing cannot be taught in educational settings. Mayers (2005), however, expanded this perspective and developed his argument: "what is teachable in creative writing is "craft" which is understood in this context as a collection of skills or techniques that writers can explore or use to demonstrate their creativity" (p. 14). McLoughlin (2007) also supports this perspective: "Teaching creative writing ... is about teaching the writer methodologies..." (p. 89). The fact is that the main focus of composition theorists has shifted from developing students' creativity itself to teaching techniques or strategies for writing creatively, but there still remains the situation that creative writing has been little taught in academic disciplines.

The second and foremost reason why creative writing cannot be taught is that creative writing is not viewed as an academic subject. Dawson (2005) explained how creative writing is situated in academic disciplines:

That Creative Writing operates largely within departments of English or Literary studies, yet is somehow seen as separate to that domain of academic activity, as practice rather than theory, primary rather than secondary, research equivalence rather than research, embodied in a split between the creative and the critical, the writer and critic is a division.... (p. 20)

Dawson's perspective refers to the important remark in considering the relationship between creative writing and academic institutions: creative writing does not include any features crucial for academic subjects such as theory, criticalness, or research. In general,

universities are situated as academic and professional institutions in which students learn skills or develop abilities for their future careers. In this situation, creative writing is considered as being less important than other types of academic writing such as research writing or technical writing, because of the minimal relationship between creative writing and students' future intentions. Learning to produce creative work, however, does not necessarily mean that students cannot get better jobs except for becoming novelists or poets. In addition, creative writers are inclined to be seen as being less critical, persuasive or skillful at framing research so that it is more difficult to get research funds or grants than it is for candidates from other academic disciplines in graduate schools (O'Mahony, 2007). In this way, creative writing which can be seen as lacking academic components and having very little direct relationship to job markets results in the limited number of courses or programs being offered in academic disciplines.

With these controversial issues, some crucial questions concerning creative writing arise: what are the differences between creative and academic writing?; Does creative writing have no connection to other genre writing?; Is creative writing considered to be useless only because it does not include academic components?; More specifically, what features of academic writing are considered to be important and are not they included in creative writing? One of the key perspectives which helps answer these questions is "all forms of writing are related, that creative writing isn't a lone, unique and special case" (May, 2007, p. 15). This standpoint opens up an opportunity to investigate the relationship between creative and other genre writing including academic writing.

### Three Functions of Writing Discourses

Very few studies have investigated the relationship between creative writing and academic writing. If some features of creative writing can make a bridge to academic writing, however, it is worth applying creative writing pedagogy to college composition classrooms in academic disciplines.

In order to identify the relationship between these two genres of writing, it is important to revisit James Britton's theory from the 1970s. It is the only discourse theory which discusses the regulative function of language and presents a developmental matrix which reflects on language uses of both mature and immature writers (Burnham, 2001). Britton, Burgess, Martin, Mclead, and Rosen (1975) who conducted quantitative research on the patterns of function in writing identified three modes of discourse in student writing: expressive, transactional (e.g., regulative, persuasive, and informative writing) and poetic (e.g., a poem, a short story, a play or an autobiographical episode). The expressive mode was the key for students to learn to write: "in developmental terms, the expressive is a kind of matrix from which differential forms of mature writing are developed" (Britton et al., 1975, p. 83). Reflecting on their study, Britton (1978) developed his theory of composition processes and writing functions: the expressive mode goes outward to both transactional and poetic discourses (see Figure 1). In other words, Britton's theory indicates that any type of writing starts from expressive writing which allows students to use informal, casual, and less structured language in an undeveloped way with a strong sense of self, and that the expressive function changes either transactional or poetic modes depending on the purpose of learning: the spectrum from expressive to transactional covers "language in the role of participant"; and that

from expressive to poetic includes “language in the role of spectator” (Britton, 1978, p. 27). Britton’s theory, on the one hand, clarifies the connection from expressive to transactional discourse and from expressive to poetic discourse with the sense of audience and context in the composing process, but does not address the relationship between poetic and transactional discourses at all, on the other.



*Figure 1.* Britton’s (1978) three principal categories of writing functions.

With Britton’s framework of three functions of writing, Young (1982) constructed his theory focusing on the poetic function of language. Young regarded both transactional and poetic language as “effective capacities of every individual” (p. 79), but poetic writing is a place for “play, imaginative thinking, developing personal knowledge” (p. 84). In his theory, two genres of writing are differentiated as: transactional writing pleasing the reader with the world of reason; and poetic writing pleasing the writer with that of imagination. In other words, poetic writing is “for its own sake” (p. 79) and it is for the writer to help his or her learning. In addition, Young (1982) defined the poetic function of language as follows:

What poetic language does- both in the reading and the writing-is provide us with a unique perspective on experience, valuable because it allows us to place our personal interpretation in a social and cultural context, and because it allows the dominant social and cultural interpretation to be subject to personal understanding. Thus the process by which individuals and communities become interdependent is active and informed and not passive and by default. (p. 96)

His approach for reading and writing poems refers to a writing-to-learn orientation and a series of writing practices provides students with opportunities to develop creativity, express self, work on self-analysis, and self-reflect on their learning; thus, these processes are integrated with language learning for its own sake. This paradigm, however, makes sense only for students who work well on poems in class, but not for all of them (Young, 1982). This finding which particularly refers to “the relatively high inverse correlation between students who did well on the poems and those who did well on essay exams” (p. 91) provides the justification for utilizing poems in an academic discipline at the tertiary level although there still remains the significant question of what features of poetry writing have impacts on students’ essay writing<sup>2</sup>.

Overall, both Britton’s (1978) and Young’s (1982) theories which position the expressive mode as a foundation in the composing process explain three modes of discourse, more specifically, how the expressive mode is associated with poetic and transactional writing. On the other hand, these theories do not verify any relationship between poetic and transactional writing at all; therefore, it is still arguable whether there is value of introducing creative writing in academic disciplines and more importantly, what the purpose of teaching creative writing is in the contexts.

#### Application of Creative Writing to Academic Disciplines

The number of teachers, researchers, and educators who advocate the use of creative writing in university disciplines has been increasing (see Bizzaro, 2004, 2009; Leahy, 2007; Harper & Kroll, 2007) and their research interests have shifted from

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<sup>2</sup> Recently, many composition instructors employ a multigenre research project in their research writing courses. A multigenre paper, according to Romano (2000), consists of “many genres, subgenres, each piece self-contained, making a point of its own, yet connected by theme or topic” (p. x) and “many voices, not just the author’s” (p. xi).

*whether* it should be taught to *how* it can be taught. From this viewpoint, Millar (2005) argues that creative writing should be taught “in the context of writing that has both beautiful and useful functions” (p. 42) rather than seeing it as an end itself. In addition, Bizzaro (2009) emphasizes the use of poetry as a creative genre in a composition classroom from writer-teacher viewpoints:

We must develop methods that enable us to find out from an array of sources, including “professional writers’ stories, anecdotes, aphorisms, and other forms of self-report”—and we must include poems here—whatever we can about writers and writing and to use what we find in those sources to help our students become better writers. (p. 269)

So, it is crucial to consider how creative writing can function as a method for students to write to learn in college-level courses with the perspective that creative writing itself is not a goal in these contexts.

One of the practical models of the application of creative writing in a course at the tertiary level is the topic-based writing approach (Haake, 2005) which consists of full reading lists and critical elements which incorporated a topic or body of knowledge to which students produce creative pieces as a response to the conversation about the texts. Haake (2005) asserts, with her reflection of teaching in a variety of courses, the significance of teaching creative writing: creative writing provides students with “‘lifelong learning’, where students participate in problem-or curiosity-based inquiry and writing” (p. 102) and because writing itself is connected, in important ways, to other writing and the world, “its practice becomes more explicitly intertextual, the way writers work” (p. 102). In other words, creative writing can encourage students to be better learners, particularly through the process of negotiating the relationship between the



given texts and students' selves. The application of creative writing is not only to develop students' creativity but to improve their learning.

Another practical model of utilizing creative writing in academic disciplines is a poetry-across-the-curriculum project at Clemson University (Connor-Greene et al., 2006). This model which reflects Young's (1982, 2003) theory of writing-across-the-curriculum illustrates a new approach to using poetry writing in academic disciplines. The application of poetry was as "a means of emphasizing creativity, new perspectives, and a wider range of ways for students to engage with course materials" (Connor-Greene et al., 2006, p. 5) in a various disciplines (e.g., English, literature, teacher education, biological sciences, psychology, sociology, industrial engineering). For that reason, students did not have to write great poems nor were they expected to be successful poets in each course. The project revealed that the practice of writing poems allowed students to develop their critical thinking skills which consisted of their reflections of academic knowledge or theory in a course. The following reflections which come respectively from sociology, English, management, environmental engineering and science, and teacher education professors point out some benefits of utilizing poetry writing in class:

[A student's] poem reminds me to walk in the shoes of my student to better understand how broader social forces and personal experiences may shape their learning and understanding of the course materials. (p. 32)

Writing and talking about literature can lead students to critical understanding of the language context, structure, and meaning of works. (p. 56)

Writing poetry is one way we encourage students to connect their experience of the tour to both classroom theory and their own personal experience. (p. 64)

Poetry has allowed me to give bright science and technology majors an opportunity to try their hand at a skill once universally taught. (p. 70)

Poetry can provoke deep and creative thinking about a discipline that is often reduced to isolated dates, names, and places. (p. 112)

In this way, the poetry writing-across-the-curriculum project at Clemson University supports the application of poetry writing to a wider range of disciplines in two ways: satisfying the need for writing creatively under the situation where students articulate something with which many readers can identify; and learning to use “the expanded forms of communication” (p. 10).

The significance of the above two teaching practices is to expand the possibility of utilizing creative writing at the tertiary level. One of the limitations, on the other hand, is that the findings in these studies come basically from teachers’ reflections, not from students’ viewpoints; in other words, neither study investigated exactly what features of creative (particularly poetry) writing can help students to be better writers. It is, therefore, necessary to clarify how the practice of creative writing has positive impacts on the production of other genre writing, particularly academic writing from students’ viewpoints.

Taking the position that creative writing is not so different from any other genre writing in many ways (Bishop & Starkey, 2006; May, 2007) and that more specifically, all writing is socially and culturally mediated (Royster, 2005), the key perspectives of applying creative writing to academic disciplines are to develop writer’s voice which a wide range of readers could recognize; to learn skills which can be applicable to other assignments, courses and situations; and ultimately to help students improve their learning. These ideas agree with the concept of empowering students on which expressivists put a special emphasis with a greater sense of voice. So, it is important to

revisit expressivist pedagogy to confirm what elements overlap with creative writing and what components are missing in the pedagogy in order to further define the relationship among three genres of writing: expressive, creative and academic writing.

### Expressivist Pedagogy

Expressive theorists have made a great contribution to composition studies (Bishop, 1997). Expressivism develops “its pedagogical system by assigning highest value to the writer and her imaginative, psychological, social, and spiritual development and how that development influences individual consciousness and social behavior” (Burnham, 2001, p. 19). The key concept in the school is to place the writer’s voice at the center in the act of writing. In other words, expressivists emphasize a sense of the writer’s existence in writing.

Expressivist pedagogy employing freewriting, reflective writing, and keeping journal entries underlines the significance of lived experience, self-discovery, self-reflection, imagination, individual voice and personal vision. Two principal goals in the pedagogy are to develop the writers’ individual voices and to develop self-directed writers. Particularly, the concept of voice, more specifically getting voice into writing is the major concern in the expressivist pedagogy:

*Voice is an important dimension of texts and we should pay lots of attention to it. Everyone has a real voice and can write with power. Writing with a strong voice is good writing. Sincere writing is good writing. My voice is my true self and my rhetorical power. The goal of teaching writing is to develop the self.*

(Elbow, 2007, p. 168 italics in original)

Burnham (2001) also explains the concept supporting Elbow’s perspective: “voice empowers individuals to act in the world” (p. 23). The definition of voice varies depending on composition theorists, but they agree with the perspective that it is the

writer's presence in any writing. Elbow<sup>3</sup> (1998), for instance, views the concept as "the sound of an individual" (p. 287), and explains that voice has "power to make you pay attention and understand- the words go deep" (p. 299). Romano (2004) regards voice as the sense each writer has: "the sense we have while reading that someone occupies the middle of our mind, filling the space with the sound of a voice, the sense we have while writing that something is whispering in our ear" (p. 6). In short, voice has an important role in identifying and expressing 'who I am' in writing. This pedagogy enables writers to develop voice reflecting on "the relations between language, meaning making, and self-development" (Burnham, 2001, p. 25) in the process of writing.

The other aim is to foster self-directed writers. It can also meet the ultimate goal in language education, which refers to fostering autonomous learners (e.g., Iida, 2009; Wenden, 1991). The notion of self-directed writers refers to those who can understand how to improve their writing skills, apply this understanding to their writing, and ultimately develop themselves, as writers, while learning to have confidence in writing. In fact, expressivist pedagogy enables writers to "develop as individuals as they develop as writers" (Bishop, 1997, p. 8). From this viewpoint, expressivists value the concept of autonomy as "signaled in the concern to empower people through voice, and ... individuals can use personal awareness to act against oppressive material and psychological conditions" (Burnham, 2001, p. 29). Expressivist pedagogy, thus, has been

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<sup>3</sup> Elbow is seen as a pragmatist rather than expressivist (see Jones, 1996; Bishop, 1999). Although I quote his definition of voice here in this section, it doesn't necessarily mean that I consider him as an expressivist. In fact, Elbow (2007) asserted the importance of incorporating social components into writing by arguing "for creating an audible voice that helps reach readers and carry meaning and for crafting a voice that fits the audience" (p. 179).

applied to writing classes whose goal is to foster engaged writers who can develop their individual voices in a series of writing processes.

### Limitations of Expressivist Pedagogy

Expressivist pedagogy is an effective approach to develop individual voice in a writing process, but there is a major critique against expressivism. It comes from the social constructionists' viewpoints that the expressivist pedagogy devalues social and political components (Freisinger, 1994). In fact, writing is inseparable from culture and it is always located "within particular socio-political contexts rather than within autonomous individuals or structured minds" (McComiskey, 2000, p. 3). Berlin (1988) identifies rhetoric as being ideological and asserted the relationship of the subject, other subjects, and the material world:

The self...is regarded as the product of a dialectical relationship between the individual and the social, each given significance by the other. Self-autonomy and self-fulfillment are thus possible not through becoming detached from the social, but through resisting those social influences that alienate and disempower, doing so, moreover, in and through social activity. (p. 491)

In other words, writing is a socially situated practice and the writer is always required to construct knowledge with consideration of readers in a particular community (Bartholomae, 1986; Berlin, 1988, 1992).

In this view, Newkirk (1997) points out the significant limitation of expressivist pedagogy:

The most persistent charge made against expressivism is that individualism- the construction of self as isolated, solipsistic, focused on personal gratification and success, oblivious to the communal responsibility. Individualism equates with selfishness, indeed it seems to endorse it. ... it seems private, not engaged with the world; the writer assumes little responsibility to engage seriously with the topic or the audience. (p. 92)

Newkirk's critique of expressivist pedagogy comes preliminarily from the over-emphasis on individualism, and this is consistent with the Fishman and McCarthy's (1992) perspective that expressivists highlight "a type of self-articulation which outside world would indict as sentimental and dangerous" (p. 648).

In this way, expressivist pedagogy has been criticized as constructing a private self which ignores the relationship between a writer and the community in a society. Developing voice is crucial in a writing process, but it does not necessarily mean that voice must be constructed and developed in isolation from social and cultural components. Rather, it makes sense to develop voice with consideration to political, social, and cultural contexts surrounding writers, because "writing does not occur only for an individual (expressive), or in the head (cognitive), but also in complex social settings which affect the ways on which both basic and professional writers write" (Bishop, 1997, p. 8). McComiskey (2000) also advocated Bishop's perspective in terms of post-process theory in composition studies: "... "the writing process"... is not sole province of expressivist and cognitivist rhetorics, and "social turn" in composition studies, ..., does not constitute, in practice or theory, a rejection of the process movement, but rather its extension into the social world of discourse" (p. 53). Thus, how the social and cultural factors are integrated in writing instruction is the current movement of composition studies.

Overall, there is a dichotomy in developing voice in the writing classroom between expressivism and social-constructivism, but an important discussion is not to determine which theory is more important than the other but rather to consider how both aspects can be incorporated into writing instruction in order for writers to learn to write in English.

The fact is that, in composition, “expressivist and social constructionist approaches are not mutually exclusive” (Fishman & McCarthy, 1992, p. 659).

### Beyond Expressivist Pedagogy: Social-Expressivist Pedagogy

Reflecting on this movement, social-expressivist pedagogy which incorporates both expressivist and social-constructionist theories in terms of how to develop voice and articulate self has been developing. Gradin (1995) defines social-expressivism as follows: “[s]ocial-expressivist rhetorics honor writing as discovery, development of self and voice, and the importance of the individual, but, at the same time, social-expressivisms do not ignore the fact that selves are socially constructed” (p. 164). Newkirk (1997) also redefines the concept of self by going beyond the theory of expressivist’s individualism: “we become ‘selves’ through the intersubjective process of engaging with others who give the individual status as ‘somebody’” (p. 93). In addition, Fishman and McCarthy (1992) explain, adopting Elbow and Herder’s approaches, that expression is regarded as “more than self-discovery” and at the same time, as “a means of social connection” (p. 650). Likewise, Bishop (1999) supports her expressivist position quoting O’Donnell’s perspective: “[o]ur responsibility to our words is inseparable from our responsibility to the speech community in which we must use them” (p. 12). In short, social-expressivists do not regard self as private, isolated, or solipsistic any longer. Rather, it is seen as being socially constructed. From this viewpoint, voice which reflects a part of the subject must be constructed and developed in a specific social and cultural context; in other words, voice must be understandable and sharable with others.

The construction of voice with the consideration to the relationship between the subject and other subjects is the principal perspective in social-expressivist pedagogy.

Gradin (1995) further explains the social-expressivist pedagogy in which both expressivism and social-epistemic theories are fully practiced:

... students carry out negotiations between themselves and their culture, and must do this first in order to become effective citizens, imaginative thinkers, and savvy rhetorical beings. Learning to enact these negotiations means first developing a sense of one's own values and social constructions and then examining how these interact or do not interact with others' value systems and cultural constructs. (p. 110)

Fishman and McCarthy (1992) also discuss how our expressions can be conveyed developing Herber and Elbow's perspectives: "[s]ince...expressions are personal discoveries, when our exchanges with others are based upon self-expression, our exchanges can be transformative or make clearer who we are to ourselves and others" (p. 651). In other words, writing is "to touch one's readers, to make friends and risk enemies, to become a member of the human family" (Bloom, 1998, p. 19). From these viewpoints, social-expressivists consider writing as an on-going process of negotiation to make meaning which leads to the development of voice with a greater sense of audience in a specific community: that is to say, voice is dependent on "a transaction among writer, text, and reader" (Yancey, 1994, p. xxii). Elbow (1994) also points out the relationship among the three elements: voice as self is originally invisible or unavailable to readers so that the writer constructs it in texts using a language in order to make it visible and available to them. The construction of voice, in this sense, is for communicative purposes, which is the ultimate goal in social-expressivist pedagogy. In order to achieve this goal, a social-expressivist writing classroom plays an important role as the place for students to make meaning rather than simply to be given knowledge, and to make a decision on where to stand, in their writing, with consideration to others in the world



(Bishop, 2003). Likewise, the social-expressivist classroom functions as a community of writers to find and develop voice with the negotiation not only among themselves but also other writers (Bloom, 1998).

In this way, social-expressivist pedagogy enables students to develop an *identifiable voice* (Iida, 2010) which is sharable and understandable to other writers in specific contexts. One of the questions which arises here is how social-expressivist pedagogy reconstructs the relationship between creative and academic writing and more interestingly, what features of social-expressivist poetry writing can be transferrable to academic writing. In the rest of this chapter, the relationship between creative writing and social-expressivist pedagogy will be explored focusing on haiku, a form of Japanese poetry, as an example of poetry writing.

#### Differentiation of Poetic Modes and Poetry Writing

The poetic mode defined as “aesthetically pleasing representations of experience” (Florio-Ruane & Lensmire, 1989, p. 3) has various meanings and the notion is determined by academic disciplines accordingly. In the school of literature, for instance, the poetic mode refers to textual features which are seen in British Romantic poetry. On the other hand, the notion of the poetic mode ranges from the writing of a poem to the creation of a story, a fable, a play, a description, non-creative fiction, or an autobiographic episode in the field of composition (Britton et al., 1975). This means that the use of poetic mode in writing is not restricted to the writing of poems but the mode is used in different genres of creative writing.

Poetry writing, in contrast, is defined as producing “a literary text that presents the experiences, thoughts and feelings of the writer through a self-referential use of language

that creates for the reader and writer a new understanding of the experience, thought or feeling expressed in the text” (Hanauer, 2004, p. 10). Young (2003) also describes poetry writing, from the aspect of poetry as a tool for learning, as the production of written language to express the writer’s thoughts and emotions succinctly in a meaningful way. In other words, poetry writing involves the expression of the writer’s feelings through his or her reflective and linguistic negotiations of experience in a genre of poetry; that is why it is regarded as preliminarily the practice of creating poems.

In this way, the poetic mode implies discursive uses and the definition varies according to disciplinary contexts; on the other hand, poetry writing is limited to one specific meaning, which is the creation of poems to express the writer’s thoughts and feelings.

#### Haiku: Japanese Poetry

Haiku is a form of Japanese poetry. From a historical point of view, the genre of Japanese poetry which was originally called *haikai* appeared in the sixteenth century and it was popularized by a famous poet, Matsuo Basho in the seventeenth century. According to Higginson (1985), the approach for composing haiku, at that time, was restricted to a simple observation and description of natural phenomena. In the late nineteenth century, haiku was established by Shiki Masaoka for the purpose of highlighting the significance of individual creativity as a modern art. The modern haiku is not restricted to a simple observation of natural phenomena, but rather it is integrated to the writer’s personal feeling or thought. In short, haiku is “writers’ voices reflecting cultural contexts” (Iida, 2008, p. 174).

Haiku consists of structurally designed features. The basic format is a three line poem with seventeen syllables in which the first line has five syllables, the second has seven syllables and the final line has five syllables. Haiku also includes *kigo*, which refers to seasonal references. *Kigo* are words or phrases which can be associated with a particular season. For instance, ‘cherry blossom’, ‘plum’ and ‘skylark’ represent spring and ‘hot sun’, ‘sunflower’ and ‘cicada’ are used as a seasonal reference for summer. Furthermore, haiku has a *kireji* which literally means cutting words. This function divides haiku into two parts with an imaginative distance between the two sections: a scene and a message, but both sections remain, to some degree, independent of each other. Using these strategies can allow readers to have their own interpretations.

In addition to the structurally designed features, reader-centeredness is another significant concept of haiku. Comprehension of haiku does not necessarily need to be concrete (Blasko & Merski, 1998), but it is crucial for the writer to provide a space where readers can freely interpret the poem and where the readers can interact with him or her. Tweedie and Kolitsky (2002) mention that good haiku provides readers with unlimited reactions to the content. Higginson also regards the best haiku as the one which “should leave the reader wondering” (as cited in Blasko & Merski, 1998, p. 40). Hence, it is much more significant for the writer to create haiku in that interpretations of content can vary according to readers than to compose the poetry which provides just one interpretation; in other words, a good haiku allows readers to have multiple interpretations (Iida, 2008, 2010)

Since haiku is a means for expressing the writer’s voice, there never exists the notion of right or wrong in haiku. Taking nonjudgmental stances allows writers to open

themselves up and develop inner voice (Reichhold, 2002). According to Hass, one of the greatest Japanese haiku poets, Matsuo Basho considered haiku as follows: “Learn about pines from the pine and bamboo from bamboo” (Haas, 1994, p. 233). Gary Snyder (1977) who adopted the concept of haiku to his poetic work, also explains the relationship between writers and the natural world: “We must find our way to seeing the mineral cycles, the water cycles, air cycles, nutrient cycles, as sacramental- and we must incorporate that insight into our own personal spiritual quest and integrate it with all the wisdom teachings we have received from the nearer past” (p. 63). These visions mean that haiku is neither a fiction nor an imagination; rather it refers to the direct response to the world. So, haiku should not be just word sketches, but must express something deep and thoughtful (Higginson, 1985; Blasko & Merski, 1998). Haiku is to describe, as it is, how one feels in the world. There never exists haiku without nature (Cheney, 2002, p. 80). This humanistic approach is the essence of haiku and it opens up possibilities for the writer to express, reflect on, and discover herself in daily life.

#### Application of Haiku to L1 Japanese Classrooms

Previous studies on haiku in Japanese as L1 contexts have reported on the practical use of haiku so as to help students improve their learning (Uesaka & Koushima, 2009; Kaneko, 1999; Kazama, 2002; Ishizuka, 1996; Nakajima, 2008; Yanagihara, 2007). For instance, Kaneko (1999) revealed that haiku composition can allow 1st through 12th grade students to broaden their intellect by briefly describing what is seen and felt, while polishing the sensitivity toward environment surrounding them. This finding is reflected in Minagawa’s (2001) study which investigated the psychological features of haiku

focusing on what haiku readers felt and thought about: haiku was an efficient genre which helped students to develop their intellect and sensitivity.

More recent studies on haiku discuss how reading and writing haiku helps learners develop their practical communication skills. Minagawa (2005) verifies the value of using haiku, through the observation of reading and writing haiku activities in elementary and middle schools: reading and writing haiku activities provided experiences of students becoming aware of readers; the process of working on haiku facilitated collaborative reading with a teacher as well as their classmates; and these experiences contributed to the improvement of reading and writing skills as well as the development of empathies with other students. Mitsuhashi, Kuroda and Kikuchi (2008) also report on the benefits of using haiku in middle school: the approach through which students chose a haiku from the textbook, interpreted the content, made their own narratives considering the story behind the text, and shared their work with their classmates allowed students to tie the text to their own lived experience, to produce the creative work negotiating with the haiku, and most importantly, to develop the sense of readers in terms of how successfully students could convey their thought to them. Furthermore, Uesaka and Koushima (2009) clarify three points of which the application of composing-appreciating models of teaching enabled 6th grade students to rediscover in the process of learning: hometown, others, and self. The process of composing a haiku, revising it, reading classmates' work, and appreciating it in class provided the students with opportunities to reflect on their hometown, gain a deeper understanding of their classmates through their work, and to identify who they are. These inquiry-based haiku activities helped students to develop their written communication skills through the practice that students chose appropriate

words for expressing their intention and they produced the haiku which their classmates could interpret on their own.

In this way, previous studies on the application of haiku to L1 Japanese contexts support the possibility of using the genre for the purpose of developing students' communication skills in addition to learning to write creatively. Taking the position that the use of haiku is for a communicative purpose can be a way to explore the connection between creative writing and academic writing. Creativity is defined as "a process which brings experience into meaning and significance, and helps it attain communicative values" (Negus & Pickering, 2004, p. vii). It is, therefore, significant to identify the relationship between haiku and social-expressivist pedagogy for the purpose of developing voice from social and cultural viewpoints and construct a framework for social-expressivist haiku pedagogy which may be applicable to academic writing.

#### A Social-Expressivist Framework for Teaching Haiku Composition

Haiku is a sub-genre of poetry, and it may be categorized as expressivist pedagogy. However, the process of composing haiku is complicated and it goes beyond the simple approach of expressivist pedagogy. Haiku composition involves the three important factors which are necessary for learning to write, regardless of what genre the writing is: voice, audience and context.

The first connection between haiku and the social-expressivist approach is voice. Voice refers to the writer's thoughts and feelings based on experience. Haiku is a tool to construct and develop voice and express 'who I am'. It also plays an important role in the production of the writer's voice by reconstructing his or her experienced events (Suzuki, Minagawa, Yamamoto, Yoshida, & Yoshioka, 2003). These features lead to a

principal goal of creative writing: self-discovery through a series of writing processes.

Hanauer (2004) mentions that poetry writing is “a process of personal discovery that involves shifting unconscious linguistic functioning to conscious consideration” (p. 48).

Self-discovery is the core of this type of writing, because the experience of discovering linguistic features as well as the subject encourages the writer to be more engaged. This feature provides a further connection to social-expressivist pedagogy:

[A social expressivism] honor[s] lived experience, discovery, reflection, imagination, and personal voice and vision. [It] allows for students to come to know who they are, what their beliefs are and why this is so. It views students as subjects in negotiation with language and the material conditions of existence, not merely as objects. They are the shapers and the shaped. (Gradin, 1995, p. 118)

Whatever genres writers work on, what they have to say should come first in order to develop their voice and then knowledge of textual forms should be gained.

Audience awareness is another important concept to connect haiku to social-expressivist pedagogy. A social-expressivist position that a writer articulates self with consideration to others in a community recognizes the existence of audience in the writing process. In fact, there exists the perspective that haiku entertains readers, and it is the readers who judge the quality of haiku (Minagawa, 2007). From this viewpoint, haiku composition allows writers to gain a greater sense of audience and to become sensitive to a writer-reader relationship. This perspective mirrors Japanese haiku scholars' theories of using the poem in the classroom: haiku plays an important role as a communication tool (Suzuki et al., 2003). Haiku is not simply a means for developing 'solipsistic' voice nor articulating 'private' self. Rather, composing and producing haiku is a communicative action which builds a writer-reader interaction.

Context is also a key concept which incorporates haiku practice into social-expressivist pedagogy. Bloom (1998) asserts the necessity for writers to study writing processes in the relevant contexts of their lives:

Not only are the immediate writing contexts (such as the university and the home) of paramount influence on the performance of the writer; so are the writer's multiple roles in these contexts, among others, the roles of student, professor, spouse, parent, wage earner. Equally important is the writer's socialization into these roles, which determines how he or she is likely to perform in a given situation. (p. 169)

In composing haiku, the writers are required to situate themselves in a specific context, which is the natural world, on the basis of their lived experience. Composing haiku, thus, is the practice of expressing the writer's feelings, emotions, and thoughts in a given social context. This perspective mirrors a social-expressivist position which highlights the significance of "a dialectical relationship between self and world" (Gradin, 1995, p. 114). How writers take social positioning in composing haiku is crucial, because it greatly influences the way they construct voices and express themselves. From Vygotsky's (1986) inner speech theory, the subject is seen as being socially mediated before it is internally constructed; in other words, the subject develops with external factors such as language and culture. Bishop (1999) also argues the importance for student writers to gain "a deeper understanding of the connections between thought, words, and life" (p. 17) in order to explore themselves. In a nutshell, the construction of voice in haiku discourse depends on where and how writers situate themselves.

In this way, haiku composition provides writers with opportunities to construct and develop voice in a specific social-cultural context. Social-expressive discourse consists of not only individual but also social meanings, and this perspective reflects Hanauer's



(2004) theoretical position: reading and writing poetry is “an approach to literacy that promotes literacy activities as a means of exploring the relationship between internal and external worlds of the individual” (p. 88). In addition, poetry writing provides writers with opportunities to negotiate “[their] perspectives, their ways of being in the world, the way they construct their own autobiographical histories” (Hanauer, 2010, p. 74). The teaching of writing haiku, therefore, can be an effective approach for students to learn to write with a greater sense of voice, audience, and contexts which are all necessary in any type of genre writing. Developing a communicable voice which is sharable and understandable to others can be the theoretical rationale for utilizing haiku in college-level courses.

The position of this study is that any genre writing includes the concept of voice, audience, and context and that the degree of a writer’s awareness of these facets is the key to fit into a specific genre. In general, academic research writing (see Chapter 4) can be regarded as voiceless texts with a greater awareness of audience in a specific academic field. However, voice exists in academic texts (Matsuda & Tardy, 2007) and professional writers make choices regarding how much information and what tones of voice to provide in writing (Bloom, 1998). On the contrary, creative writing tends to be considered as expressing authors’ individual voices while ignoring audience and context. It is, however, a fact that they try to convey their messages to readers who may encounter their work. Writers do consider the existence of audience and context in writing though they do not necessarily have to set up these factors more specifically and particularly than those in academic writing. In short, both creative and academic writing share the above three elements with the emphasis on communication, but the differences are: creative

writing is to reflect an experience-based voice which can be sharable to broader readers in global contexts; and academic writing is to reflect a knowledge-based voice which makes sense to a specific readers in particular disciplines (see Chapter 4).

### Closing Remarks

This chapter has reviewed both theoretical rationales and practical applications of creative and expressive writing in academic disciplines in relation to language teaching in the first language contexts. While this chapter points out the very limited number of existing empirical inquiries into the relationship between creative writing and the development of academic writing skills, it conceptualizes a new theoretical framework of teaching haiku composition, social-expressive haiku pedagogy, which can make connections between creative writing and academic writing. As discussed in this chapter, the definition of poetic modes or poetry writing varies ranging from writing a poem to working on other poetic genres (e.g., a short story, a play, a non-fiction, or an autobiographical episode), but the current study regards it primarily as the practice of composing poems, especially haiku.

The next chapter discusses the nature of the use of literature in second language learning (and teaching) contexts and explores the effect of second language literary learning on the improvement of students' language learning and the development of their literacy skills.

### CHAPTER THREE

#### LITERARY WRITING IN SECOND LANGUAGE CONTEXTS

...a second language poem would be able to provide useful evidence on the individual perspective on particular events and experiences and this perspective could include data on the emotional states of the writer. (Hanauer, 2010, p. 53)

The previous chapter discussed theoretical underpinnings and practical applications of using poetry in L1 contexts and addressed the positive effects of creative writing on students' learning. It did not address the relationship between creative writing and second language learning. So, this chapter shifts the focus to L2 contexts and discusses the nature of literary reading and writing in these contexts. The goal of this chapter is to explore in what ways literary writing can contribute to L2 students' development of writing skills from both theoretical and practical standpoints.

#### The Nature of Literary Learning in Second Language Contexts

The application of literary learning in L2 contexts is not as popular as it is in L1. The possible reasons are: vocabulary, grammatical structures, and syntax in literary texts make it difficult for L2 students to understand the content (Chen, 2006; Lazer, 1994); the focus of L2 learning is more on producing the target language accurately than on using it fluently (Zyngier, 1994); L2 students are expected to learn to write academically rather than creatively; there seems no connection between literary learning and the development of L2 proficiency; literary reading is a time-consuming<sup>4</sup> activity and it can demotivate L2 students.

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<sup>4</sup> The empirical study of the genre-specific hypothesis of reading conducted by Hanauer (1998) presents the significant difference in reading times between the genre of poetry and the genre of encyclopedic items: poems are read slower rate than encyclopedic items.

On the other hand, the field of L2 literary learning has been developing (see Hall, 2005; Paran, 2008) and applied linguists have discussed the nature of using literature for L2 literacy development (Allington & Swann, 2009; Chen, 2006; Hall, 2005; Hanauer, 2001a, 2001b, 2003, 2004, 2010; Hirvela, 2005; Kim, 2004; Laskar, 2007; Lazer, 1994; Paran, 2008; Zapata, 2005; Zyngier, 1994). A significant perspective which connects L2 learning to literature is the use of literature as social practice (Allington & Swann, 2009; Hall, 2005; Kim 2004; Zyngier 1994). In both ESL and EFL contexts, the ultimate goal of language teaching is to develop both oral and written communication skills of L2 students. In this view, how the use of literature can contribute to the development of L2 communicative competence is one of the key positions which needs to be considered.

Previous studies have reported on the effectiveness of using literature in L2 contexts: developing L2 cultural awareness (Hanauer, 2001a, 2001b, 2004; Wang, 2009; Zapata, 2005); enhancing L2 linguistic knowledge (Hanauer, 2001a, 2003, 2004, 2010; Lazar, 1994; Paesani, 2005; Wang, 2009) promoting L2 communicative competence (Kim, 2004); gaining awareness of critical thinking (Laskar, 2007; Wang, 2009; Vandrick, 2003); and helping self-discovery or personal growth (Hanauer, 2004, 2010; Lasker, 2007). From theoretical viewpoints, Zyngier (1994) proposes three models of using literature in L2 classrooms with support to Carter and Long's position: culture, language, and personal growth. The cultural model regards literature as being "expression of socio-cultural attitudes and aspirations of individual societies and ... of mythic and universal values" (p. 9). The role of literature in this model is to transmit some important perspectives of a community. The language model views it as "the promotion of vocabulary, structure or language manipulation" (p. 9) with a special emphasis on

language observation. It enables L2 learners to study the target language in terms of how language is used. The personal growth model concerns “how they [individuals] progress through enjoying the experience of reading” (p. 9) and aims for interaction between the literary text and the reader by encouraging learners to generate their own ideas and feelings. Reflecting on these models, Zyngier (1994) develops her argument by integrating the models and expands the possibility of using literature in L2 contexts: the mixed model allows students to work interculturally through the process of becoming aware of ideologies which underpin both the (L2) culture which produces the texts and the reader’s own (L1) forms of social interaction.

Hanauer (2001b) also conceptualizes a theoretical framework for using literature in L2 classrooms reflecting on the nature of literary reading from motivational, psychological, and cultural aspects<sup>5</sup>. The main argument supporting the motivational aspects is that reading literature allows L2 learners to maintain and develop motivation for reading with enjoyment and personal involvement. The second issue, from psychological aspects, is connected to the process of second language learning: “the linguistic and textual properties of literary texts and the cognitive characteristics of literary reading interact with the second language learning process” (p. 390). The third argument which is relevant to the cultural role is that literary reading provides L2 learners with opportunities to understand cultural knowledge of the target community.

In addition to Zyngier (1994) and Hanauer’s (2001b) theoretical underpinnings, Paran (2008) highlights the importance of focusing not only on language but on literature

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<sup>5</sup> Although Hanauer (2001b) discusses the theoretical framework of using literature, his goal of this study was to propose a theoretical approach for teaching cultural knowledge (i.e. focus-on-culture).

itself in using literature in L2 settings<sup>6</sup>. Doing so provides L2 learners with opportunities to develop literary knowledge as well as textual knowledge including lexical and grammatical items. Paesani (2005) also supports this position and asserts the significance of using literary texts “as comprehensive input for the acquisition of grammatical forms and as the basis for meaning, form-focused communicative language use” (p. 22) reflecting on the essential connection between literature and language. This positioning, which refers to the use of literature as a means, not as an end, is fundamental in L2 contexts because L2 learning is “not about simply learning new linguistic forms, but it is about learning how to construct, exchange, and interpret signs that have been created by someone else” (Lantolf, 2000, p. 22). Using literature helps L2 learning, in general, and literature itself has the potential to motivate and interest L2 learners to read in the target language (Kim, 2004; Paran, 2008; Vandrick, 2003; Wang, 2009; Yeh, 2005).

Literature, as an authentic language, also “potentially play[s] a role in facilitating the learner’s access to this English-using culture” (Hall, 2005, p. 55). Of importance is the perspective that the achievement of cultural understanding of the target community is necessary for learning the target language (Byram, 1997; Kramch, 1993), because language and culture are inseparable. Reflecting on this viewpoint, some applied linguists have discussed the possibility of the use of literature for L2 learners’ developing awareness of intercultural understanding (Hanauer, 2001b; Zapata, 2005; Zyngier, 1994). Hanauer (2003) points out the relationship between the nature of literature and culture taking poetry as an example: “poetry offers the opportunity of the entry of cross-cultural

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<sup>6</sup> Paran (2008) considers the issue of culture, cultural knowledge, and intercultural competence in literature use in addition to language and literature, though he focuses on the relationship between language and literature here in this study.

personal understanding as well as the site of explicit negotiation of linguistic structures” (p. 85). In other words, the use of literature in L2 settings can allow students to become sensitive to the target culture through reflection and comparison with their own native culture. From this viewpoint, using literature is “a powerful way of knowing about oneself and the world” (Chen, 2006, p. 211).

In this way, the convergence of literature, language and culture conceptualizes the theoretical underpinnings of using literature in L2 contexts. As reviewed, theoretically, literature plays a significant role in L2 learning, but the contribution of literature to L2 literacy development is still controversial from empirical viewpoints; more specifically in what ways the use of literature helps students improve their L2 learning. The remaining sections of this chapter address the effect of the literature use on L2 learning focusing on empirical studies on second language literary learning.

### Second Language Literary Reading

Paran’s (2008) evidence-based survey has reported on the increasing number of research articles on the literature use in L2 settings on the one hand, but the limited number of empirical studies has been conducted, on the other. His survey has also showed that almost all the studies focus on reading to investigate the role of literature in L2 learning and teaching. These empirical studies illustrate the contribution of literary reading to L2 learning and L2 literacy development (Chen 2006; Hanauer, 2001a; Kim, 2004; Wang, 2009; Zapata, 2005).

For instance, Hanauer (2001a) discusses the value of poetry reading in second language learning using the concept of focus-on-form and task-based learning. In this study, Hanauer investigated the process by which pairs of advanced L2 learners who

were all native Hebrew speakers in a teacher's training college in Israel understood an English poem. Research findings showed that task-based learning was mainly a close reading and meaning-making process, meaning that advanced L2 learners first needed to use their existing linguistic knowledge and to then apply the knowledge in a creative way to construct meaning. This study illustrated that 'focus on form' was promoted for these learners in reading a poem and they "extend[ed] their understanding of the potential range of uses and meanings of existing linguistic structure" (p. 319). Hanauer concludes by arguing that poetry reading is effective in L2 classrooms in order for advanced learners to develop both linguistic and cultural knowledge of the target language.

Kim (2004) also addresses the significance of using literature in L2 learning. Kim explored the effect of literature discussion on classroom interaction among nine adult ESL students in an advanced class of the intensive program in an American university. The aim of the study was to examine the features of student interactions with literary text<sup>7</sup> and with peers, and the relationship between the interactions and the learners' L2 reading experiences and language development. The qualitative analysis of classroom discourse showed the evidence that literature discussions had the potential to engage learners in enjoyable L2 reading experiences and to develop their L2 communicative competence. In this context, the role of literature was to provide opportunities for ESL students to develop literal comprehension reflecting on their personal value and experience, respond to cross-cultural topics, interpret the text by looking for a deeper meaning, and evaluating it critically. In addition, literature circles which generated

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<sup>7</sup> All students were required to read and discuss a short story and a novel, chapter by chapter, using a reading log and responding to teacher-prepared questions for the class discussion.



students' interaction with literary texts (focus on form) and authentic, responsive interaction with other students (extended discussion), in particular, contributed to promoting their L2 communicative competence.

Wang (2009) also reports on the benefits of using a novel for improving language skills in advanced-level classes of 162 college freshmen in a Taiwanese EFL context. The goal of this study was to examine students' attitudes toward integrated literature instruction<sup>8</sup>, their preferences for watching the film adaptation of the novel on DVD before reading the book, and the effect of integrated literature instruction on students' L2 reading and listening skills. The quantitative analysis of self-designed questionnaires and a pre- and post-test of English proficiency tests indicated that literature instruction efficiently promoted students' reading, translation, vocabulary, problem-analysis ability, grammar and rhetoric, listening, speaking and writing, that watching the novel on DVD helped their comprehension of the story, and that students marked outstanding scores in both reading and listening tests. Wang concludes by emphasizing the value of using literature for the development of the four skills and cultural knowledge of the target language in advanced-level college English courses in EFL contexts.

From the standpoint of using literature for developing cultural knowledge, Zapata (2005) discusses the applicability of focus-on-cultural understanding<sup>9</sup> approach theoretically designed by Hanauer (2001b). Zapata investigated the influence of students'

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<sup>8</sup> In addition to reading and discussing the novel, students were allowed to watch the film adaptation on the DVD before reading the book. Students were also required to write a reflective poem concerning the plot or character which was most impressive in class.

<sup>9</sup> The focus-on cultural understanding task provides a situation "where the language learner is presented with a culturally embedded literary text and interpretations of this text by members of the target culture" (Hanauer, 2001b, p. 401). In this task, the learner is required to generate her meaning and address the meanings produced by members of the target culture.

work with a short story through the focus-on-cultural understanding method on L2 learners' development of cultural awareness by conducting a one-semester empirical study which involved the participation of 17 students in a L2 Spanish intermediate class at an American university. Pre- and post-attitudinal questionnaires and ethnographic interviews showed that the application of the chosen literary text and the focus-on-cultural understanding allowed students to enhance the understanding the target (L2) culture while providing opportunities to reflect on their L1 culture through a series of processes of producing their own interpretations of literary texts, comparing them with interpretations generated by the members in the target community, and understanding the similarities and differences. This study not simply supports Hanauer's (2001b) theoretical framework of the focus-on-cultural understanding task but strengthens the argument for using literature for developing L2 cultural knowledge, which is considered to be one of the crucial aspects of L2 learning and teaching.

In this way, empirical studies on L2 literary reading foreground the theoretical rationale of using literature in L2 settings. Despite the difference in genres, practical approaches, and contexts, the use of literature has positive impacts on L2 students' learning: enhancing both linguistic and cultural knowledge of the target community; and more importantly, developing L2 communicative competence. This point adheres to Zyngier's (1994) perspective of language learning and literature: the integration of language and literature works on different levels and for different goals. Overall, previous studies on L2 literary reading have presented the contribution of the use of literature to L2 literacy development and at the same time, this evidence provides an

assumption shifting the research focus to L2 writing: the use of literature helps students improve L2 writing skills.

### Second Language Literary Writing

A very limited number of empirical studies of L2 literary writing have been conducted (Hanauer, 2010). One of the considerable reasons of this background is because there is a tendency of putting a special emphasis on teaching academic writing in both ESL and EFL settings and L2 students are expected to write how native speakers of English do it with the sense of ‘accuracy’ and ‘correctness’ in these contexts (see Chapter 4). Previous studies on L2 literary writing have reported on the use of literature as an integrated approach for reading and writing in composition classrooms; in other words, applied linguists have discussed the use of literature from the viewpoint of a reading-writing connection.

Hirvela (2005), for instance, addresses the use of literature in ESL composition courses. In this study, Hirvela examined ESL students’ attitudes about literary reading and literature-based writing in English composition courses by dividing college freshmen enrolled in an ESL writing course<sup>10</sup> into two groups: the first group of 95 students were asked to read a short novel and write a formal academic essay in response: the second group of 100 students was asked to read the same novel as the first group and write a response paper in a more informal manner through journal entries. An attitude questionnaire to 195 ESL students indicated that a fairly large majority of students in both groups took a positive attitude toward reading literature in English, that the two

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<sup>10</sup> In this ESL course, students were required to read and write both literary and non-literary texts which aimed to the development of academic literacy skills which was considered to be useful in college settings.

groups of students regarded writing about the literature as useful academic writing experience despite the different types of written response, and many of the students viewed the inclusion of literature as helpful to their acquisition of writing skills in English. A significant finding in this study was that “ESL students will support, albeit moderately, writing *about* literature directed toward academic literacy ends; what they will oppose is writing *for* literature” (p. 76). This study has reported on a possible usage of literature in L2 writing classrooms from students’ attitudes and perceptions, but it has missed a significant point, which is the relationship between literary writing and the development of L2 writing skills.

Chen (2006) also addresses the use of literature for reading and writing stories in a composition course. Chen inquired into the effect of using children’s literature on the development of writing ability and narrative thinking of 43 college freshmen majoring in English through a task of story reading and writing in a Taiwanese EFL university. Students’ reflective statements and interviews regarding the literature-based task<sup>11</sup> presented that the features of children’s literature such as the simplicity of language style, a variety of cultural information, and comfortable length of stories facilitated students’ reading comprehension and that the students could apply their genre knowledge obtained through reading stories to their writing practice. Research findings showed that students’ chosen texts were good writing samples in producing their own stories and a series of processes of writing empowered students with a greater sense of authorship. This study supports the theory of a reading and writing connection in L2 writing instruction: the two

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<sup>11</sup> The task consisted of reading a story, discussing the content based on prepared questions, reading aloud the story in pairs, writing free response to the story, creating an original story based on students’ personal experiences or the stories they had read, and sharing and publishing their stories.

skills are inseparable so that they should be taught together (Grabe, 2003; Hirvela, 2004; Vandrick, 2003) on the one hand, but it does not sufficiently address the effect of literary writing on L2 literacy development, on the other.

In contrast to Hirvela (2005) and Chen (2006) whose studies are based on the analysis of students' attitudes or perceptions of literary learning, Hanauer (2010) discusses the relationship between poetry writing and second language learners employing the corpus of 844 poems, as data, written by 81 advanced ESL learners over the years 2003-2009 at an American state university. First of all, Hanauer examined both textual and literary characteristics of these poems from the seven categories: text size, lexical category, lexical frequency profile (LEP), poetic features, thematic organization, lexical content, and expressed emotion. The corpus of the poems presented that L2 poems were: (1) short, consisting of an average of 53 words, of 10 lines, and of 5 words per line; (2) personal, direct and descriptive, which came from a high frequency use of the first person pronouns and low frequency use of conjunctions, negations and quantifiers; (3) simple in vocabulary use and level, referring to 84% of the poetry corpus being within the first 2000 most frequent words in English; (4) inclusive of a high-frequency use of visual imagery, rhyme and alliteration as poetic features; (5) narrative and descriptive patterns of organization; (6) relevant to students' personal relationships (with family and friends) and memories in an emotional and self-reflective way; and (7) involved in expressing their emotions, which the use of positive emotion words were more frequent than that of negative ones. This study of textual and linguistic analysis of L2 poems provides evidence that advanced L2 learners can write poems by bringing "the

individual perspective on particular events and experiences” and “the emotional states of the writer” (Hanauer, 2010, p. 53).

In addition, Hanauer (2010) conducted a case study of poetic identity in a second language focusing on a book of poetry created by an ESL Japanese female student in the same context. This book entitled as ‘Family’ consisted of ten poems<sup>12</sup> and each poem involved her parents’ divorce when she was a high school student. The deep analysis of the content of each poem in a whole book illustrated her different self-positioning, that was her history of change, during a certain time-period, in which she moved from shock and confusion over her parents’ divorce to a position of accepting it, a more mature understanding of gender roles, and the ability to live alone. This study also showed that the collection of poems consisted not of her simple descriptions of each moment, but of “the history of developing subject positions designed to explore, understand and negotiate different ways of being in the world” (p. 73). Hanauer concludes this study by defining poetic identity as follows:

... the poetic identity as a central aspect of poetry writing is the working out of the subject position that most closely suits the understanding of the writer at the moment of writing. This working out of identity in relation to events, the construction of written, expressed and linguistically negotiated experiences from a particular subject position is to a large extent the point of writing poetry. (p. 74)

Hanauer’s (2010) positioning of looking at second language poetry writing as research is important not only because it just provides a new approach for conducting empirical research on L2 literary writing but because it proposes a methodological

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<sup>12</sup> The content outline and order of poems in the book were as follows: Divorce of Parents; The Last Supper; The Morning Mom Left; Conflict; The Days After Divorce; Housework; Mom’s Boyfriend; Mon?; The First and Last Letter From Dad; and Living Apart

framework for exploring the relationship between literary writing and the improvement of L2 writing skills, which is the principal goal of this dissertation study. What needs to be considered in the use of literature in L2 settings is the effect of writing literature on L2 literacy development. This perspective leads to Hirvela's (2005) assertion of the use of literature in an ESL college composition course: "the degree of [ESL students'] acceptance [of literature-based reading and writing] may well depend on the extent to which writing about literature is linked to academic writing development" (p. 75). From this viewpoint, how literary writing can contribute to L2 academic literacy development needs to be investigated. Clarifying, with empirical evidence, the effect of literary writing on the development of L2 academic writing skills leads to theoretical and practical justification for the use of literature in both ESL and EFL college composition classrooms.

### Closing Remarks

This chapter has explored the nature of the use of literature in L2 settings from both theoretical and empirical research. Previous studies on L2 literary learning present the application of literature to language learning and teaching works at different levels, for different goals, and in different contexts. The use of literature enables students to develop L2 linguistic knowledge and language awareness, communicative competence, cultural knowledge of the target language, critical thinking skills, and motivation and emotional engagement. In particular, L2 literary writing provides students with opportunities to express their own thoughts considering the subject and the world, and negotiate and construct meaning by placing their own perspectives or emotional states at the center in their writing processes. This chapter also identifies the necessity of

empirical inquiries into how literary writing can contribute to L2 academic literacy development.

The next chapter, from the standpoint of second language writing research, addresses the features of academic writing and explores how the social-expressivist haiku writing (see Chapter 2) helps L2 students learn to write academically, which is considered to be a main reason for them to take English composition courses at the tertiary level.



## CHAPTER FOUR

### ACADEMIC WRITING IN SECOND LANGUAGE CONTEXTS

Rather than simply *joining* a speech community, students should learn to *shuttle* between communities in contextually ways. To meet these objectives, rather than focusing on correctness, we [academic writing teachers] should perceive “error” as the learner’s active negotiation and exploration of choices and possibilities. Rather than teaching grammatical *rules* in a normative and abstract way, we should teach communicative *strategies*-i.e., creative ways to negotiate the norms relevant in diverse contexts. (Canagarajah, 2006, p. 593 italics in original)

This chapter aims to define what academic writing is and shed light on what components are included in this genre in order to explore any theoretical connection between haiku composition and academic writing. At the tertiary level both in ESL and EFL contexts, L2 learners are expected to learn to write either professionally or academically. However, the fact is that these students encounter many problems in working on academic writing, which come preliminarily from L1 and L2 linguistic and cultural differences. Scholars in the fields of composition, applied linguistics and second language writing have conducted research on L2 writing from various aspects: contrastive rhetoric (e.g., Conner, 2003; Matsuda & Atkinson, 2008); genres in L2 writing (e.g., Cheng, 2008; Hyland, 2002a, 2002b, 2003, 2006, 2007; Tardy, 2003, 2005a, 2005b, 2006); identity and voice in L2 writing (e.g., Atkinson, 2001; Hirvela & Belcher, 2001; Hyland, 2002c; Iida, 2008, 2010; Ivanič, 1998; Ivanič & Camps, 2001; Matsuda, 2001; Matsuda & Tardy 2007; Matsuda & Tardy 2008; Ramanathan & Atkinson, 1999; Steinman, 2003; Tardy & Matsuda, 2009); English for Specific Purposes (e.g., Leki, 2003); English for Academic Purposes (e.g., Leki & Carson, 1997); writing for scholarly publication (e.g., Li, 2007; Flowerdew, 2008; Flowerdew & Li, 2009). These L2 writing studies allow for a better understanding of the nature of L2 writing, including the key

factors which are necessary in producing academic texts. On the other hand, these studies have not sufficiently discussed exactly what L2 academic writing is and what social, rhetorical, and linguistic components are involved in academic writing. It is, therefore, valuable to shed light on these factors which are necessary for L2 writers to understand in order to learn to write academically.

#### Academic Literacies: Sociocognitive Viewpoint of Literacy Development

The research and theory of second language writing has developed with the paradigm shift of second language acquisition (SLA) and L1 composition and literacy. Scholars in both fields start with cognitive theories and approaches for literacy development and gradually change their position from cognitive to social-cultural viewpoints of literacy. This paradigm shift contributes to the development of the New Literacy Studies (NLS) in the field of L1 literacy. According to Street (2003), there are two models of literacy: an autonomous model which is defined as a set of individual and independent cognitive skills which have no connection to society; and an ideological model which conceptualizes literacy as a set of socially, culturally, and historically contextualized practices. From this ideological viewpoint, Street (2003) regards literacy as “social practice, not simply a technical and neutral skill” (p. 77) and as “the effects of learning that particular literacy will be dependent on those particular [a job market or an educational context] contexts” (p. 78). This locally situated view of literacy affects the current research and theory of second language literacy studies, which regards literacy practices as *situated* activities (Atkinson, 2002, 2003; Canagarajah, 2002; Casanave, 2003, 2004, 2009; Hyland, 2002a; Ortega, 2009; Reichelt, 2009; Sasaki, 2009; Seloni, 2008; Matsuda, 2003)

While building theories of reading and writing as social practices, Lea and Street (1998, 1999, 2006) have discussed new approaches to understand student academic literacy and conceptualize three models in higher education: *a study skills model*; *an academic socialization model*; and *an academic literacies model*. A study skills model is related to Street's (2003) autonomous model of literacy and regards writing as a cognitive skill. The intent of this model is to teach students formal features of language including vocabulary, sentence structure, grammar, and punctuation and these skills can be transferable to one situation to another. Since this model focuses on the surface features of language, social functions are paid little attention. The second model is academic socialization. An academic socialization model reflecting ideological model of literacy (Street, 2003) is related to students' adjustment to disciplinary and subject-based discourses and genres. Viewing these discourses as relatively stable, this model establishes the perspective that students can learn to reproduce literacy once they study and understand the fundamental rules of an academic discourse. The third model, academic literacies, is referred to as "meaning making, identity, power, and authority, and foregrounds the institutional nature of what counts as knowledge in any particular academic context" (Lea & Street, 2006, p. 369). The academic literacies model includes both models of study skills and academic socialization but it also deals with the relationship between power and authority in constructing meaning by going beyond the concept of academic socialization: the processes of acquiring appropriate uses of literacy are "more complex, dynamic, nuanced, situated, and involving both epistemological issues and special processes, including power relations among people, institutions, and social identities (Lea & Street, 2006, p. 369). Taking the position that literacy

development is dependent on both micro (e.g., cognitive, individual) and macro (e.g., political, cultural) components is significant to clarify the nature of academic writing.

One of the literacy studies which supports this academic literacies model is Light's (2002) research on L1 students' conceptions and practices in creative writing courses while taking their own subject-based courses in higher education institutions in the United Kingdom. In this study, Light reveals that the distinctions of personal-public balance which appear to be present between the ways that students understand writing in particular disciplines may affect students' difficulties in "course switching" (Lea & Street, 1998, p. 264) between academic disciplines, and that their personal view of identity to public readership combined with the academic disciplines is dependent on how they interpret the writing practice within the contexts. In a nutshell, this study provides an important perspective that literacy practices need to be considered at the level of epistemology and identity rather than skill or socialization.

In this way, the academic literacies model, especially the practice of academic writing concerns the issue of genre, discourse community, identity, writer-reader relationship, and the construction of meaning. The following sections discuss how each of the factors affects the construction of meaning and determines students' production of academic writing.

### Genre Studies in Academic Writing

One of the approaches to better understand the nature of academic literacy including the practice of writing is *genre*. Recent approaches to L1 and L2 literacy practices have provided that genres can be an effective way of recognizing communicative events in the given texts (Cheng, 2008; Hall, 2005; Hanauer, 1997, 1998,

2003; Hyland 2002a, 2002b, 2003, 2007; Ivanič, 1998; Myskow & Gordon, 2009; Leki, 2003; Leki & Carson, 1997; Lillis & Curry, 2006; Swales, 1990; Tardy, 2003, 2005a, 2005b, 2006, 2009). Genre is an umbrella term and it tends to be used widely depending on scholars and purposes of literacy study. However, both L1 and L2 literacy scholars agree with the perspective that genre is a social action and it is a means of communication (Casanave, 2004; Cheng, 2008; Hall, 2005; Hanauer, 1998; Hyland 2002a, 2002b; Swales, 1990; Tardy, 2003, 2005a, 2005b, 2009). In this view, Swales (1990) defines the concept as “a class of communicative events, the members of which share some set of communicative purposes” (p. 58). Tardy (2003) also develops a theoretical framework of genres by scaffolding the other key concepts:

[G]enre is a social action that is shaped by, and in turn shapes, a social community that utilizes the genre as a means of communication; that genres coexist and interact with other genres, together forming an intertextual and interdiscursive genre system; and that a certain kind of knowledge is necessary to effectively employ, extend, and exploit genres and to participate in the genre system (p. 9).

The application of genre (e.g., a genre-specific approach, genre analysis, genre pedagogy) to literacy studies allows for a better understanding of how a language is used within a specific discipline. Genre studies have developed from a variety of fields ranging from literary genres (e.g., Hanauer, 1998) to academic or professional genres (e.g., Tardy, 2009). From theoretical viewpoints, genre consists of “the meeting ground between form, cognitive processing and social function” (Hanauer, 1998, p. 64). Hyland (2002a) also supports this position that genre helps to unite both cognitive and social components. In short, genre-based studies have conceptualized a significant perspective: (literary and academic) literacy practices as social and institutionalized practices (Hall, 2005), and genre itself is a socially situated product (Casanave, 2004).

Many empirical studies on L1 and L2 genre learning have been conducted to investigate how students can develop academic literacy. Scholars have explored different genres in academic writing at different levels in different contexts: multimodal genres in PowerPoint presentations (Tardy, 2005a); grant proposals (Tardy, 2003); research articles (Swales, 1990, Hyland, 2002b, 2007; Cheng, 2008); textbooks (Hyland, 2002b); subject-related course assignments (Leki, 2003); writing for publication (Lillis & Curry, 2006; Li, 2007). Genre studies are contextually situated, but investigating genres in academic writing in different contexts helps to conceptualize theoretical underpinnings of not only of what social and rhetorical characteristics are involved in different disciplinary discourses but of what writing features are sharable in academic written discourse and transferrable from one context to another.

#### *Audience Awareness*

One of the features which is considered to be important in academic writing is *audience* or reader. Similar to oral communication, writing is the dialogic interaction between a writer and a reader. Chandrasegaran (2008) regards academic writing as “normative writer-reader interaction practices of the academic discourse community” (p. 239). For successful interaction, writers need to recognize readers’ expectations and prior knowledge which affect the content and form of writing (Partridge et al., 2009; Swales & Feak, 2004). Casanave (2004) also emphasizes the necessity of gaining a greater sense of realistic or authentic audience because it helps student writers construct a piece of writing.

The significance of audience awareness in academic writing has been demonstrated from empirical studies. For instance, Hyland (2002b) discusses argument and

engagement in academic writing investigating the use of directives by analyzing a 2.5 million word corpus of published articles, textbooks, and L2 student project-based essays. This study revealed that writers' uses of directives were dependent on their evaluations of appropriate reader-relationship in different generic and disciplinary contexts. Hyland concludes by arguing that academic texts are the "actions of socially situated writers" (p. 236-237) that, regardless of the difference in purposes or disciplines, all writing needs to call for reader interaction.

Thompson (2001) also conducted research on how academic writing students interact with their readers. This study reported on the investigation of the central form of interactional resource with the concept of 'reader-in-the-text' using the postgraduate students' writing assignments and theses in applied linguistics as a sample. This study found that student writers had a sense of reader-awareness but they were unsure how to perform in the written text in a conventionally accepted way, and that it was useful to utilize the concept of metadiscourse (see the next section in this chapter) as the form of dialogue or dialogic interaction in writing in order for the students writers to raise awareness of interactional choices.

From the instructional viewpoint, Cheng (2008) addresses student learning in the ESP genre framework of writing instruction illustrating one case study of a Chinese-speaking graduate student, an electrical engineering major, who analyzed the discourse-level generic features in discipline-specific genre exemplars in preparation for academic writing. This study presented the contribution of genre-approach tasks to the L2 academic literacy development with the empirical evidence that the student learned to understand how the dialogue between the writer and readers was interrelated to the test

pattern and that its pattern varied according to the writer's purpose and relationship with readers. These genre studies from both practice-based and instructional contexts provide the evidence that audience-awareness or the sense of reader is one of the significant factors in academic writing. This point is consistent with a theoretical underpinning of the teaching of L2 writing: writing is "fundamentally an interactive relationship between authors and readers such that the more we know about who our readers are, the easier it will be to know what to write and how to revise" (Casanave, 2004, pp. 158-159).

#### *Disciplinary Discourse Communities*

Another factor which influences academic writing is *disciplinary discourse communities*. As writing is a socially situated practice, academic writing is also a disciplinarily contextualized activity. Hyland (2004a) discusses the relationship between academic writing and disciplinary discourses:

Successful academic writing depends on individual writer's projection of a shared professional context. That is, in pursuing their personal and professional goals, writers seek to embed their writing in a particular social world which they reflect and conjure up through particular approved discourses (p. 1).

Paltridge et al. (2009) also points out the positive effects of recognizing discourse community on academic writing: the concept of discourse community enables student writers to pay attention not only to form but also to content, social context, and the audience in producing academic texts. From theoretical viewpoints, the concept of disciplinary discourse community is viewed as an essential component which affects academic writing.

Several studies have also reported on the significance of disciplinary discourse in academic writing. An example comes from Lillis and Curry's (2006) longitudinal text-oriented ethnographic study of psychology scholars in Hungary, Slovakia, Spain, and



Portugal. Lillis and Curry investigated how the global medium of English affected these scholars' academic texts (e.g., research articles, book chapters, books, conference proceedings, and research reports) publication in English as foreign language (EFL) contexts, using the concept of 'literacy brokers' who were involved in text production. This study presented a significant finding that over 70 percent of brokering activities were implemented by academic professionals and that the academic brokers' involvement in the production of journal articles was higher than in other text types. It also revealed that the brokers' textual interventions consisted of content, disciplinary conversations, and target journal conversations.

Li (2007) also argues the significance of disciplinary discourse in academic writing, illustrating a case study of a Chinese doctoral chemistry student's multidimensional engagement with his community of practice. With the analysis of the student's process log, developing text, message exchange, and the interview, Li revealed the social nature of the apprentice scholarly writing: interaction with both the local research community and the global specialist research community. This study emphasized the value of providing EAP pedagogical support, in non-Anglophone contexts, including the study of literature to understand rhetorical argumentation, and the writing with a greater sense of the target journal, its referees' expectations, and its readership.

In addition to the genre of professional academic writing, disciplinary discourse is regarded as a crucial component for academic writing in both undergraduate and graduate levels in ESL contexts. For instance, Tardy (2005b) considers disciplinary participation as one of the key factors to develop academic literacy reflecting on her empirical study of multilingual writers. In this longitudinal study, Tardy investigated the nature and the role

of rhetoric knowledge in academic literacy focusing on how two multilingual graduate students at an American university developed the rhetorical knowledge in disciplinary-specific writing. Research findings presented the crucial viewpoints: the students came to understand writing as “an *explicitly* rhetorical process, referring to writing as “a tool”, a way to “convince readers”, and “a story””(p. 336); more importantly, research genre as “central to disciplinary knowledge construction rather than a means of communication” (p. 336); and mentoring, collaboration, disciplinary participation, identity, and task exigency significantly influenced their rhetorical knowledge development. Tardy concludes by asserting the necessity of situational and localized rhetorical knowledge for the development of academic literacy.

Fishman and McCarthy (2001) inquire into how an Indian ESL student, a senior mathematics major, developed her writing in the writing-intensive Introduction to Philosophy course. This case study reports on the two key points: the student had difficulty in working on reading and writing assignments during a semester although she was a successful learner in her home country and passed such courses as composition and religion in her previous semester; and an dialogic approach (e.g., discussing and working with her classmates) helped her to overcome this difficulty. More specifically, the approach allowed her to have more opportunities to practice writing in the philosophical discourse, to understand the social motive or ‘for-what’ for working on the assigned tasks, and finally to learn to apply philosophical knowledge to her writing. In this way, the student developed a greater awareness of some of the tensions in American culture.

In a case study of an ESL student’s literacy development investigated by Leki (2003), the author also reports on the relationship between disciplinary discourse and the

development of academic literacy. Leki examines a Chinese undergraduate nursing student's literacy experiences over five semesters at an American university. In the study, the student presented her struggle between the success in writing traditional academic texts in a composition class and other courses, and the difficulty in writing nursing care plans (NCPs) due to the different type of writing which referred to writing succinctly, correctly and completely in addition to the higher use of medical terminology. In this case, the difficulty of disciplinary-specific writing had negative impacts on the development of her academic literacy. Leki concludes by describing the complexity of academic literacy development of non-native speakers of English in a disciplinary-specific context.

These empirical studies on the experience of academic literacy, especially L2 writing, in ESL contexts present a close relationship between the development of academic writing and the concept of disciplinary-specific discourses. Enculturation in a specific academic context is also a significant issue which is relevant to L2 academic writing. This perspective reflects the concept of 'discoursal self' which refers to a writer's identity being constructed in the discourse community he or she joins (Ivanič, 1998). How the writer represents himself or herself in academic texts involves not only discoursal factors but also the issue of *voice*, which will be discussed next.

### *Voice and Identity*

Voice and identity is also an important variable which influences academic literacy. Voice and identity is one of the significant issues among applied linguists and L2 writing scholars (Atkinson, 2001; Hirvela & Belcher, 2001; Hanauer, 2010; Hyland, 2002c; Iida, 2008, 2010; Ivanič, 1998; Ivanič & Camps, 2001; Matsuda, 2001; Matsuda & Tardy

2007; Matsuda & Tardy, 2008; Paltridge et al., 2009; Steinman, 2003; Ramanathan & Atkinson, 1999; Tardy & Matsuda, 2009), because voice is considered to be inseparable from writers' identities. The definition of voice, however, is a slippery one and it varies depending on researchers: "a socially shaped discourse which a speaker can draw upon, and /or an actual voice in the speaker's individual history, and/or the current speaker's unique combination of these resources" (Ivanič, 1998, p. 97); "self-representation" that is crucial for writing as well as for "all human activity" (Ivanič & Camps, 2001, p. 4); "amalgamative effect of the use of discursive and non-discursive features that language users use, deliberately or otherwise, from socially available yet ever-changing repertoires" (Matsuda, 2001, p. 40). However, each of the definitions agrees with the perspective that voice is socially and culturally constructed. In short, voice in L2 writing research refers to a writer's personal style to construct arguments with consideration of social and cultural factors by going beyond the notion of individual behavior of discovery.

Empirical studies on voice and L2 writing have indicated that voice exists in academic writing and that the process of learning to produce academic writing in the target language is to construct and reconstruct writer's identity. For instance, Ivanič and Camps (2001) argue the exigency of any type of voice, as a self-representation, in L2 writing illustrating writing samples of six graduate students. More specifically, Ivanič and Camps investigated the nature of self-representation in L2 writing among six Mexican graduate students at four British universities focusing on three types of positioning to shape the writer's voice in writing: ideational, interpersonal, and textual positioning. This study revealed that L2 writers had and used heterogeneous voice referring to different patterns of voice construction depending on both individual

preferences (e.g., interests, motivations, or allegiances) and social expectations (e.g., audience, genres, or tasks), and that they changed the sense of selves as writers with consideration to the discourses and genres in a given context. It also highlighted the significance for L2 writers to raise critical awareness of the positioning power of genres and discourses in order to acquire socially and culturally constructed voice types, which is necessary for learning to write in L2.

Hirvela and Belcher (2001) also conducted three case studies on voice and identity-related experiences of three ESL graduate students. These studies presented the students' difficulty in constructing L2 voice in their academic disciplines, but the development of their L2 voice being dependent on the one which they had already possessed in their L1; in other words, their new voices in English was the extension of their already established voice and identity in their L1s. From this viewpoint, L2 writers were not voiceless but just muted, and they developed the sense of L2 voice with the adoption of rhetorical patterns in a disciplinarily expected way. Hirvela and Belcher point out the significance of recognizing the already established voice and identity of the multilingual students by viewing voice as a means to understanding voice-related issues encountered in L2 contexts.

Matsuda and Tardy's (2007) study on the construction of voice in blind peer review of a journal article manuscript also illustrates a crucial role of voice in academic writing. The authors examined how two journal article reviewers constructed an author's voice in a provided anonymous manuscript. Research findings included that both reviewers constructed an image of the author in the process of assessing the manuscript in terms of discursive and non-discursive features in the manuscript. As a continuation of

this study, Tardy and Matsuda (2009) investigated to what extent editorial board members in six journals speculate on an author's identity. This study revealed that, as their previous study showed, editorial board members constructed the author identity and more specifically, they were inclined to speculate on the authors in terms of their experience in the field and disciplinary background in the reviewing process. These two studies support the perspective, from readers' viewpoint, that voice is one of the crucial components in academic writing and it is "a result of negotiation between the writer and the reader mediated by the text" (Tardy & Matsuda, 2009, p. 34). In other words, voice is also socially constructed and it is sharable with other members in a specific community (Iida, 2010).

Overall, genre studies on academic literacy provide a significant perspective that, regardless of L1 or L2, academic writing comprises the fusion of audience, disciplinary discourse community and voice. More importantly, these studies present how these three factors are intimately related rather than simply each element independently existing in academic texts. In this way, academic writers need to articulate themselves by "expressing disciplinary persona and engaging with readers in accepted ways" (Hyland, 2009, p. 134).

### Metadiscourse in Academic Writing

Metadiscourse is another key concept to consider in describing the nature of academic writing. According to Hyland (1998), metadiscourse is "a universal feature of professional rhetorical writing in English (p. 447). The concept involves the above-mentioned variables in academic writing: audience, disciplinary discourse communities and voice. The notion of metadiscourse tends to be simply categorized as 'discourse

about discourse' (see Hyland & Tse, 2004), but the recent academic literacy studies look at the concept from the aspect of social and communicative engagement. Dahl (2004) views metadiscourse as "the relationship between the writer and reader, with the writer making clear his or her awareness of the communication situation itself" (p. 1813). Hyland (2005) defines the concept as "the self-reflective expressions used to negotiate interactional meanings in a text, assisting the writer (or speaker) to express a viewpoint and engage with readers as members of a particular community" (p. 37). In this view, metadiscourse is a system of meaning constructed by a writer who belongs to a specific discourse community and it concerns how the writer conveys the meaning to readers in written texts using an academically expected way. In other words, metadiscourse is the writer's stance-taking to produce meaning and to convey it to readers. This stance-taking varies according to academic discourse communities in which they participate.

Hyland (2009) asserts that an author's positioning in academic writing can be seen in the systems of *stance* and *engagement*. Stance refers to "the writer's textual 'voice' or community recognized personality" (p. 74). Stance consists of the following four features: *hedge* which indicates a writer's opinion rather than fact; *boosters* which are the markers to express writer's certainty about what is said; *attitude markers* which refer to a writer's affective expressions; and *self-mention* which indicates the use of first person pronouns. On the other hand, engagement involves the ways through which "writers rhetorically recognize the presence of their readers to actively pull them along with the argument, include them as discourse participants, and guide them to interpretations (p. 74). Engagement includes the following five features: *reader pronouns* which are relevant to the ways that writer brings readers into discourse; *directives* which are

utterances that guide readers to perform an action; *questions reference* which is a writer's approach for dialogical engagement; *appeals to shared knowledge* which are explicit signals to ask readers to understand something as familiar or accepted; and *personal asides* which are to address readers directly by briefly interrupting the argument to provide a comment on what has been said. Working on academic writing involves the use of both stance and engagement features, and these features designate writers' "choices based on a process of audience evaluation assisting writers to construct an effective argument and revealing how language is related to specific institutional contexts" (p. 78).

Empirical studies on metadiscourse in academic texts have reported on how academic writers use language and how metadiscourse provides a link between texts and disciplinary cultures. For instance, Hyland (1998) illustrated how the appropriate usage of metadiscourse depends heavily on rhetorical contexts from pragmatic viewpoints. Hyland conducted textual analysis of 28 research articles in four different academic disciplines. This study indicated that, while there were substantial differences in the pattern of using metadiscourse among the academic disciplines, the use of metadiscourse in academic texts reflected an intimate relationship between discourse practices and the social organization of disciplinary communities: "how writers establish interpersonal bonds and intertextual contact displays an awareness of socially meaningful relationship particular to the shared contexts within which the generation and ratification of knowledge occurs" (p. 452). Hyland concludes this study by viewing metadiscourse as a central pragmatic facet, which is the means by which research writers represent a disciplinary awareness of how best to explicate their research to readers.



Hyland (2004b) continues to discuss the issue of metadiscourse by looking at how advanced L2 graduate students employ the concept in a high stake genre. Hyland examined the purposes and distributions of metadiscourse in a corpus of 240 doctoral and masters dissertations, in six different academic disciplines, written by Hong Kong students. As reflected Hyland's (1998) study, this study presented a close link between discourse practices and disciplinary communities and the way that student writers made arguments and engaged with readers significantly relying on these communities. A significant finding was that successful arguments involved a community-based use of appropriate linguistic features to express writers, their texts, and their readers.

In this way, previous studies on metadiscourse in L2 academic writing have reported on a common perspective: academic writing is a socially contextualized activity and at the same time, a social interaction which occurs between writers and readers who belong to a particular disciplinary community. Since there is no universal form of academic writing which can be applicable to all disciplines and the expected writing style is different from one discipline to another, academic writers need to recognize the differences first, and then construct and develop their arguments in a disciplinarily expected way.

#### Academic Writing and Social-Expressivist Haiku Pedagogy

This chapter has explored the nature of academic writing in terms of academic literacies theory, genre studies, and metadiscourse. The last section of the chapter provides a definition of academic writing reflecting on previous studies and contextualizes the theoretical underpinnings of connecting creative writing and academic

writing with the concept of social-expressivist haiku pedagogy, which is discussed in chapter 2.

### *Definition of Academic Writing*

According to Chandrasegaran (2008), academic writing is defined as expository writing which includes “the argumentative essay and any writing in which a thesis or point of view is sustained through acts of interpreting, arguing, and persuading, acts recognized as genre practices in academic writing” (p. 238). As discussed in this chapter, academic writing consists of various factors relevant to both the writer’s individual and social stance. In this view, academic writing is a dialogic interaction, an ‘interactive accomplishment’ (Hyland, 2002b) and ultimately a social practice. In this study, it is defined as follows:

Academic writing is a disciplinarily contextualized practice in which writers construct, develop and convey their argument (voice), employing academically expected conventions, to readers (audience) who are members of a specific discourse community in which the academic purposes, goals, knowledge, expectations, and conventions are shared.

The concepts of audience, disciplinary discourse and voice, as the definition illustrates, are particularly important in the genre of academic writing. Academic writers are required to negotiate these factors and make decisions regarding their stance-taking in the texts; in other words, connecting the text to context is the necessity for successful academic writing (Canagarajah, 2002; Tardy, 2003, 2009).

### *Commonalities of Social-Expressivist Haiku Writing and Academic Writing*

As discussed in this chapter, academic writing is a disciplinarily situated practice which consists of writer-reader interaction in an academic discourse. On the other hand, social-expressivist haiku writing, which is viewed as the practice of articulating self in

the natural world, depends on voice, audience and context to construct meaning. Both social-expressivist haiku writing and academic writing share the common factors: voice, audience and context (or disciplinary discourse community). The connection between the two writing genres is strengthened by Hanauer's (2003) theory of using poetry for literacy development in L2 contexts: "poetry is a discourse constructed around the epistemological principle of the unique that provides its readers with specific insights into individualized, personal human experience and linguistic expression" (p. 69). Of particular importance here is the perspective that writing is a social practice. Even in a creative genre, poetry, there exists a communicative function which comes from writer-reader interaction and it provides "the entrance of the individual understanding of the world and the linguistic system" (Hanauer, 2003, p. 84). In this view, haiku composition involves situating the writer at a particular moment and in a specific context, making his or her own meaning, and producing it with socially recognized linguistic domains, which can be sharable to other writers or readers.

In addition, both academic writing and social-expressivist haiku writing concern the issue of epistemology and identity rather than that of study skills or socialization. Both types of writing involve how writers construct, develop, and convey the meaning employing a socially, culturally expected way and an existing convention. Of course, there exists a difference in the way writers to construct meaning: Academic writers construct meaning (or knowledge) in a specific disciplinary community and it is knowledge-based; haiku writers make meaning in the natural world and it is experience-based. However, this primarily resembles the situation where writers need to become sensitive to both self and audience, incorporate them in a socio-cultural context, and

produce an identifiable voice with a greater awareness of writer-reader interaction (Iida, 2010). In this way, voice, audience, and context are the key factors to connect social-expressivist haiku writing and academic writing.

#### Closing Remarks

This chapter has discussed the nature of academic writing from the viewpoint of both literacy studies and genre studies in L2 contexts. Academic writing is a disciplinarily situated practice and L2 writers are required to construct meaning and develop voice with negotiation of a variety of components relevant to academic writing, particularly social and contextual factors. This chapter also addresses the three crucial variables which make connections between social-expressivist haiku writing and academic writing.

The next chapter discusses the design of study and research methodology to empirically investigate the effect of social-expressivist haiku writing on L2 academic literacy development in a Japanese EFL college composition classroom.

## CHAPTER FIVE RESEARCH METHODOLOGY

### Overview

The principal goal of this provisional study is to shed light on some possible connections between haiku composition and academic writing from the viewpoint of the teaching of writing and to examine the theoretical, practical, and methodological applications of haiku composition in academic disciplines. This study focuses on Japanese EFL college freshmen who have existing cultural knowledge of haiku and who have English language learning experience in Japanese school curricula. A significant research issue in this study is whether the task of English haiku composition contributes to L2 academic literacy development of Japanese EFL college freshmen and if so, what features of composing haiku affect the development of L2 academic writing skills. To achieve this goal, the current study employs an intervention approach with a multiple research methods framework which refers to adding qualitative data to an experimental trial in order to analyze the nature of composing haiku, especially what features of haiku composition can be applicable to academic prose. In this study, the research questions are set up as follow:

1. Does composing haiku help EFL Japanese students develop a greater sense of voice in academic prose?
2. What are Japanese EFL students' perceptions, attitudes and emotions concerning L2 haiku writing?

This chapter consists of four sections. The first section provides a theoretical framework for the research methodology. The second section discusses the design of the current study providing detailed information concerning the research site, participants,

and data collection procedures. The third section describes the data analysis methods. Lastly, the fourth section addresses the issues of validity and reliability of the current study.

#### Theoretical Framework: A Multiple-Methods Intervention Research Design

A multiple-methods research design is based on the application of both quantitative and qualitative research approaches. Creswell, Fetters, Plano Clark, and Morales (2009) emphasize the significance of multiple research methods in intervention studies which integrate the qualitative data to an experimental framework in research. Howe (2004) regards multiple research methods as “the primacy of quantitative-experimental and qualitative-interpretive methods such that quantitative methods play an auxiliary role in an overarching interpretivist qualitative framework” (p. 54). Using a multiple research methods design aims to “unleash the synergy and innovation contained within this set of methods practices and provide a more complex view and understanding of the social world” (Hesse-Biber, 2010, p. 467). This perspective can be applied to classroom research in L2 teaching and learning contexts. Each classroom is locally situated and it is contextually unique; in other words, it is politically, socially, culturally, economically, and institutionally different from all others. Of particular importance is the approach which looks carefully at the classroom as “the world with a set of ideas, a framework (theory, ontology) that specifies a set of questions (epistemology) that [the researcher] then examines in specific ways (methodology, analysis)” (Denzin & Lincoln, 2008, p. 28).

Hanauer (2010, 2011) also agrees with the application of the multiple-methods design to analyze poetry. The application of a scientific approach, especially using

computational linguistic tools allows for the understanding of the text size, the use of lexical categories, lexical frequency profile, lexical content, and the degree of expressed emotion (Hanauer, 2010) and it provides an opportunity to expand a rich understanding of literary systems in empirical research (Hanauer, 2011). On the other hand, he also tightens the relationship between poetry writing and qualitative research:

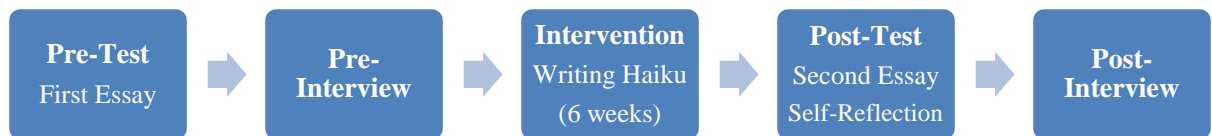
The written poem that manages to capture moments of life with the associated emotional and sensory feelings offers the qualitative researcher a rich source of information with which to closely explore the writer's position and understanding while emotionally engaging with the experience itself. (Hanauer, 2010, p. 88)

The same is true for composing haiku. Haiku is not a simple description of the natural world; rather it is the writer's identifiable voice as a result of negotiating his or her sensory and emotional statements while situating himself or herself in a particular time and place (Iida, 2010). In these viewpoints, research on poetry writing is beyond the area of a systematic approach (Hanauer, 2003), and that is why, a qualitative approach is a key to understand both social and affective issues in the study of literature in language education (Hall, 2005). The fact is that poems are "qualitative data which presents personal events and the specific ways in which the writer understands and feels their significance" (Hanauer, 2010, p. 31).

In this way, the study of L2 haiku writing needs to be conducted in both scientific and interpretive ways. This current study, therefore, undertakes a multiple-methods intervention study to examine complicated processes of composing English haiku, investigate the construction of voice and poetic identity of L2 writers, and more importantly, clarify the effect of composing haiku on L2 academic literacy development.

## Design of the Study

This study employed a multiple-methods intervention approach (see Figure 2). In this study, both pre-and post-tests were administrated to determine students' progress in writing as a result of an intervention. The pre-test was given to participants at the stage of the semester and a pre-interview was administered outside the class within ten days after the pre-test was implemented. During the intervention, participants worked on haiku, focusing on the practice of writing English haiku. After the intervention period, students reflected on their learning and they were given the post-test. A post-interview was also conducted outside the class as soon as the post-test was carried out.



*Figure 2. Methodological Procedures.*

## *Research Site*

A Japanese private four-year university was the research site for this study. It is located in the northwestern part of Japan's Kanto region which is roughly 80 miles away from central Tokyo. The total number of students in the university is approximately 1,000 so that the scale is comparably small. The university offers two programs: International Social Studies; and Regional Childhood Education. International Social Studies consists of four different courses: English; International Studies; Information Technology Business Management; and Psychology, Humanity and Culture. On the other hand, Regional Childhood Education offers only one course, Child Education.



The context chosen for this dissertation project was one of the *Written English I* sections. It was a graduation requirement for all college freshmen who belong to the English course. The course was offered once a week for 90 minutes, for 15 weeks a semester. At this university, the courses were comprised of two levels: Advanced English Class and General English Class. All students enrolled in either class depending on their English proficiency level as a result of a placement test.

*Written English I B1*, a section of General English Classes, was offered for college freshmen who had low-proficiency in English and particularly had difficulties in making English sentences. The objectives of this specific course were for the students to: learn attitude toward writing in English; develop awareness of audience; understand writing styles in English; reading other classmates' work; and learn something from them.

### *Participants*

Twenty-three students initially registered in *Written English I B1* at the beginning of the semester and three of them decided to drop the course by the mid-term period. So, twenty participants were the subjects in this study. The participants were seventeen Japanese, one Korean, one Brazilian, and one Myanmarese.

All Japanese students had studied English in middle and high schools under the Japanese educational system. No students who had lived in English speaking countries when they were young were included in this group of participants. Several participants, however, had an experience of participating in a homestay program or short-term studying abroad ranging from two weeks to three months in English speaking countries.

On the other hand, the three non-Japanese students had different backgrounds. The Brazilian male student had moved to Japan when he was six years old. He commuted to

Japanese elementary school and had studied English since he was a middle school student, as the Japanese participants did. He had not studied English in Brazil. The Korean male student had moved to Japan when he was fourteen years old. He started to learn English in the third grade in Korean elementary school and had studied the language in Japanese middle and high schools. The Myanmar male student had moved to Japan when he was fifteen years old. He started to learn English in the fourth grade in Myanmar and had studied the language under the Japanese educational system since he moved to Japan. These three participants had never been to English speaking countries.

The participants, regardless of being Japanese or non-Japanese students, had experiences of reading and writing Japanese haiku at the primary and/or secondary level in Japanese schools. Haiku was a familiar genre to this group of participants. Similarly, whether the participants were native or non-native speakers of Japanese, their English proficiency level ranged from 400 to 495 points on TOEIC (Test of English for International Communication) and it is approximately equivalent to 435 to 470 points on the TOEFL (Test of English as a Foreign Language) paper-based test.

#### *Data Collection*

All data collected for this study came from both in and outside the classroom. Some of the data sources collected in the classroom included: (1) both the first and second argumentative essays; (2) a book of haiku; (3) journal entries during a six-week intervention; and (4) self-reflection form. An additional data source collected outside the classroom consisted of individual interviews both at the beginning and at the end of the study.

Two types of writing prompts (see Appendix A) were administered for collecting the first and second argumentative essays. In the pre-test, one half of the participants wrote an argumentative essay with Prompt A; and the other half did so with Prompt B. The pre-test was conducted during class time and lasted for 40 minutes.

In addition to the pre-test, a pre-interview was administered within two weeks after the pre-test was completed, outside the classroom at a location of each participant's preference. The interview was tape-recorded and then transcribed. Two main purposes of conducting an interview at this stage were: to examine the participants' experiences and perceptions of English writing; and the way they inserted their voices in their argumentative essays. The interview questions which addressed their background experience of English writing included:

- How many years have you studied English?
- Have you ever been abroad?
- If yes, where have you been and how long were you there?
- Think about the way you have learned to write in English. What were you required to write (try to describe the tasks that you have been given)? How long were each of these writing exercises?
- When you write an essay in English, do you feel that it accurately expresses what you really want to say? Is this different from when you write an essay in Japanese? If so, what is the difference in your opinion?
- How involved with your writing are you when you write in English? Do you feel that you can express emotion in English when you write? Do you feel attached to your writing in English?

- What would you say is the difference between your English and Japanese academic writing?

The pre-interview shifted from general questions relevant to the participants' perceptions of English writing to specific questions which involved their first argumentative essays in the pre-test. While showing each participant his or her essay, the following questions were asked:

- Take a few moments to read through your essay. What do you think about this essay?
- When you wrote this essay, do you feel that it accurately expressed what you really wanted to say?
- How involved with your writing are you when you wrote in this essay? Do you feel that you could express emotion when you wrote this? Do you feel attached to your writing in English?

During a six-week intervention, the investigator implemented the instruction of reading and writing haiku in this course.<sup>13</sup> The goal of this haiku-based instruction was for each participant to create a book of haiku. So, a six-week teaching plan was designed in order for the participants to achieve this goal. The class format consisted of workshops and a series of writing exercises to help the participants to develop their ideas and feelings which they wanted to express in English and to create their books of haiku. The workshops required the participants to reflect on their life experiences, to remember significant or unforgettable moments, to freewrite each moment, to write one haiku per

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<sup>13</sup> The lessons during the intervention period are designed with reference to Hanauer's (2010) practical approach for teaching poetry in an ESL college writing course (see Appendix E).

moment, and to create the book of haiku. This book of haiku was comprised of the table of contents, introduction and ten haikus. While creating the book of haiku, the participants were asked to keep journals of their learning experience of reading and writing haiku in each lesson.

At the end of the intervention, a self-reflection form (see Appendix C) was distributed and the participants were asked to reflect on their experience of writing haiku by answering the following questions:

- What did you learn from writing a book of haiku?
- How did you write haiku?
- What difficulties did you encounter when you write a book of haiku?
- Would you recommend this learning method to other Japanese EFL (English as a Foreign Language) learners? If so, explain why you would.

The week after the intervention finished, the participants took the post-test. This time, the group of participants who wrote the first essay with Prompt A took the post-test with Prompt B; and the other group wrote an argumentative essay with Prompt A. The post-test was carried out using the same structural format as the pre-test.

The investigator gave each participant a post-interview individually, within two weeks after the post-test was implemented, out-of-class at a location of his or her preference, and the interview was tape-recorded and then transcribed. The purpose of post-interview was to examine “the hidden conceptual and emotional world of the individual” (Hanauer, 2003, p. 78) and to clarify how the practice of composing English haiku helped the participants develop their writing with a sense of voice. In this interview, the investigator showed each participant his or her first and second

argumentative essays and asked questions regarding the construction and development of voice. The interview questions (see Appendix D) included:

- Did you enjoy learning to write and writing haiku in English? Do you think this was a valuable task for you (answer honestly!)? If so, what did this task contribute to your understanding and ability to write in English?
- Take a few moments to read through both of your essays. Do you think there are any differences between the first and second essay? If so, what are they?
- Think about your relationship with each of these texts. Do you feel differently about either of the texts? If so, please explain what the difference is in your opinion.
- Which of these essays would you say was closer to the way you feel about your writing in Japanese? Was writing your second essay the same as writing your first? If not, please explain the difference.

### Data Analysis

Data collected in this study were from multiple sources, and each source was analyzed with a different approach accordingly. Data were roughly divided into primary sources and self-reported sources. Primary sources were related to the participants' English written products such as two argumentative essays in the pre- and post-tests and a book of haiku. Self-reported data sources referred to their spoken and written reflections of participating in a series of language activities in this study which included a weekly journal, self-reflection, and interviews.

First of all, the pre- and post-tests were quantitatively analyzed. Descriptive statistics and MANOVA (multivariate analysis of variance) were employed to examine

the effect of composing English haiku on L2 academic prose by carefully looking at the difference in lexical, structural and rhetorical features between the pre- and post-tests. In relation to haiku data, the corpus consisted of all poems written by the participants. Each book of haiku was transcribed and transformed into word documents. Ten haikus in each book were given a single page with exactly the same font and spelling as the original. The investigation of this L2 haiku corpus involved the statistical analysis of text size and linguistic category (Hanauer, 2010).

Secondly, the analysis of each book of haiku involved the investigation of the construction of voice and the poetic identity in written poetry. The book of haiku was analyzed with the three categories of analysis for the exploration of the writer's subject position: analysis of contexts of writing; content analysis; and stylistic analysis of literary and linguistic choices (Hanauer, 2010). The *context of writing* is regarded as one of the important factors to affect the writer's written products (Hanauer, 2010; Pavlenko, 2007) and it involves both macro- and micro-levels of analysis by carefully looking at what social, cultural, institutional and individual factors influence the writer's written performance. The *content analysis* entails the investigation of the performance of autobiographical self (Hanauer, 2010). Haiku mirrors the representation of the writer's voice reflecting the natural world surrounding him or her (Iida, 2008, 2010) and the exploration of the content which illustrates the writer's ideas, thoughts and feelings in a chosen event, incident, or moment allows for a deep understanding of his or her manifestation of voice. The *stylistic analysis of literary and linguistic choices* involves the examination of the writer's decision-making of literary and linguistic use in English poems. Both literary and linguistic resources represent the writer's meaning-making

while drawing “the reader’s attention to particular ways of expressing the described events” (Hanauer, 2010, p. 64). Exploring the writer’s stylistic choices in English haiku allows for the interpretation of his or her articulation and presentation of voice.

Thirdly, the analysis of the participants’ self-reported data, including weekly journals, self-reflections, and individual interviews entailed the categorization of responses by using a coding system. The coding system allows for the analysis of the participants’ individual utterances or explicit statements (Hanauer, 2001a). This approach required a procedure of typing, translating and transcribing the above self-reported documents, carefully reading the transcripts, establishing a coding system, setting internal categories, evaluating and interpreting the data, and reaching conclusions with regard to the value of composing English haiku in L2 learning. Overall, there were four stages of analyzing the self-reported data sources.

#### *Stage 1: Data Preparation*

The first stage of data analysis consisted of typing, translating, transcribing and carefully reading the written documents concerning the task of writing English haiku. The researcher first extracted the participants’ written responses regarding the task from their journal entries and self-reflections and then typed and translated the descriptions. As for the interview data, they were transcribed in Japanese and then translated into English. During the process of transcribing, the researcher attempted to focus on a body part of the transcripts in order to keep the original meanings made by the participants. Essentially, all transcripts were produced for readable purposes. The aim of data analysis at this preliminary stage was to prepare written texts to build up a coding system.



### *Stage 2: Initial Analysis*

The second stage of analysis comprised careful reading of all the transcribed documents. The aim of this initial analysis and reading process was to propose a coding system which could be used to analyze the participants' responses with regard to the task of L2 haiku composition. In doing so, the researcher carefully read each description and examined the type of responses provided by each participant. The result of this stage of analysis was the creation of a tentative coding system.

### *Stage 3: Establishing a Coding System*

The third stage of analysis involved the modification and verification of the tentative coding system generated in Stage 2. During this stage, all the participants' transcribed documents were re-read and re-analyzed with the tentative coding system. Each description was compared to the coding system and new categories (and subcategories) were added to it, if necessary. The aim of this analysis was to make a clear differentiation between one category (and subcategory) to another in the coding system. The result of this stage was an exhaustive and exclusive coding system which could be used as an analytical tool for the descriptions of the participants in this study.

### *Stage 4: Pattern Analysis and Results Presentation*

The fourth stage of analysis was to evaluate the reliability of this coding system. The researcher first re-analyzed and categorized all transcripts using the coding system produced in Stage 3 and then compiled a summary table of the frequency of the participants' responses pertaining to perceptions, attitudes and emotions in working on English haiku. The aim of the analysis at this stage was to find the patterns and identify what was learnt from working on the task of L2 haiku composition.

### Validity and Trustworthiness

The application of a multiple-methods design enhances validity and reliability for the research findings (Hesse-Biber, 2010; Schutz, Nichols, & Rodgers, 2009). While this study involved a multiple research methods practice, one of the principal issues is to reduce the researcher's bias to analyze the data qualitatively, especially such data sources as the participants' books of haiku and their self-reported documents. In order to handle the issue and increase the validity and trustworthiness of the research findings, the researcher involved his dissertation advisor in a data cross-checking process through a series of data analysis procedures. In addition, the researcher attempted to excerpt the repeated ideas from different data sources to explore the participants' original concerns for the task of L2 haiku composition in this study.

## CHAPTER SIX

### INTERACTION BETWEEN HAIKU COMPOSITION AND ACADEMIC PROSE

This chapter presents the data analysis results in relation to the effect of composing English haiku on academic prose. The goals of this chapter are twofold: to characterize second language haiku; and to clarify whether haiku composition contributes to L2 academic literacy development and, if so what linguistic and rhetorical features of composing haiku affect the development of L2 academic literacy.

As discussed in chapter 3, a ramification of using poetry in L2 learning/teaching contexts is for the students to develop their L2 linguistic and cultural knowledge. Hanauer (2011) also adds one more rationale, which is the development of genre-specific literary knowledge, to the justification of the empirical study of poetry writing. From this aspect, the two hypotheses on the relationship between English haiku composition and L2 learning in the current study are: composing English haiku helps the participants to develop a sensitivity to the use of a second language; and composing English haiku helps the participants to develop genre-specific knowledge. The investigation of the contribution of English haiku composition to L2 academic literacy development involves the application of descriptive statistics and MANOVA (multivariate analysis of variance) to explore linguistic and rhetorical differences in academic prose between the pre- and post-tests. On the other hand, the examination of the characteristics of L2 haiku entails the statistical analysis of text length and linguistic category of poetry.

## Textual Features in Academic Prose

Using Hotelling's Trace, there was a significant difference in textual features in academic prose between the pre- and post-tests ( $F(10, 29) = 0.757, p < 0.05$ ). The following table presents the results of the analysis of textual features of argumentative essays in the pre- and post-tests and indicates where the significant difference came from.

Table 1  
*Mean and Standard Deviation According to Textual Features in the Pre- and Post-Tests (N=20)*

| Textual Features     | Pre-Test |                    | Post-Test |                    | Significance |
|----------------------|----------|--------------------|-----------|--------------------|--------------|
|                      | Mean     | Standard Deviation | Mean      | Standard Deviation |              |
| Verb                 | 17.50    | 7.02252            | 22.65     | 8.34944            | 0.041*       |
| Passive forms        | 0.85     | 0.87509            | 1.70      | 1.49032            | 0.034*       |
| Perfect forms        | 0.15     | 0.36635            | 0.55      | 0.75915            | 0.04*        |
| Progressive forms    | 0.25     | 0.55012            | 1.05      | 3.11997            | 0.266        |
| Adjectives           | 12.25    | 7.46835            | 15.30     | 7.44877            | 0.204        |
| Conjunctions         | 9.65     | 5.30417            | 12.25     | 6.62432            | 0.179        |
| Personal Pronouns    | 9.02     | 3.21559            | 9.09      | 2.85237            | 0.941        |
| Impersonal Pronouns  | 3.85     | 1.81727            | 5.08      | 2.38326            | 0.075        |
| Negations            | 0.91     | 0.90177            | 0.35      | 0.77354            | 0.04*        |
| Quantifiers          | 2.24     | 1.43909            | 2.37      | 1.40236            | 0.765        |
| Discrepancy Modals   | 2.81     | 1.55388            | 2.67      | 1.54516            | 0.77         |
| Tentative            | 2.13     | 1.61077            | 2.66      | 2.09649            | 0.377        |
| Certainty            | 0.74     | 0.80504            | 0.719     | 0.97077            | 0.935        |
| Transition Words     | 1.05     | 1.14593            | 1.95      | 2.03845            | 0.093        |
| Word Count           | 117.00   | 51.61293           | 156.05    | 58.69679           | 0.031*       |
| Word Per Sentence    | 11.28    | 1.70786            | 12.70     | 3.98053            | 0.151        |
| Sentences Per Essay  | 10.65    | 4.258              | 13.35     | 5.344              | 0.085        |
| Paragraphs Per Essay | 1.30     | 21.455             | 2.40      | 0.94               | 0.007**      |

Notes: \* = difference is significant at the 0.05 level; \*\* = difference is significant at the 0.01 level.

As can be seen in Table 1, there were significant differences in verb, passive forms, perfect forms, negations, word count, and the number of paragraphs. One of the differences comes from the increase in the word count in the essays ( $p < 0.05$ ). This

result suggests that the participants used many more words in the post-test than in the pre-test. Table 1 also indicates a significant increase in the number of paragraphs between the pre- and post-tests ( $p < 0.01$ ). The increase in word count and paragraphs implies that the essays in the post-test became longer than that in the pre-test.

In relation to grammatical features, Table 1 demonstrates the significant increase in the use of verbs in the post-test ( $p < 0.05$ ). In addition, there were significant differences in the aspect of verbs, passive forms ( $p < 0.05$ ) and perfect forms ( $p < 0.05$ ) between the pre- and post tests. This suggests that the participants used the aspect of verbs more in the post-test than in the pre-test and that the sentence structure in the post-essay was more complicated than the pre-essay. On the other hand, Table 1 shows that there was a significant decrease in negations ( $p < 0.05$ ). This proposes that the participants did not use so many negations in the post-tests.

The results of the analysis of textual features in the essays also illustrate increases in the occurrences of impersonal pronouns, transition words, and sentences per essay in the post-test, though they were not significantly different. However, this suggests that the participants have a tendency to use more impersonal pronouns and transition words in the post-test than in the pre-test.

#### Textual Characteristics of Second Language Haiku

The corpus of 200 haikus involved in this analysis came from the books of haiku which the 20 participants produced during the six-week intervention period. Table 2 shows the text size in L2 haiku and suggests that the poem consists of the small number of vocabulary with an average of 12.59 words. The standard deviation and mode also demonstrate that there is little diversity concerning the text length of each English haiku.

Table 2  
*Average, Standard Deviation, and Mode for Text Length of L2 Haiku*

| Statistic          | Words per Haiku |
|--------------------|-----------------|
| Average            | 12.59           |
| Standard Deviation | 0.93148         |
| Mode               | 13              |

In relation to the linguistic features, Table 3 presents the results the analysis of the total words and its percentages in the corpus of L2 haiku. As can be seen in Table 3, L2 haiku is comprised of various linguistic features. The use of nouns occupies one third of the total words (33.73%) in second language haiku and that of adjectives marked at the second highest (14.34%). Especially, the use of attributive adjectives scored at 11.32%, which suggests that the poetry is descriptive.

Table 3 also shows the low frequency use of auxiliary verbs, passive forms, perfect forms, and progressive forms in linguistic categories. It implies that a haiku is written in a simple way with very little use of complicated elements of verbs, such as aspect. In addition, low frequency of conjunctions, negations, and quantifiers suggests that L2 haiku is characterized as direct, descriptive, and simplified poetry. On the other hand, in relation to the use of pronouns in L2 haiku, Table 3 demonstrates the most frequent use of first person pronouns. This result suggests that haiku is written primarily from an individual viewpoint and that the writer's perspectives, feelings, or emotions seem to be presented in the poetry. In this way, the overall analysis of the L2 haiku corpus proposes a specific style of writing; in other words, English haiku written by the participants is short, personal, direct, and descriptive.

Table 3  
*Total Words and Percentage of the Total Words According to Linguistic Categories in L2 Haiku Corpus*

| <b>Linguistic Categories</b> | <b>Total words in L2 haiku corpus</b> | <b>Percentage of total words in L2 haiku corpus</b> |
|------------------------------|---------------------------------------|---|
| <b>Nouns</b>                 | <b>849</b>                            | <b>33.73</b>  |
| <b>Verbs</b>                 | <b>339</b>                            | <b>13.47</b>  |
| Auxiliary Verbs              | 13                                    | 0.52  |
| Present Tense                | 198                                   | 7.87  |
| Past Tense                   | 141                                   | 5.60  |
| Future Tense                 | 0                                     | 0   |
| Passive Forms                | 14                                    | 0.56  |
| Perfect Forms                | 4                                     | 0.16  |
| Progressive Forms            | 22                                    | 0.87  |
| <b>Adjectives</b>            | <b>361</b>                            | <b>14.34</b>  |
| Attributive                  | 285                                   | 11.32   |
| Predicative                  | 76                                    | 3.02  |
| <b>Adverbs</b>               | <b>111</b>                            | <b>4.41</b>   |
| <b>Total Pronouns</b>        | <b>306</b>                            | <b>12.16</b>  |
| Personal Pronouns            | 251                                   | 9.97  |
| 1st person singular          | 143                                   | 5.68  |
| 1st person plural            | 84                                    | 3.33  |
| 2nd person                   | 5                                     | 0.20  |
| 3rd person singular          | 10                                    | 0.40  |
| 3rd person plural            | 9                                     | 0.36  |
| Impersonal Pronouns          | 55                                    | 2.19  |
| <b>Articles</b>              | <b>154</b>                            | <b>6.12</b>   |
| <b>Prepositions</b>          | <b>243</b>                            | <b>9.65</b>   |
| <b>Conjunctions</b>          | <b>90</b>                             | <b>3.58</b>   |
| <b>Negations</b>             | <b>16</b>                             | <b>0.63</b>   |
| <b>Quantifiers</b>           | <b>48</b>                             | <b>1.91</b>   |

#### Discussion: Interaction between Haiku Composition and Academic Prose

As shown in the above data, there was a significant difference in some linguistic features between the pre- and post-tests and this result reflects the task of L2 haiku composition affecting the performance of academic prose. One of the major findings is that L2 haiku composition allowed for the development of written communicative

fluency. The results of the textual analysis present a significant increase in word counts and paragraphs per essay in the post-test, and this development is illustrated by the frequent use of verbs (13.47%) and adjectives (14.34%) in L2 haiku. The task of composing haiku enabled the participants to use these linguistic features in order to describe a specific moment and express their feelings. In this situation, verbs were an important element to describe an action, state or occurrence of an event and adjectives were also a key factor to visualize a moment as clearly as possible. This linguistic function reflects the result of a significant difference in verbs between pre- and post-tests. On the other hand, the result of data analysis did not show any significant difference in the use of adjectives in this study, but this linguistic feature can be seen as a possible factor to affect the increase in word count and paragraphs in academic prose in order to gain readability.

The development of L2 written communicative fluency in academic prose is also related to the process of composing English haiku. The participants were required to express themselves in a structurally designed framework and to make linguistic and reflective decisions in this particular generic discourse to produce one haiku. In academic prose in the post-test, however, this strict framework for composing haiku was taken out, and the participants could possibly have more linguistic and structural freedom to express what to say and how to say it in an argumentative manner. It seems that the ease to construct English sentences also allowed the participants to increase the number of words, sentences, and paragraphs in academic prose. This result provides some support of the previous findings from Kim (2004) that the use of literature promotes L2 learners' communicative competence.



The second finding concerns the relationship between haiku composition and the development of L2 linguistic awareness. The result of the textual analysis suggests that haiku composition can allow the participants to develop their sensitivity to the use of a target language. As shown above, there was a significant increase in passive and perfect forms in the post-test. In this study, the statistical data did not present a strong correlation between the aspect of the verbs in haiku composition and academic prose, but this result may be related to the structural features of the genre-specific writing. Haiku is a 5-7-5 syllable poem and the participants needed to negotiate the exact number of syllables to make choices of vocabulary. This limitation of syllable use could prevent the participants from using the aspects of verbs. Regardless of whether these grammatical elements were seen in poems, haiku composition might provide the participants with opportunities to make reflective decisions concerning how each writer situates himself or herself and how the writer expresses time being denoted in the situation during the process of composing L2 haiku.

The result of the textual analysis also presents evidence of a significant decrease in negations in academic prose. There is a statistical correlation between academic prose and haiku composition, which is limited to 0.63 % of the total word usage in L2 haiku. As discussed above, the restriction of syllables is one of the major concerns in producing haiku and it allows the writer to express perspectives, feelings or emotions more directly in the poetry than academic prose. In relation to negations, the statistical data suggest an interaction between the two genres and propose the transfer of the way for the writer to express his or her personal concerns in haiku composition to the mode of making arguments in academic prose. In this way, this finding mirrors previous studies (Hanauer,

2001a, 2003, 2004, 2010; Lazar, 1994; Paesani, 2005; Wang, 2009) in which the use of literary genre in L2 contexts enhances students' linguistic knowledge of the target language.

The third finding is that haiku composition allows for the development of genre-specific knowledge. The data from the statistical analysis demonstrate that learning a new genre, haiku, in English writing affected the production of academic prose in terms of impersonal pronouns and transition words. These two features were not significantly different in the pre- and post-test, but there was a trend referring to the increase in impersonal pronouns and transition words. The haiku corpus shows the frequent use of first person pronouns (9.01%), which suggests that L2 haiku was personal and was written from each writer's individual perspective. However, the result of the textual analysis in academic prose did not indicate any difference in the use of personal pronouns. This reflects an assumption that the participants learned a new genre and became aware of generic differences in English writing in the following matters: haiku composition is personal; and academic prose can also be personal, but needs to be more generally stated avoiding using first person pronouns. From this viewpoint, the sensitivity to genre-specific knowledge allowed the participants to make rhetorically appropriate choices to express their arguments in academic prose.

The same is true for transition words. The increase in rhetorical words in academic prose can be also seen as the development of genre-specific knowledge. Haiku composition itself did not require the participants to pay special attention to the flow in the poem. Academic prose, on the other hand, is a type of writing which demands a natural flow; in other words, the participants were required to become sensitive to the

transition from one sentence to another and from one paragraph to another. This implies that learning new genre-specific knowledge enabled the participants to increase the repertoire of L2 writing from poetic aspects and to negotiate and apply the most appropriate rhetoric to the assigned academic writing.

In this way, the overall analysis of statistical data presents the interaction between haiku composition and academic prose. On the one hand, the linguistic corpus suggests that L2 haiku is short, personal, direct and descriptive poetry, which is consistent with previous findings in Hanauer's (2010) empirical inquiry on characterizing L2 poems. On the other hand, the result of the analysis of the textual features of the academic prose illustrates the effect of composing English haiku on L2 academic literacy development such as the increase in using verbs, passive forms, perfect forms, impersonal pronouns and transition words, and the decrease in using negations. This offers some support to Hanauer's (2011) theoretical assumption that poetry writing has the possibility to develop specific literacy skills which can transfer to other fields of literacy and learning. At the same time, these findings propose the potential use of haiku, as a literary genre, for L2 learning in which haiku composition allows for the development of the awareness of using a target language and the sensitivity to the genre-specific knowledge.

## CHAPTER SEVEN

### POETIC IDENTITY IN SECOND LANGUAGE

This chapter addresses the issue of second language learners' expressions of voice in haiku, particularly focusing on how EFL students at a Japanese university express their voice and present their identity in second language haiku.

Each writer identifies and expresses his or her own ideas, feelings, or emotions and voice appears as the representation of the writer's existence in writing (see Chapter 2). The writer constructs, develops, articulates and presents voice in writing. His or her words which construct voice are regarded as part of the writer's identity (Romano, 2004). From this viewpoint, voice is a crucial concept in any genre writing. Regardless of the variety of presentations of voice in different genre writing, it is situated as central to the conceptual aspects of English writing.

Voice in poetry writing is also seen as the presentation of the writer's identity. Hanauer (2010) regards *poetic identity* as "the experience of the writer's subject position expressed through the actual poetic description" (p. 60). Poetry involves the writer's recreation of a specific moment in his or her real-life experience and each word in a written poem reflects a meaning to express his or her sensory and emotional concerns. In other words, the writer's linguistic choice is the representation of his or her voice and poetic voice appears in the text as the writer's subject position.

From this aspect, the two hypotheses on voice and second language haiku in the current study are: each participant has a voice in haiku; and each participant positions himself or herself in haiku. The investigation of voice and poetic identity in second language poems entails three categories of analysis: analysis of the context of writing; content analysis; and stylistic analysis of literary and linguistic choices (Hanauer, 2010).

With the integration of the three categories, the analysis of haiku involves the recreation of each participant's subject position, the investigation of autobiographical information, and the examination of both literary and linguistic choices in order to explore his or her sensory and emotional feelings.

### Voice in Second Language Haiku

Poetry writing involves both the writer's reflective and linguistic negotiation of his or her own ideas, feelings, and experiences (Hanauer, 2004, 2010). Haiku writing requires the same process and entails generating the writer's personal ideas which develop with surface-level scenery and deep-level psychological descriptions (Gurga, 2003; Minagawa, 2007; Uesaka & Koushima, 2009). In other words, the writer represents his or her internal thoughts and feelings reflecting the external world (Iida, 2010). These personal concerns in haiku composition can be viewed as voice. Voice is rooted in the writer's history (Ivanič, 1998) and is regarded as the manifestation of his or her individualized expressions in a social and cultural context. From these viewpoints, the writer's voice is presented in haiku as a result of the process of reflective and linguistic negotiation of various individual concerns with a particular moment. The following haiku, *Playing the Guitar for the First Time*, captures the writer's individual expressions in a specific moment.

*Playing the Guitar for the First Time*  
A very cold day  
Playing the guitar first time:  
Looks cool but painful

This haiku written by a Japanese male student describes the moment when he touched and played the guitar for the first time in high school. This haiku begins with the statement, "A very cold day" which imagines a winter day. The next line, "playing the

guitar first time” describes the initial situation in which he is playing the guitar. The last line mirrors his emotional status: while the phrase, “looks cool” represents his pleasure of playing the instrument, “painful” reflects his negative feeling which comes from the repeated process of moving his fingers and holding the guitar strings to produce clear sounds. The cold weather might make his fingertips more sensitive which refers to the quickness to feel pain. Such phrases as “first time” or “looks cool” mirror his excitement or pleasure on one hand, and “painful” reflects his struggle to play the guitar well on the other. However, the writer’s use of the conjunction, “but” in the last line can be regarded as his prevention of his negative emotion. In this way, this haiku represents the writer’s physically “painful” experience when he played the guitar for the first time.

The above haiku portrays the moment of his first experience of playing the guitar and the writer’s voice is clearly reflected in the poem. The haiku represents the writer’s excitement, pleasure, and struggle, though any of these exact emotional words are not used in the poem. Using specific words, especially adjectives in this haiku allows for the expression of the writer’s voice at a deeper level and expands the width of interpretation.

The next haiku, *Entrance Ceremony* written by a Japanese female student, also reflects her voice leaving some lexical ambiguities.

*Entrance Ceremony*  
Pink flower falling:  
it smells like that I never  
my heart thrills that time

This haiku portrays the scene when the writer attended the entrance ceremony on the first day at university. The haiku begins with the statement, “pink flower falling” which imagines that cherry blossoms start to fall down and this is the event in the middle or end of spring. The second line, “it smells like that I never” expresses the newness which she

has never experienced in her life. The last line, “my heart thrills that time” reflects her direct response to the moment. Especially, the word, “thrill” represents her mixed emotion which comes from her pleasure, excitement, nervousness and even anxiety for her new college life. Carefully looking at the words the poet uses in this haiku, such words as “falling”, “never” and “thrills” can be seen as the representation of her uneasiness rather than expectation for the new life. This haiku, overall, describes the beginning of her new life on one hand, and mirrors her complex emotional status on the other hand.

This haiku reflects the writer’s inner voice reflecting on her real life experience. The writer captures a specific moment, using both sensory and emotional detail, when she attended the entrance ceremony at the university. Using negations (e.g. never) and words which have possibly negative connotations (e.g. falling, thrill) allows for crafting and representing her authentic voice. The writer’s voice is seen from her word choices in this haiku.

The next haiku, *A Long-Distance Relay Race*, also visibly expresses the writer’s voice, although no specific emotional word is used in the poem.

*A Long-Distance Relay Race*  
A cold snowy day  
Run toward the finish tape:  
Wet sash is our bond

This haiku written by another Japanese female student describes the scene when she is running as a member of the road relay race from her elementary school. The first line, “a cold snowy day” describes the situation in which the race is held on a winter day and it is snowing. The second line explains that she is running toward the goal and the phrase, “toward the finish tape” implies that she is the anchor of the race on her team. This haiku

ends with the statement, “wet sash is our bond” which expresses her emotional status.

The phrase, “Wet sash” refers to her team’s sweaty sash handed from the previous runner and imagines how hard it is for the other relay members to continue to run by the time the sash is handed to the poet. It appears that she understands the meaning of this sash and the significance of reaching the goal with it as a member of the relay team. That’s why the poet uses the phrase, “our bond”. Especially, the use of “our” represents her sense of belonging to the team. It seems that the “wet sash” unites the poet and other relay members. This haiku reflects the writer’s desire and responsibility for reaching the goal for the team.

Different from the first two haikus, this poem does not have any particular emotional words, but the writer’s voice, such as the desire and responsibility as a member of the relay team, is clearly represented in her linguistic choices while visually describing a specific moment in which she is running toward the finish line with a sash. The writer expresses her voice reflecting her real-life experience.

As the three poems demonstrate, the writers express their voices. Each haiku captures one of the poet’s significant moments which come from his or her real-life experience and represent his or her thoughts, feelings, and emotions at that time. The terms, phrases, and statements in the haiku generate the poet’s personal concerns and allow for the expression of his or her voice, regardless of whether any emotional words have been used. In other words, voice is the articulation of the writer’s individual concerns reflecting both internal and external worlds and negotiating both psychological and physical facets.



## Poetic Identity in Second Language Haiku

As seen in the previous section, each haiku is a representation of the writer's voice. More specifically, the description of a specific moment reflects his or her internally unique concerns. According to Hanauer (2010), every poem is positioned as "an interpretive entity, a performance of identity" (p. 60). From this perspective, this section aims to discuss the manifestation of voice examining how a collection of haikus presents the writer's performance of identity. This section is organized according to the theme of the seven books by categorizing them into four groups: high school memories, friendship, impressive memories, and sports. Each subsection presents the analysis of each participant's whole book of haiku.

### *Exploring High School Life*

*Hyun-Jung's book of haiku.* Hyun-Jung Lee (pseudonym), a nineteen-year Korean male student who moved to Japan when he was fourteen years old, created a book of haiku consisting of ten haikus entitled "Remembrance: Special Memorable High School Days" to explore his memories in a Japanese high school. He introduces his book of haiku with the following set of statements:

"This Haiku book tells you high school life of the ordinary person. Everybody may have a wide variety of memories; It is happy, sad, angry, and surprise. In my high school days, I experienced many things and I encountered good friends. You could see my daily happening in this book."

As stated above, he decided to write his book of haiku in relation to his usual high school days as a main theme. The content outline and order of haikus in Hyun-Jung's book of haiku are as follows:

1. *School Excursion*- concerning visiting Tokyo Disney Resort as a school excursion.
2. *Refreshment Stand in Cultural Festival*- concerning the scene of a concession stand in a cultural festival when he was a second-year student.
3. *Practice Cooking in Class*- concerning the moment of cooking with his classmates in a home economics course.
4. *Classmatch*- concerning the impression when he won the second prize in a inter-class athletic activity
5. *Club Activity for Contest*- concerning the scene of practicing chorus for the contest in his club activity.
6. *Competition of Club Activity*- concerning the moment of listening carefully to the results of the chorus competition.
7. *Last Stage in Cultural Festival*- concerning the last moment of the cultural festival involved as a vice-president of the school council.
8. *Camping Together to Study in School*- concerning his feeling that he studied for entrance examinations for 10 hours a day during three days staying at school.
9. *Graduation Ceremony*- concerning his feeling in his high school graduation.
10. 3 – 6- concerning the classroom where he spent most of his time with his classmates.

As seen from the above outline, the haikus are organized in a chronological way and each haiku describes a significant moment with Hyun-Jung's understanding of the process of his self-development through the various experiences in his Japanese high school life.

*School Excursion*  
 Thirsty and hot day  
 Enjoying Disney Resort:  
 It seems a good dream

This haiku clearly describes a meaningful moment and what a good time he had at Tokyo Disney Resort. The seasonal reference is “Thirsty and hot day”, which is associated with summer. The cutting “word” is a colon at the end of the second line; it divides this haiku between the first two lines, which provide information regarding the context and what is happening, and the last line, which addresses the writer’s thoughts and feelings. The phrases, “It seems a good dream” is exactly the writer’s direct response to the given context: he is impressed by this theme park and he still cannot believe that he is in Disney world. This haiku describes his enjoyment and excitement at Disney Resort.

His new experience in a Japanese high school is continued to his next haiku, *Refreshment Stand in Cultural Festival* which describes the scene of working at a concession stand in a school festival.

*Refreshment Stand in Cultural Festival*  
There're many people  
cook and sell the yummy food:  
A noise from stomach

This haiku starts with the phrases, “there’re many people”, referring to the festival being crowded with visitors. The second line, “cook and sell the yummy food” also describes what the writer is doing in the event and the scene that he is busy cooking and selling delicious dishes in the concession stand. The last line, “A noise from stomach”, which comes immediately after the cutting word, expresses his getting hungry not only because he works very hard in the booth but because ‘yummy food’ in front of him makes him very hungry. Such phrases as “many people” and “noise” express how much the writer contributes to the festival by cooking and selling at the concession table and the haiku itself describes the writer’s having a fulfilling day.

*Practicing Cooking in Class*

Cutting and mixing  
Many colors on table:  
and It's snow outside!

In this haiku, the writer clearly expresses his feelings describing a moment in a home economics course. The seasonal reference is snow which refers to winter. The phrase, “Cutting and mixing” contains the two main actions for cooking and it indicates that the writer is at a cooking room in school. “Many colors on table” also sketches not only a variety of ingredients used for cooking but also different ways of arranging food on the dishes depending on groups. More interestingly, the poet expresses his happiness by contrasting the last two lines: many colorful warm dishes inside the room and cold temperature outside. The use of an exclamation mark at the end of the last line describes his direct response to the snowy weather, which is his surprise. It rarely snows around the Tokyo area in winter and this unusual setting in his high school life excites the writer.

The next five haikus illustrate the change of the poet’s self-positioning. While the last three haiku focuses on the writer himself, this poem starts looking at the experience with his friends.

*Classmatch*

In winning the game  
Shouting and hugging with friends :  
Forgetting sun heat

Classmatch is an inter-class athletic activity and one of the biggest events in Japanese high school. This haiku clearly describes a significant moment when his class wins the game. The phrase, “shouting and hugging with friends” expresses his heightened emotion when his class wins the game and “forgetting sun heat” presents his mental status that he is too excited to focus on the sunshine in the hot weather. This haiku

mirrors the writer's bursting with joy in relation to sharing the same moment with his classmates. Working with his friends is an important theme in his high school. The theme of working with friends is continued to the next haiku entitled as *Club Activity for Contest*.

*Club Activity for Contest*  
"Make a harmony!!!"  
Having a quarrel with them  
but we getting over

This haiku starts with the statement, "Make a harmony!!!" which sets up a specific context where the poet, as a leader of the club, and his friends practice singing songs. The inclusion of exclamation marks in the phrase clearly describes his anger or frustration in this activity. Then, he has "a quarrel with them" referring to his feelings that he is patient and tries to calm himself down until he shouts, "Make a harmony", but his impatience, worry, and frustration cause him anger and a quarrel with his friends. The last line presents a situation in which he makes up with them and that they are ready for the contest. Interestingly, the writer uses "we" in this haiku and the usage reflects the change of his perception for friends; in other words, the poet starts to develop a sense of camaraderie. The theme of working with friends continues in the next haiku.

*Competition of Club Activity*  
"Bronze prize is go to..."  
Then we're excited and moved:  
It is our youth time

This haiku visibly describes a scene in which the writer and his friends wait for the result of the concert in the closing session. The expression, "Bronze prize is go to..." portrays a specific moment in which the poet listens carefully to a MC's words with silence and the use of "..." reflects his nervousness which come from time when he has to wait for

the result to be announced. Then, the second line moves to the next moment where his group was awarded a bronze prize and the writer and his friends are excited and impressed to hear it. The first two lines really describe his emotional movement during a few moments: the first line reflecting silence and nervousness; the second line mirroring noise and excitement. The third line addresses the glory which he and his friends have won through the process of practicing, quarreling, and discussing with each other. The phrase, “youth time” represents an irreplaceably adolescent memory which he can have only in high school life. In addition, such phrases “we” and “us” reflect the writer’s position in which he sees himself as a member of the group; in other words, he has a strong sense of friendship.

*Last Stage in Cultural Festival*  
Standing on the stage  
Shed tears and come finale:  
Our last memories.

This haiku describes the last scene of a school festival when the writer and his friends are standing on the stage. As explained in the introduction of his book, he works very hard to make this event successful as a vice president in the student council, so this event is particularly special for him. The phrase “shed tears” in the second line expresses his sensitivity: the writer sheds tears not simply because he feels sad but because he is filled with a sense of achievement for organizing and administering the big event. His emotion is also expressed from the phrase “our last memories” in the last line, which addresses his trying to tattoo the last moment on his mind. He starts to feel sad but still tries to enjoy sharing this impressive climax with his friends. The next haiku still addresses his friends, but the writer reflects on his own position as a high school senior.

*Camping Together to Study in School*  
Falling leaves dying  
Sitting and writing with friends:  
I'm tired of studying

This haiku begins with the statement, “Falling leaves dying” indicating that season is late fall. This season illustrates the time when high school seniors must study, in earnest, for entrance examinations. The second line portrays a scene in which the writer is studying with friends at a table. The last line describes his direct and honest response to the environment: he does not want to keep studying any more. The phrase, “Falling leaves dying” also clearly represents his feelings: bored, nothing fun and even depressed at the situation in which he must keep studying day after day. The next haiku describes a significant moment in the last and biggest event, graduation ceremony in his high school life.

*Graduation Ceremony*  
"Thank you and Good bye"  
Making smile but feeling sad:  
When it has come spring.

This haiku reflects the poet’s mixed feelings: the gratitude toward his friends; and the pain of saying good bye to them. This haiku clearly describes the two feelings by comparing the first two lines. The writer tries to keep “making smile” to say “thank you” to his friends while he cannot help “feeling sad” when he says “good bye” to them. This haiku addresses the pain of parting rather than the happiness of graduating from school. That’s why the writer makes a smile “but” feels sad at the graduation ceremony. The poet realizes how precious his friends are and rediscovers the significance of their existence. The last haiku in this collection depicts the moment of staying at his classroom.

3 - 6

Through three years being  
laughing and crying in class:  
I can't forget it.

The haiku which ends this book of haiku explores his feelings by looking back on his high school life. The first two lines describe what was happening in his class: “laughing and crying” with his classmates throughout a three-year high school life. Both positive and negative memories are important to the poet and that’s why he “can’t forget” each of the moments which happened in the class, 3-6.

This book of poetry explores Hyun-Jung’s high school life and more importantly, some different identities are presented in the book: a Korean student who participates in a Japanese high school; a club leader who takes responsibility for leading members to the chorus contest; a vice president in the school council who organizes and administrates the school festival; and an ordinary high school student who studies for college entrance examinations and graduates from high school. Each haiku in this book expresses the writer’s individual concerns describing a particular moment in each school event. This is the representation of his voice from his different subject positions. Linguistically negotiated texts in this book portray his emotional status reflecting on his different role of and responsibility for participating in each event in a Japanese high school.

*Ayaka’s book of haiku.* Ayaka Sato (pseudonym), an eighteen-year female Japanese student also wrote a book of haiku entitled “High School Life” to explore her high school memories. She starts her book of haiku with the following set of introductory statements:



“This book shows you my life in high school. Now, I live in Gunma. But my hometown is Tochigi. My high school is Tochigi too. I had a good time in the high school. I made a lot of friends and I participated in many events with friends. This book mirrors how I spent in the high school and what I felt at that time”.

As stated above, she decided to write her book of haiku concerning her high school life as a main theme. The content outline and order of haikus in Ayaka’s book of haiku are as follows:

1. *The high School Entrance Exam*- concerning the moment to know the result of the entrance exam in March.
2. *Entrance Ceremony*- concerning the scene of her entering the classroom and meeting new classmates.
3. *Secret Birthday Party*- concerning the moment that she did not understand what it was going on.
4. *Summer Camp*- concerning her feelings in participating in a traditional event in her high school when she was a freshman.
5. *School Excursion to Okinawa*- concerning the scene of watching the sea in Okinawa when she was in second year.
6. *Trip to Tokyo Disney Land*- concerning the moment of meeting Mickey Mouse at Tokyo Disneyland
7. *Chorus Contest*- concerning the practice singing for the award in the chorus contest
8. *Baseball Game*- concerning the scene of cheering her baseball team as a member of the cheerleading club.
9. *School Festival*- concerning the moment of cooking and selling dumplings in her school festival.
10. *Graduation Ceremony*- concerning her complicated emotions at the graduation

ceremony.

As seen from the outline, the haikus are designed and organized in chronological order, which starts with the day when the poet receives the passing status for a high school entrance examination and ends with the day when she graduates from the high school. Each haiku mirrors a significant moment to describe the change of her self-positioning in her three-year high school life. Her book of haiku starts with the one which addresses the event a few weeks before she becomes a high school student.

*The High School Entrance Exam*  
In front of the board  
A deep breath, but heart beats fast  
“You see my number?”

This haiku visually describes a significant moment when the poet is about to know the result of her entrance examination for high school. The phrase, “In front of the board”, indicates that the writer visits a high school where she took the exam and is standing in front of the announcement board which shows her the passing status. The second line, “A deep breath, but heart beats fast” expresses her emotions. She is nervous to look at her application numbers on the board and even she is scared at thinking about the situation where she fails in the exam. With the mixed emotions, she tries to calm herself down by taking “a deep breath” and decides to go close and look at the board. In the last line, she asks herself if she finds her application number on the board. The use of “you” infers that the writer wants someone to find the number instead of her and to tell her the passing status. The next haiku, *Entrance Ceremony* portrays her first day in high school.

*Entrance Ceremony*  
In the sign of spring  
I enter new classroom:  
With expectation

The haiku starts with the phrase, “In the sign of spring” to visualize the situation: it’s a day at the beginning of April. The word, “sign of spring” imagines cherry blossoms being full blooms and it’s getting warmer and warmer outside. The second line describes the poet taking her first step in a new classroom where chairs, desks, and blackboards are all cleaned and nicely arranged and the floor is waxed. The third line directly expresses the poet’s emotion, which is “expectation”. More specifically, the words, “spring”, “new”, and “expectation” reflect her positive feelings such as happiness and excitement for her high school life being going to start right there now.

The next two haikus describe meaningful moments to spend time with her high school friends.

*Secret Birthday Party*

It is a cool day  
Friends sing a song and bring gifts:  
“Wow! What’s going on?!”

This haiku depicts the poet’s surprise birthday party which her friends organize. The first and second lines describe a scene that her friends sing a birthday song and hand birthday presents to her on a cool day. The last line, “Wow, what’s going on?!” clearly expresses her surprise for the meeting and even her difficulty of figuring out what is happening in front of her. This situation shows that the writer is the only person who does not know the real purpose of the meeting, and then she is surprised and delighted to understand it by looking at their behaviors. That’s why it is a “cool” day for her. The next haiku explores her feelings with consideration to the relationship among the poet, her friends, and the natural world.

*Summer Camp*  
Outdoor life with friends  
Feel symbiosis with nature  
Looking at campfire

The haiku portrays the scene in which the writer goes camping with her friends and sits around the campfire. It starts with the phrase, “Outdoor life with friends” to describe the unusual setting with her friends: being together outside at night in the mountain. She has a strange emotion for this environment, which she cannot feel in her daily life and wonders what the meaning of living together is reflecting on her experience of this camping in the mountain while “looking at the campfire”. This haiku addresses the poet’s appreciation of living together not only with others but with nature. The next haiku clearly describes the relationship between the poet and the natural world.

*School Excursion to Okinawa*  
In refreshing breeze  
I forget all and heal mind  
Hearing roar of wave

This haiku begins with the phrase, “in refreshing breeze” to describe the writer’s comfort in feeling breeze. Then, the second line, “I forget all and heal mind” reflects her mental status: she has bad experiences in her life and this “refreshing breeze” make her forget them and heal her broken heart. The last line explains where she is and what she is doing; in other words, the poet is standing near the ocean with her eyes closed and she is relieved at hearing the “roar of” the sea, smelling the salty air, and feeling a “refreshing breeze” with all her senses. Overall, visiting this location literally “refreshes” her. The next haiku continues this theme and illustrates how visiting a different place affects her emotions.

*Trip to Tokyo Disney Land*  
In spring vacation  
My face changes into a smile  
When I meet Mickey

The haiku describes the scene in which the writer just passes through the main entrance gate at Tokyo Disneyland on a day in spring vacation. The last two lines, “My face changes into a smile” and “When I meet Mickey” reflect her feelings: happiness and excitement. The writer is looking forward to meeting Mickey Mouse, which seems one of her purposes of visiting there. She is excited but tries to conceal her excitement at the entrance gate, but meeting Mickey Mouse gives her a natural smile. That’s why her “face changes into a smile” subconsciously. This haiku represents the poet’s emotions through her facial expressions.

The next three haikus express her inner thoughts to achieve a specific goal as a member of group in each school event.

*Chorus Contest*  
Hot and humid classroom  
We practiced ourselves hoarse  
For award of chorus

This haiku begins with the phrase, “Hot and humid classroom” which describes a typical Japanese summer day in a classroom. The second line addresses how hard the writer and her classmates practice singing. The word, “hoarse” clearly illustrates the situation where they are hoarse from practicing singing a song over and over again every day. The reason why they practice so hard is “for the award of chorus”. In general, nobody wants to stay and keep singing a song in a hot and humid classroom, but they decide to do that. This haiku visibly describes not only the poet’s but also her classmates’ eagerness for the chorus contest. Her enthusiasm for participating in a school event is carried through in

the next haiku, *Baseball Game*.

*Baseball Game*  
Under blazing sun  
One point behind ninth inning  
My heart is beating

The haiku visibly portrays a specific moment, “one point behind ninth inning”, which is the last inning of a baseball game. The writer is cheering her high school baseball team “under blazing sun” in a hot sunny summer day. The third line mirrors her excitement and even a little nervousness to watch the game to the end. Since her “heart is beating”, something is going to happen on the field: her baseball team has a chance to tie and even to score a dramatic come-from-behind victory. She believes in game-winning as a cheerleader in the high school. While holding her breath, she watches the last inning of the ball game. The use of “blazing” in the first line is associated with the very heated game. The next haiku continues the theme, which is the poet’s eagerness to achieve a goal by working with her classmates.

*School Festival*  
Last school festival;  
Our hands are smeared with flour  
But smiles everywhere

This haiku starts with the phrase, “Last school festival” which refers to the school festival when the poet is a high school senior. The second line describes the scene in which she cooks dumplings, as shown in the content outline, using flour with her classmates at the concession stand. Especially, the statement, “our hands are smeared” addresses how busy they are to cook as many dumplings as possible. The last line reflects her emotion. She is busy cooking dumplings “but” happy to work with her classmates, not only because she enjoys seeing her friends’ floury faces but because their dumplings make

people “smile”. Looking at their smiles makes the poet happy, too. The phrase, “smiles everywhere” illustrates a warm, happy and successful moment in the festival.

The book of haiku ends with the poem entitled *Graduation Ceremony* which describes the last day of the poet’s high school life.

*Graduation Ceremony*  
Under cloudy sky  
It seems sky reflects my feelings  
And says, “See you”

This haiku begins with the phrase, “Under cloudy sky” which describes a dark, heavy, and a little cold atmosphere and at the graduation ceremony. The second line, “It seems sky reflects my feelings” clearly expresses the writer’s emotions: she feels sad and is about to cry in thinking that it is the last day for her and her classmates to gather as a class and imagining a situation in which they go their separate ways. Her feeling is apparent in the phrase, “See you” in the last line. For the poet, saying good-bye means parting and she does not want to use it. So, she decides to say “see you” in order to believe in seeing her friends soon and to avoid beginning to cry in front of them.

This book of haiku explores Ayaka’s high school life and presents what roles she plays in her life: a girl who sincerely enjoys participating in a variety of events; a female student who learns the meaning of living and working with friends in these events; and a member of a group who is patient and works hard for achieving a specific goal. The book is not simply a collection of ten haikus but illustrates her different subject positions through high school life. Each haiku in this book clearly expresses her emotional concerns from each of the subject positions. Especially, the poet’s linguistic choices allow for the expression of her voice at a deeper level. This comes from the writer’s style in which she does not use any exact emotional words to present her emotions. In this

way, this book of haiku created with the poet's rhetorical and linguistic negotiations reflects her identifiable voice, which refers to her different individual emotional concerns depending on a specific moment in her high school life.

*Keiko's book of haiku.* Keiko Matsuoka (pseudonym), an eighteen-year female Japanese student also wrote a book of haiku entitled "Memories of High School" to explore her feelings in high school life. She starts her book of haiku with the following introductory statements:

"I experienced many important things in high school. When I entered high school, I didn't have friends, because I moved to Gunma from Tochigi. But I made a lot of friends. For example, classmates, teachers, seniors, juniors. Particularly, the existence of juniors is very important to me."

As stated above, she decided to write her book of haiku in relation to her experiences in high school as a main theme. The content outline and order in Keiko's book of haiku are as follows:

1. *Study Abroad in America*- concerning the moment of her participation in a homestay program in Kansas in her freshman year.
2. *Tennis Tournament*- concerning the scene that her tennis team won the first prize for the first time in the prefectural competition in her sophomore year.
3. *Tennis Tournament in Kanto*- concerning the moment when her tennis team participated in the Kanto region competition.
4. *School Trip in Okinawa*- concerning her feelings in visiting a traditional place in Okinawa as a school trip in her sophomore year.
5. *Card Game*- concerning her routine of playing card games with her best friends in school in her senior year.
6. *Ball Game Contest*- concerning the moment of playing badminton in an inter-class



athletic meet in her senior year.

7. *Chocolate Banana*- concerning the scene of making and selling chocolate banana in school festival in her senior year
8. *May Pole Dance*- concerning her practice of may pole dance for the school festival
9. *Farewell Party*- concerning the last scene in which she and all other seniors sang the song, “We Are the World”.
10. *Graduation Ceremony*- concerning a moment of listening to her homeroom teacher’s song in the classroom after the graduation ceremony.

As seen from the outline, the haikus are designed and organized chronologically, starting with the days when the writer visited Kansas in her high school freshman year to her high school graduation. Each haiku mirrors a meaningful moment to describe the change of her self-positioning in a three-year high school life. Her book of haiku begins with the one which describes her feelings during the first visit to the United States.

*Study Abroad in America*  
Very cold winter day  
I saw many Kansas’s view:  
Want to go there again

This haiku clearly describes her emotion in visiting Kansas. The haiku starts with the statement, “Very cold winter day” to explain the context and the second line addresses her seeing many views in Kansas. The last line, “want to go back again” reflects her direct response to this particular experience. This voice seems to come from her current position, but it is true that her satisfying experiences in Kansas urges her to go back there. The use of “want to” in the last line clearly represents her desire to be there again.

While the first haiku focuses on her own individual experience, in the remaining haikus, the poet shifts her focus to spending her time with her friends in high school. The

next haiku, *Tennis Tournament* expresses her feelings reflecting on a moment of a tennis match.

*Tennis Tournament*  
We get victory:  
We practiced hard everyday  
In the fall season

This haiku begins with the resultant statement, “we get victory” which explains the situation where the game has just ended and the writer’s team wins it in the fall season. The phrase “we” implies that it is a team competition. The word “victory” in the same line reflects her excitement and delight for the result and this word choice is associated with the next line. Since the poet and her teammates “practiced hard every day”, this victory seems to be something special which cannot be described in a word. The use of “practiced” and “the fall season” implies that the writer has practiced tennis every day since summer vacation, which is the hottest and the most difficult season to practice playing tennis outside. Overall, this haiku represents the poet’s happiness after all her efforts pay off.

The next haiku continues the theme describing a moment of a tennis match in the Kanto region competition to which her team advanced.

*Tennis Tournament in Kanto*  
In the Christmas  
Our teamwork is excellent:  
Very strong windy

This haiku describes the scene in which the poet and her teammates play tennis on a “very windy” Christmas day. The statement, “our teamwork is excellent” in the second line imagines that her team develops more cohesiveness. Especially, the word “excellent” implies that her team condition is extremely good even under a bad circumstance. This

haiku reflects her comfort to be there as a member of the team and her desire to win the game.

The next haiku expresses her feelings when she goes on a school excursion to Okinawa.

*School Trip in Okinawa*

Traditional place

Sea is as if blue carpet:

I want to see again

This haiku clearly describes a moment when the poet visits a traditional place in Okinawa. It turns out that she is in a traditional place where she can see the ocean in Okinawa. The expression, “as if blue carpet” describes the sea which is quietly waving and imagines the scene as if the blue carpet is being put down on the ground. The statement, “I want to see again” represents her great impression that it seems the clearest and most beautiful ocean that she has ever looked at. This clear and beautiful sea moves the writer.

The next haiku continues the theme which is an exploration of herself in her daily high school life.

*Card Game*

Playing everyday:

Always vegetable cards

With seven best friends

This haiku starts with the statement, “Playing everyday” which describes the writer’s routine of playing a card game. The next line, “Always vegetable cards” also addresses her daily activity which she plays a card game with the same “vegetable” cards. The last line explains that she always joins this game with her “seven best friends”. This haiku implying the concept of ‘same old same old’ reflects her comfort and happiness to be with the same friends and to play the game with the same cards over and over again every

day. This sameness seems to be significant for the poet and represents where she should be in school. The theme of working with her friends in a school event continues in the next haiku.

*Ball Game Contest*

Hot gym in July:  
Badminton group finished second  
Everyone cheers us

This haiku visibly portrays a moment when the writer is playing badminton in an inter-class athletic meet. The statements “hot gym in July” in the first line and “Everyone cheers us” describe the situation in which the poet and her partner are playing badminton and other students are cheering them in a hot gymnasium on a day in July. On the other hand, the second line refers to the result that her badminton team won the second prize. From these three lines, it turns out that she and her partner play badminton in the finals in the gymnasium which is filled with excitement. The word, “hot” represents the July temperature as well as the atmosphere in the building. This haiku seems to reflect the poet’s delight and satisfaction of winning the second prize rather than her chagrin of losing the final game, because every student watches the game and cheers her.

The next haiku, *Chocolate Banana* continues the theme of exploring her emotion through the collaboration with her friends.

*Chocolate Banana*

A lot of failure:  
Thanks to it, we united  
In Kyoai bazaar

This haiku depicts a successful moment which the poet feels at a school festival, Kyoai Bazaar. This haiku starts with the statement, “A lot of failure” which refers to the difficulty in cooking chocolate bananas. The phrase “Thanks to it” in the second line

reflects her emotion and she regards these unsuccessful moments as positive experiences. It represents even her gratitude for the process of continuing to fail. As a result of the repeated failure, the writer and her classmates get to be cohesive as a class. The statement, “we united” refers literally to the cohesion of a group and therefore, it depicts the successful moment at which the writer and her classmates come to share and strive to achieve the goal in relation to cooking chocolate bananas in the school festival.

The next haiku, *May Pole Dance* also continues the theme of the collaboration with her friends for the performance in the school festival.

*May Pole Dance*  
Practice everyday:  
may pole dance’s partner is Kazuko  
In fall, but very hot

This haiku begins with the statement, “Practice everyday” which indicates the poet practices dancing hard everyday. The second line explains that she is working on may pole dance and she keeps practicing the dance with Kazuko. The last line addresses the season, autumn referring to the season which is gradually getting cold outside on one hand, but the expression, “very hot” describes the situation opposite to the temporal change on the other; in other words, this represents her enthusiasm and eagerness to work on the may pole dance. It appears that she has a good dance partner and enjoys dancing with her. That’s why the poet uses her dance partner’s name, Kazuko in this haiku.

The next haiku describes a special moment for the poet and explores herself in the farewell party.

*Farewell Party*  
“We Are the World”:  
The union of the two classes  
In the last class day

This haiku portrays the special day which is different from her daily high school life.

The first line, “We Are the World” refers to the title of the song. The haiku describes the scene in which the poet’s class and another class collaborate with each other and they are singing the song together in the “last day class” in high school. Singing the song in the last day class in high school implies that the writer feels sorrow but at the same time, this event impresses her in relation to collaboration. Especially, the word, “union” in the second line represents this feeling. The poet also uses the word with the expression, “we are the world” together in this haiku implying that she feels the significance of her connection with her friends, her classmates, and other students in high school.

The last haiku, *Graduation Ceremony* describes a specific moment in the classroom on the last day of her high school life.

*Graduation Ceremony*  
Teacher sing for us  
It is “Door for Tomorrow”:  
I can’t stop crying

The haiku starts with the statement, “Teacher sing for us” which portrays the unusual situation in which the poet’s homeroom teacher sings a song for her and her classmates. The phrase, “Door for Tomorrow” refers to the song the teacher chooses and sings for them. The last line, “I can’t stop crying” represents her sensitivity: she tries not to cry but “cannot stop crying” while listening to the song. It reflects her sadness and pain of parting from her teacher and classmates.

This book of haiku explores Keiko’s high school memories and her self-positioning in her school life: a teenage girl who goes to and sincerely enjoys new places; a tennis player who actively participates in club activity; a member of class who tries to achieve goals; and a student who develops her friendships and learns to understand the

significance of being and working together with her friends. Each haiku expresses her individual emotional thoughts reflecting a particular moment of each school event. Her linguistic choices in haikus allow for the expression of her voice involving the theme of the importance of friends. As her introductory statements show, her high school life starts with no friends and, therefore, her linguistic use, such as the first-person plural forms or her dance partner's name, is exactly the representation of her individual emotional concerns for the existence of friends. This collection of haikus, therefore, demonstrates her understanding of the developmental process of subject positions through high school memories.

### *Exploring Friendships*

*Kyine Nanda's book of haiku.* Kyine Nanda Maung (pseudonym), an eighteen-year Myanmar male student wrote a book of haiku entitled "Adventure: Making Friends in Japan" to explore his experiences of making friends in Japan. He introduces his book of haiku with the following set of statements:

"... I have been to some countries, Myanmar, Thailand, and Japan, but it is not easy to get well in new countries. I tried to make friends and well with people there. Sometime I succeeded and sometime I failed. This book says how I make friends and how I spend my happy times with them in Japan."

As clearly stated above, he decided to work on his book of haiku regarding making friends and developing friendships in Japan as a main theme. The content outline and order of haikus in Kyine Nanda's book of haiku are as follows:

1. *Loneliness in Japan*- concerning his feelings a few days after he arrived in Japan.
2. *First Day of School in Japan*- concerning his desire to make many friends in junior high school.
3. *High School*- concerning a scene from his daily high school life.

4. *Hang Out*- concerning the moment when he hangs out with his friends
5. *DisneyLand*- concerning his feelings in getting on the Space Mountain with his friends.
6. *At AEON Mall*- concerning shopping with his friends at the mall.
7. *Movie*- concerning a horror movie which was one of his favorite genres.
8. *Entrance Ceremony of University*- concerning the moment of sitting next to a new friend at the entrance ceremony.
9. *Barbecue*- concerning his favorite time with his friends
10. *Dining Hall*- concerning his favorite place to stay with his friends

As seen from the outline, the haikus are designed and organized in his chorological progress, which starts with his move to Japan and continues to his present college life. Each haiku marks a meaningful moment to describe Kyine Nanda's process of adjusting to a new life in Japan since he moved there. His book of haiku begins with the poem to express his feelings when he started his new life in Japan.

*Loneliness in Japan*  
 A few days have been  
 Nobody is around me:  
 I know I'm alone

This haiku begins with the statement, "A few days have been" which provides a context in which a couple days have passed since the poet came to Japan. In the second line, he notices what is going on around him. The statement, "Nobody is around me" infers his emotions: sorrowful. The use of "alone" in the last line also represents his sadness. He understands and accepts this dark, static, and uninteresting moment in his first couple days in Japan, and therefore, he feels sad which refers back to the word, "loneliness" in the title of this haiku. The theme of loneliness continues in the next haiku- *First Day of School in Japan*.



*First Day of School in Japan*

Nobody knows me  
But, drawing their attention:  
“Can I make friends here?”

This haiku portrays the scene in which the writer is standing in front of the blackboard while his classroom teacher introduces him to the class on the first day of attending a junior high school in Japan. It starts with the statement, “Nobody knows me” which means that he is not physically alone but feels alone in class. His loneliness is also seen from the next line, “drawing their attention” and he, as a new student, just looks around the classroom while his classmates are staring at him. In this situation, the poet wonders if he can “make friends” in this class. His feeling at this moment is the nervousness and anxiety rather than the expectation of his new life in this junior high school.

The next five haikus address significant moments in the poet’s high school life. His life dramatically changes when he starts to attend high school. The next haiku describes his daily life in freshman year.

*High School*

Hanging out a lot:  
A fifteen-year boy obtains  
A little freedom

This haiku describes how the writer spends time in his high school life. The phrase, “hanging out a lot” in the first line is associated with his activeness. The reason why he becomes active can be seen from the last two lines: he “obtains a little freedom” meaning that he starts to have time for doing whatever he wants to do. In addition to his activeness, the phrases, “a fifteen-year boy” and “a little” clearly reflect his inner voice considering a situation surrounding him: the writer does not have as much freedom as adults do, but he is still happy and enjoys hanging out so often. That’s why the writer

“obtains” freedom. The next haiku describes more specifically how the poet spends his time.

*Hang Out*  
Heading to station:  
Shopping with friends at AEON  
And lunch together.

This haiku juxtaposes the poet’s three actions: heading to the station to catch a train; shopping at the mall; and having lunch with friends. It mirrors his happiness and even excitement to hang out with his friends. The use of “with friends” and “together” strengthens his comfort to spend time with them. Through this haiku, it turns out that the writer uses the phrase, “hang out” to do something together with his friends. The next haiku continues the theme of the time with friends.

*Disneyland*  
Stars on the sky  
Rolling coaster running through:  
Laughing but crying

In this haiku, the first two lines describe a specific moment that the writer is getting on a roller-coaster which imagines Space Mountain from the viewpoint of being able to see many stars in the sky at Disneyland. The words “laughing” and “crying” in the last line mirror his emotions: he is thrilled at riding the attraction. However, the use of “but” represents his real message, which indicates that he is actually scared at the moment while it seems that he tries to make a smile to share this exciting moment with his friends.

The next haiku describes the poet’s feelings about hanging out with friends.

*At AEON Mall*  
Shopping at the mall:  
Look around, stop by a store  
To get SAME item

This haiku starts with the statement, “shopping at the mall” which explains the context: the poet is shopping in the mall. The second line portrays the scene in which he walks around the mall, looks for something, stops in front of a store, and goes inside to look at it. The last line describes what he is looking for and more significantly expresses his emotion. Especially, the capitalized word “SAME” represents his feelings: the writer wants to be closer to his friends and develop his friendship by purchasing the same item as they do. The next haiku continues the theme.

*Movie*

A big and dark screen  
A small, cold and silent room:  
scream and cry with friends

This haiku visually describes a moment when the writer goes and watches a horror movie with his friends in the theater. Such words as “dark” “cold” “silent” or “scream” imagine what genre of movie they are watching. The last line, “scream and cry with friends” refers to the movie being scary enough to tear. This phrase also expresses his inner voice: the poet is thrilled with the horror in the movie. This haiku represents not only his thrill of watching the movie but also his comfort to be with his friends.

The next three haikus address his college life with friends. The following haiku reminds the poet of the first day of his college life.

*Entrance Ceremony of University*

Sit next to new friends  
Wearing a brand-new black suit:  
Our new life just starts

This haiku portrays the moment when the writer attends the entrance ceremony at the university. The first two lines describe the situation in which he is wearing a brand-new black suit and sitting right next to new friends. The lines also reflect his nervousness for

his new life, because he is wearing a “brand-new” suit which he does not usually wear in his daily life and sits next to “new” friends whom he does not really know at that moment. The last line, “our new life just starts” also represents his different feeling: the expectation of his college life. Interestingly, the poet uses “our” in this haiku and this seems that he already regards the students who are sitting right next to him as his friends. Overall, this haiku mirrors the poet’s nervousness as well as expectation for his new college life which is going to start.

*Barbecue*

Burning sun glares down:  
Cool guys around the hot grill  
Red face and white teeth

This haiku starts with the statement, “Burning sun glares down” which imagines a summer day. Then, the next line addresses a moment that the writer and his friends are “around the hot grill”. The last line describes their faces and it represents the poet’s feelings: he is happy and excited to be with friends. Especially, “white teeth” imagines a situation in which they are laughing. In addition, this haiku mirrors his satisfaction with this moment because the writer regards themselves as “cool guys”, though their faces become red due to the “burning sun” glaring down on them and “the hot grill”.

*Dining Hall*

At warm dining hall  
Joking, teasing, and pranking:  
A pledge of friendship

The book of haiku ends with the haiku entitled *Dining Hall* which describes a moment of his daily college life. In this haiku, the first two lines address how the poet spends time with his friends at the dining hall. They are “joking”, “teasing” and playing a “prank” on each other. The last line, “a pledge of friendship” illustrates his voice: this

is how the writer and his friends confirm and deepen their relationship. Then, he is so happy to share this time with them and really enjoys the atmosphere there. That's why the poet feels "warm" in the dining hall.

This book of haiku explores Kyine Nanda's adjustment to Japanese culture focusing on his friendships. The collection of haikus illustrates his difficulties in cultural adjustment, his attempt to make friends, and his success of building and developing his friendships in Japan. Each haiku in this book expresses the writer's sensitive feelings describing each moment in his study abroad experience. The articulation of his voices in the collection of haikus illustrates his emotional development in the process of adjusting to the Japanese life, from loneliness, anxiety and weariness to companionship, happiness and expectation. In other words, the book marks the change of his subject position from a new life in Japan with no friends to the current college life with his Japanese friends. This book of haiku, therefore, can be seen as the writer's history of evolving subject positions since he moved to Japan.

*Saori's book of haiku.* Saori Aizawa (pseudonym), a seventeen-year Japanese female student generated a book of haiku entitled "Friendship" to explore her experiences with her friends. She introduces her book of haiku with the following set of statements:

"This book represents my friendship. I have the impression that I was always with my friends. It is no exaggeration to say that my life is made up of my friends. Friends is necessary for me."

As clearly stated above, she decided to create her book of haiku in relation to her memories with her friends as a main theme. The content outline and order in Saori's book of haiku are as follows:

1. *Studying Abroad*- concerning the moment of participating in a homestay program in

Vancouver when she was fourteen years old.

2. *Disneyland in Summer*- concerning her feelings when she went to Disneyland in a very hot summer day.
3. *School Excursion*- concerning the scene in which she went on a school trip to Kyoto in her high school sophomore year.
4. *Seventeen's Birthday*- concerning the moment of receiving birthday presents from her friends.
5. *A Hot-Pot Party*- concerning her feelings of having a hot-pot party with her friends.
6. *Winter Vacation*- concerning the moment on a day of Christmas break when she stopped by at her high school and she found birthday presents in her shoebox.
7. *The Ball Game Meeting*- concerning the moment of playing soccer in an inter-class athletic activity.
8. *Farewell Party*- concerning the moment of attending a farewell party in high school.
9. *After School*- concerning her routine after school in her high school life
10. *Graduation Ceremony*- concerning the last day of high school and her emotion at the graduation ceremony

As seen from the outline, the haikus are designed and organized in chronological order, which starts with the days when she visited Vancouver in her junior high school and ends with her high school graduation. Each haiku marks a significant moment to describe Saori's understanding of the relationship with her friends. Her book of haiku begins with *Studying Abroad* to represent her emotion when she participated in a homestay program in Vancouver.

*Studying Abroad*  
Fantastic summer  
Made friends with Canadian:  
My heart filled with joy

This haiku starts with the statement, “fantastic summer” which explains that the poet visited Vancouver in summer and at the same time, imagines that she had an extraordinarily good time there. Her feelings also can be seen from the last line, “my heart filled with joy” which represents her excitement and satisfaction with the new experience of having made Canadian friends using her second language, English. This haiku clearly reflects her positive feeling for this study abroad experience.

The next haiku addresses her emotional status when the poet went to Tokyo Disneyland on a summer day.

*Disneyland in summer*  
In muggy summer  
Waste our vigor by degrees:  
Silent Disney Land

This haiku clearly represents her emotion by describing what is going on in Disneyland. The phrase, “muggy summer” in the first line portrays the typical summer weather in Japan, hot and humid. The statement in the second line, “waste our vigor by degrees” describes the scene in which high temperature devitalizes the poet and her friends. The last line, “Silent Disney Land” reflects her voice implying her exhaustion. Interestingly, the writer expresses her negative feelings by contrasting them to the fantastic moments which are happening there. She is with her friends in Disneyland but they keep silent. This haiku imagines the situation in which the hot and humid weather tires them and nobody wants to chat with each other in order to save their energy. It appears that she “wastes” her energy on just talking to her friends.

The next haiku, *School Excursion* describes a moment when the poet went on a school trip to Kyoto.

*School Excursion*  
In early autumn  
Japanese ancient city:  
Touched old culture

The haiku starts with the statement, “In early autumn” which imagines that the weather starts to get cold and the leaves also begin to change. The writer expresses Kyoto by describing a “Japanese ancient city” implying that there are many traditional temples and buildings in the city. The last line, “touched old culture” describes a scene in which she looks around the city and discovers something new. The words, “ancient” and “old” which are different concepts from the modern Japanese culture reflect the writer’s special feeling meaning that this tradition “touches” her to be the heart by regarding the concept of ancientness or oldness as pleasant.

The remaining haikus explore the relationships between the poet and her friends. The next haiku, *Seventeen Birthday* describes a specific moment when the poet received birthday presents.

*Seventeen’s Birthday*  
Seventeen’s birthday:  
Big surprise with cake for me  
Had happy winter

This haiku depicts the writer’s seventeenth birthday and the phrase “Big surprise” imagines that this is an unexpected event which is secretly organized by her friends. It also implies her uncertainty to grasp what is happening right in front of her. Then, she gradually gets to understand the situation by looking at the birthday “cake” prepared by her friends. As a result, she feels warm and “happy” on a winter day. This haiku



represents her dynamic emotional status which changes from her “surprise” to happiness.

The next haiku continues the theme of her sharing the same moment with her friends.

*A Hot-Pot Party*

In a cold winter  
Sitting around a hot pot:  
Our heart beating fast

This haiku describes the scene in which the poet joins a hot-pot party on a cold winter day. The use of “our” in the last line implies that she is with her friends and they are “sitting around a hot pot” on the table. The statement “our heart beating fast” mirrors her excitement on one hand and her inability to wait for the food being ready to eat on the other hand. The poet uses the words “cold” and “hot” not simply to describe the contrast of the temperature between outside and inside the house but to represent her enjoyment which seems to come from the heat of the hot pot and of the conversation with her friends that are “hot” enough to make them forget the cold weather.

The next haiku, *Winter Vacation* explores the poet’s feelings when she stopped by her high school on a day during Christmas break.

*Winter Vacation*

Winter vacation  
My shoebox was full of gifts:  
Remain in my mind

This haiku clearly describes the scene in which the poet opens her shoebox at the entrance so as to change her shoes to get inside the building. In the next moment, she notices that her shoebox is “full of gifts”. It seems difficult for her to grasp the unpredicted situation, because very few students are on campus during the Christmas break. However, it appears that she understands that these are all for her birthday presents from her friends. As a result, this event is unforgettable for her and it remains in

her mind. This haiku visibly reflects the writer's surprise, happiness, and gratitude for her friends' courtesy.

The next haiku describes the scene in which the poet played soccer in an inter-class athletic game activity in high school.

*The Ball Game Meeting*  
In early summer  
We chased a black and white ball:  
Enjoyed and worked hard

This haiku begins with the statement, "In early summer" which explains the context in which the school event is being held in an early summer day. The second line imagines what she is doing. The phrase, "a black and white ball" refers to a soccer ball and the writer is playing it with her classmates. The word, "chase" imagines the moment in which they run around the soccer court chasing the ball. The statement in the last line, "Enjoyed and worked hard" reflects her direct response to the event which indicates her sense of fulfillment. It seems that she played soccer very hard with her teammates. The word, "worked" also represents her self-satisfaction of having taken responsibility for playing it as a member of team. This haiku describes the writer's enjoyment of playing soccer with her teammates.

The next haiku, *Farewell Party* continues the theme of exploring herself by participating in the last school event.

*Farewell Party*  
In last December  
The last event in high school:  
We had a good time

This haiku represents the poet's mixed feelings for this event. This haiku starts with the statement, "In last December" which implies that the poet is a senior and this is the last

December in her high school life. She also uses the word, “last” in the next line to explain that this party is the last activity in high school. The use of “last” twice reflects her sadness and even her pity of there being no more fun activities in the rest of her high school life. On the other hand, the last line, “we had a good time” expresses her different feeling which is her happiness and even satisfaction of having attended the event with her friends. This haiku describes both the writer’s negative and positive emotions regarding the school event: her sorrow to think that it is the last event; and her enjoyment of attending the party itself.

The next haiku, *After School* sketches a particular moment from her daily activity after school in her high school life.

*After School*  
On a spring evening  
Had a pleasant talk for hours:  
Joy shone from our face

This haiku clearly describes the relationship between the poet and her friends. This haiku begins with the statement, “On a spring evening” which imagines the situation in which it starts to get dark outside at sunset. The second line describes how she spends time after school: she talks with her friends for a long time. The word, “pleasant” reflects her comfort to chat with her friends. The statement in the last line, “Joy shone from our face” describes their face expressions implying that they are laughing and smiling together. This represents the writer’s happiness to share the same moment with her friends. The word, “pleasant” and “joy” clearly mirrors her positive feelings and “spring” also imagines a warm and comfortable moment in which she can continue to talk with her friends “for hours”. This haiku illustrates her good friendships.

The last haiku of the book, *Graduation Ceremony* describes her emotion on the last day of her high school life.

*Graduation Ceremony*  
Cherry trees came out  
Reminisced about schooldays:  
Our face looked so sad

The first line, “Cherry trees came out” portrays the situation of cherry blossoms starting to bloom in early spring. The statement in the second line, “Reminisced about school days” describes the writer who reflects on her high school memories. The last line, “our face looked so sad” which illustrates her and her friends’ facial expressions, represents her feelings that she is reluctant to part from her friends and even wants to continue to come to school with them. Especially, the use of “reminisced” and “sad” clearly expresses her emotion referring to her pain of parting from her friends rather than her happiness of graduating from high school. It seems that the poet tries to brand her happy memories with her friends on her mind.

This book of haiku explores Saori’s relationships with her friends during a specific time period. The collection of haikus illustrates her adventure to make international friends in Canada, her hanging out with her friends, her development of friendships, and her parting from her friends. Each haiku in this book describes the poet’s sensory and emotional details in her meaningful moments with her friends, clearly reflecting her voice referring to her own concerns for each moment. Her linguistic choices including the direct use of emotional words and seasonal references allow for the articulation of her voice and the collection of haikus illustrates her own understanding of the significance of being, working, and hanging out with her friends. This book of haiku, therefore, can be seen as evidence of her historical process of developing subject positions.

### *Exploring Impressive Memories*

Miyuki Kaneko (pseudonym), a twenty-three year Japanese female student created a book of haiku entitled “Impression in My Life” to explore her experiences of participating in various social events. She introduces her book of haiku with the following set of statements:

“This book shows you the impression about a Japanese woman's experiences. Life is full of affections and we need these feelings to develop ourselves. Haikus that I made were based on my experiences which I was moved by several events.”

As clearly stated above, she decided to work on her book of haiku regarding her impressive memories in her life as a main theme. The content outline and order of haikus in Miyuki’s book of haiku are as follows:

1. *Marathon*- concerning the scene of participating in a marathon in her elementary school.
2. *Hurdle Race*- concerning the moment of winning the first prize in a track race when she was in the sixth grade.
3. *Encounter with English*- concerning her feelings in studying English for the first time in her life.
4. *Club Activity*- concerning the moment when she strived hard to join the acrobatic club in junior high school.
5. *Mixed Chorus*- concerning the scene of listening to a chorus and reminding her of a chorus competition in junior high school.
6. *Making Dinner*- concerning her feelings in cooking dinner.
7. *Find Out Who I am*- concerning her emotion in her college campus life.
8. *Latest Machine*- concerning the moment of winning an i-pod touch.

9. *An Abundant Campus Life*- concerning her daily life in the college

10. *Miss Universe*- concerning her reactions when a Japanese woman whose age was the same as hers was chosen as Miss Universe.

As seen from the outline, the haikus are designed and organized in chronological order, which starts with the events in elementary school and continues with her present college life. Each haiku marks a significant moment to describe Miyuki's understanding of her process of developing herself as a woman. Her book of haiku begins with the poem to express her feelings when she runs a marathon.

*Marathon*

Hottest day in life  
Running, running patiently:  
Pleasure of my growth

This haiku portrays a scene in which the poet runs a marathon. The first two lines clearly describe what is going on. Especially, using the same word, “running” twice implies the difficulty of accomplishing the goal and depicts a situation in which the poet is challenging it very hard. The word, “patiently” also reflects her running methodically and enthusiastically in the situation. The last line represents her inner voice: “pleasure of my growth”. This haiku represents her patience and at the same time her enjoyment of continuing to run a marathon even under a difficult situation. That's why the writer feels it is physically and mentally the “hottest day” in her life. The next haiku continues the theme of reflecting on herself through the sports.

*Hurdle Race*

My Olympic game:  
A hurdle race in City  
I'm top of the world

This haiku begins with the statement, “my Olympic game” which imagines that it is a special and meaningful day to the poet and it turns out to be the hurdle race in the city from the second line. The last line not only describes the result of the race but also clearly expresses her emotion in the event: excitement and delight. The statement in the last line, “I’m top of the world”, refers to her standing on the winner’s podium and particularly the word, “top” implies that she wins the first prize in the hurdle race. This haiku describes the scene of her jubilation as the champion of the race.

*Encounter with English*  
First touch with English;  
Spring surprising event  
Makes me a new girl

This haiku describes a moment when the poet studies English for the first time. She uses “first” and “spring” to explain the relation between the poet and English and implies that it is in April, which is the beginning of the academic year in Japan. In the second line, she uses the emotional word, “surprising” to express how amazing the event is. The last line, “makes me a new girl” illustrates her direct response to the event which is happening in front of her. It is a shocking moment for the writer, but the word, “new” in the last line represents her expectation for learning a new language. This haiku describes a positive impact of studying English on the poet and her anticipation that something may change in her life. The next haiku describes the scene in which the poet participates in a club activity in her junior high school.

*Club Activity*  
A gymnastic club  
Training, training hard:  
That leads a full life

This haiku starts with the statement, “a gymnastic club” to identify what club the poet belongs to and continues to the second line to describe how she spends time there. The expression of “Training, training hard” imagines the scene in which she keeps practicing over and over again. In the last line, however, she expresses her satisfaction with this difficult situation by saying that “that leads a full life”. It appears that she lives a full life. This haiku describes physically hard training in the club on the one hand, and it expresses her mentally satisfied life on the other.

The next haiku is the poet’s reflection of her junior high school days in visiting a chorus contest.

*Mixed Chorus*  
Songs reminding me of  
The flakes of green memories;  
Grateful my youth days

The first two lines clearly describe this point: the poet is listening to some songs and they remind her of her school life. Especially, the use of “flake” imagines that she seems to remember a part of her school memories and “green” refers to her adolescence, which matches the expression used in the last line, “my youth days”. The last line represents her appreciation of her happy junior high school days. In this haiku, the writer is reminiscing about her junior high school days while listening to a mixed chorus.

The next haiku, *Making Dinner*, describes a relation between the poet and her family through cooking.

*Making Dinner*  
Cooking is my soul;  
Enjoyable time for me  
My family, too



This haiku begins with her voice, “cooking is my soul” which indicates that cooking is something special for the writer. The last two lines address the reason why it is special: cooking, which refers to the preparation of meals, makes her happy; and her family also enjoys having her food. The word, “enjoyable” represents her emotion in preparing dinner: she really enjoys cooking and at the same time, she is looking forward to seeing her family smiles in dinner. Cooking is her emotional energy and seems to be one of her important roles in her family.

The next four haikus describe the poet’s emotional status in her college life and she explores herself as a student and a woman. The next haiku, *Find Out Who I am*, addresses the poet’s exploration of herself in the college.

*Find Out Who I am*  
Spring at Kyoai <sup>14</sup>  
Connection between students;  
Find real new myself

The haiku starts with the statement, “Spring at Kyoai” which explains that the writer starts to attend the college. The second line which reflects the relationship between the poet and her new friends implies that she seems to feel connected with other students. The last line, “find real new myself” represents her expectation of exploring herself in her new college life. This haiku visibly describes the writer’s relief and satisfaction to be connected with her friends and self-discovery in the relationship between them.

*Latest Machine*  
When spring has come  
Surrounding many smiles and cheers;  
I got I pod touch

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<sup>14</sup> Kyoai is the name of the university she has attended.

The haiku describes the moment when the writer wins an I-pod touch. The statement, “I got I pod touch” in the last line represents her excitement and delight for winning it. She also feels happy because she sees “many smile and cheers”, which means that many people are surrounding her to celebrate this event. This is happening on a day in “spring” and this refers not only to the warmness of the season but also to the heart-warmed celebration from the people surrounding the writer. She seems to be in the midst of her happiest moment.

The next haiku, *An Abundant Campus Life* expresses her feelings by describing her daily college life.

*An Abundant Campus Life*  
Getting in spring  
Smiles, pleasures and laughter;  
My great campus life

This haiku starts with the statement, “getting in spring” which imagines that it’s a moment in early April. The second line represents the poet’s happiness and excitement: it appears that she is surrounded by many students; and the use of “smiles” and “laughter” implies that she is in a cheerful atmosphere. In addition, the use of “great” in the last line reflects her satisfaction with her “campus life”. This haiku portrays a meaningful moment of the poet who gets off to a good start in her new college life.

The last haiku, *Miss Universe* reflects the poet’s response to the news that a Japanese woman is chosen as Miss Universe.

*Miss Universe*  
Simple but unique  
Most women look like this, but  
SHE’s Miss Universe

This haiku begins with the statement, “simple but unique” which explains the appearance of Miss Universe. The statement, “most women look like this” in the next line clearly represents the poet’s inner voice which implies her wondering why she is the Miss Universe. For the poet, Miss Universe looks just like other Japanese women and the writer seems to find no difference between Miss Universe and them. Then, it turns out that the difference comes from her uniqueness. The use of “but” at the end of the second line indicates the writer’s understanding of the difference and she accepts the uniqueness of Miss Universe. That’s why the poet uses “SHE” in the last line to emphasize the individual uniqueness of Miss Universe and the difference between her and other Japanese women.

This book of haiku explores Miyuki’s development focusing on her impressive memories. Each haiku shows a moment which provided the writer with opportunities to explore herself, change her perspectives and develop herself. That’s why these memories are significant to and “impressive” for her. The collection of haikus illustrates not only the writer’s personal growth and perceptual change by participating in various school and social events but also her journey to explore herself as a woman. This book represents her multifaceted perspectives, which are viewed as her voices, reflecting on both her locally individualized concerns and her broadly societal expressions. In this way, the book of haiku can be regarded as the writer’s understanding of the process of her history of developing subject positions.

### *Exploring Sports*

Roberto Tanaka (pseudonym), an eighteen-year Brazilian male student created a book of haiku entitled “Sport: Exploring Sport Involved in My Life” to explore his sport-

related experiences in Japan. He introduces his book of haiku with the following set of statements:

“...I create this haiku to explore my sport involved life in my schools. I’m Brazilian, I came to Japan when I was 6 years old. At first I can’t have communication with other students, but after half year I was able to speak with Japanese friends and I could enjoy. So I have tried to write how I think about Japan and what I feel in difference of my home country.”

As clearly stated above, the poet decided to make his book of haiku regarding his concerns through sports in his Japanese life as a main theme. The content outline and order in Roberto’s book of haiku are as follows:

1. *Sport Class*- concerning the moment of attending a PE class in high school.
2. *Homeroom Teacher of High School*- concerning his feelings when he met with his homeroom teacher in class.
3. *Mountain Climbing in School Event* - concerning the scene of climbing a mountain in high school.
4. *Skiing with Friends*- concerning the moment of skiing for the first time in his life.
5. *At Swimming Class*- concerning the scene of the practice of swimming in a PE class.
6. *Ride on Canoe*- concerning his feelings when he was getting on canoe in a river.
7. *Marathon*- concerning the moment when he continued to run but he fell down in a high school event.
8. *Basketball*- concerning his thoughts when he continued to miss the shots in a basketball game.
9. *Football Game with a Brazilian Team*- concerning his strategies to use two languages in a football game.
10. *I Kicked the Wrong Ball*- concerning the moment of kicking a ball in a football game.

As seen from the outline, the haikus are designed and organized in a chronological way, which mainly focuses on the poet's high school life. Each haiku marks a meaningful moment to describe Roberto's understanding of his process of developing himself as a Brazilian who participates in Japanese schools and adjusts to a new culture. His book of haiku begins with the poem to describe a scene in which he attends class in high school.

*Sport Class*

Just hearing lecture:  
I have great concentration  
But, it's for PE class.

This haiku describes the moment when the writer attends a class. The first line, "just hearing lecture", explains the context in which he is taking a course in his high school. The second line addresses his characteristic which refers to having "great concentration". However, the last line clearly mentions that the concentration is only "for a PE class", not any other courses. Overall, this haiku expresses his weariness to attend the class and represents his lack of attention to the lecture. That's why the writer "hears" a teacher giving lectures. It seems that this haiku mirrors his desire for the class being over soon.

The next haiku clearly expresses the poet's feelings when his homeroom teacher comes to class.

*Homeroom Teacher of High School*

Pretend to be nice  
Macho teacher stares at us:  
"Was SHE a wrestler!?"

This haiku starts with the statement, "pretend to be nice" indicating that the poet is trying to act nicely in this particular moment, though he usually behaves differently in other courses. The second line explains why he must do that: a well-muscled teacher is looking

around the class. The last line, “was SHE a wrestler!?” reflects the poet’s direct response to know who the teacher is. From the writer’s use of “SHE”, it turns out that he is surprised to know the fact that the teacher who is standing right in front of him is female and that she used to be a wrestler. This haiku mirrors the writer’s surprise and disbelief for his homeroom teacher on one hand and his cautiousness that he should not get mad at her on the other hand. Therefore, he needs to “pretend to be nice”.

The remaining eight haikus explore the poet’s emotions by participating in actual sport-related activities. The next haiku, *Mountain Climbing in School Event* expresses his feelings when he climbs a mountain during a school event.

*Mountain Climbing in School Event*  
A two-hour climbing  
Reaching the top of mountain:  
That’s a paradise

The first two lines in this haiku explain the context in which it takes two hours to reach the top of the mountain. The last line, “that’s a paradise” reflects the poet’s positive reflection: the sense of fulfillment. The use of “paradise” imagines that reaching the top of the mountain refreshes him and at the same time, it implies how hard the two-hour mountain climb is. In addition, it appears that the view from the top of the mountain is something special and it is enough to forget the pain in the process of climbing a mountain. The next haiku, *Skiing with Friend* continues the theme.

*Skiing with Friend*  
Racing in full speed:  
Crash into a hot lady  
Not to snow mountain

The haiku describes the poet’s first experience of going skiing with his friends. The first line, “racing in full speed” expresses his excitement and enthusiasm of skiing down a hill

with a friend. The second and third lines describe what is happening as a result of racing: He crashes into a lady, not into a snow mountain. Here, the use of “hot” does not simply describe the crash into something physically hot, which imagines a person on the ski slope, but also represents his luck: the person whom he hits happens to be a “hot” lady. This luck may also be related to the fact that he does not run into the mountain, which might result in a serious accident.

*At Swimming Class*  
Moving my body fast:  
Can't go forward in the pool  
Can only fall down...

This haiku portrays the scene in which the writer practices swimming in a PE class. The first line describes his trial and error to move ahead: he moves his body very fast to go forward; in other words, he struggles to swim. The second and third lines address the result of his trying to swim: he cannot move ahead at all and just moves down to the bottom of the pool. The phrase, “can't go forward” actually represents his wondering why he just stays at the same spot, though he moves his body very hard. Also, the statement of “can only fall down...” reflects his depression that he must give up because it seems that his approach never works out and he has no way to handle this issue.

The next haiku continues the same theme, which explores the writer's feelings through his first experience of riding on a canoe.

*Ride on Canoe*  
“Am I doing okay?”  
Keeping balance not to fall  
More than move forward.

This haiku begins with the statement, “Am I doing okay” which reflects his emotional expressions: his worry and anxiety. Since the poet uses a double quotation for the

statement, he actually asks himself. The next two lines explain how he is operating a canoe. The situation in which he just keeps a balance and tries “not to fall” rather than to “move forward” represents his difficulty to handle a canoe and his desperateness not to fall down to the water. This haiku reflects his laboriousness rather than enjoyment of this activity.

The next haiku, *Marathon* continues the theme of exploring the poet’s voice through the torturous experience

*Marathon*  
Nine kilometer  
Halfway, reaching my limit:  
Goal tape is right there

This haiku starts with the concrete statement, “nine kilometers” to explain the length of the marathon race. The second line addresses a specific moment in which something suddenly happens to the poet. It also reflects his patience to continue to run at the halfway point to the goal. The last line, “goal tape is right there” describes his emotional status: he mentally strives to continue to run, but is physically “reaching his limit”. It seems that his desire to break the finish line makes him feel that the goal is very close, though it is actually four and a half kilometers away from his point. This haiku mirrors both his spiritual strength of the willingness to reach the goal and his chagrin at the inability to do so.

The next haiku explores the poet’s feelings in playing a basketball game.

*Basketball*  
Having stamina  
Shoot at goal but never in:  
Better to kick ball...



This haiku clearly describes his attempt to shoot the balls at the goal in a basketball game. The first line, “having stamina” shows his physical condition and indicates his confidence in continuing to play the game. The second line reflects his struggle to “shoot at goal” starts to get frustrated by his bad performance indicating that his shoot never gets in the goal. The last line, “better to kick ball” represents his desperation and demotivation to continue to play the game. It seems that he starts to think that he may have more chances to mark scores by kicking the ball. This haiku clearly depicts his irritation which comes from the situation in which the poet has confidence in “stamina” but it is not reflected in the quality of his performance in the game.

The next haiku, *Football Game with a Brazilian Team* extends the same theme of exploring his voice in playing a soccer game

*Football Game with a Brazilian Team*

Using two languages:

Japanese to make game plan

Portuguese, grumble

This poem describes the poet’s language use in playing soccer. The first line, “using two languages” addresses his different use of his first and second language. The next two lines clearly explain his different use of the two languages. He uses Japanese for game making reflecting his feelings that he does not want the other team to understand his strategy. On the other hand, he uses his first language, Portuguese to complain about the play in the game. It turns out that his strategic use of the two languages, especially his intentional use of Japanese, represents his desire to win the game.

The last haiku, *I Kicked the Wrong Ball* depicts a moment when the poet kicked the ball in the soccer game.

*I Kicked the Wrong Ball*  
Right foot hurts so much  
By kicking wrong-size ball:  
It is so-called “EARTH”!!

The first two lines describe the situation in which the writer feels a sharp pain of the “right foot” when he kicked the ball. In particular, kicking a “wrong-size” ball causes him severe pain. The last line explains what the ball is and that it is the “EARTH”; in other words, he kicks the ground, not a soccer ball. The use of exclamation marks represents his surprise to know that he kicks the “wrong-size ball”. This haiku imagines how strongly the poet kicks the ball and as a result, he feels pain “so much”. Overall, the poem visibly represents his enthusiasm for playing soccer on one hand and his intolerable pain by kicking the “EARTH” on the other hand.

This book of haiku explores Roberto’s development reflecting on his sport-related memories in Japan. Each haiku shows the moment which provides opportunities to explore the relationship between the writer and sports. The collection of haikus illustrates the poet’s various identities through his first time experiences and adverse circumstances: sportive, active, patient, challenging and indomitable. It also reflects his contrastive physical and mental facets in participating in activities: the contrast between quietness and less attention in classroom and activeness and high concentration outside the classroom; the difference in language use between Japanese and Portuguese; and the contrast between the high level of physical capacity and the low quality of his performance. These are considered as the representation of his voice in the collection of his haikus. In this way, this book of haiku can be regarded as the writer’s understanding of the process of his history of self-development.

### Discussion: Different Forms of Voice in Second Language Writing

As the above seven books of haiku demonstrate, each haiku presents the writer's voice reflecting on his or her individual concerns for a particular moment in their real-life experience. Linguistic negotiation which includes the direct use of emotional words, the use of seasonal references, and the use of punctuation marks such as the exclamation marks or double quotation marks allows for the articulation of the writer's voice. In addition, using antonyms for emotion-related words helps the writer to express his or her complex individual concerns at that time. Every word in a haiku has a special meaning to construct the poet's voice that is produced as a result of a reflective and linguistic negotiation of a specific moment which is significant to the writer.

The seven writers' collections of haikus also illustrate their poetic identities. The ten haikus in each book which were chronologically organized show the subject positions reflecting on each writer's different roles and responsibilities for participating in social events. These books of haiku do not simply present the writers' collections of ten haikus, but rather exemplify their understanding of the historical processes of self-development during a specific time period. In this way, each book of haiku presents each writer's individual poetic identities.

The result of the overall analysis of the books of haiku also suggests that voice in L2 writing consists of different forms. As seen in this chapter, voice in L2 haiku refers to the representation of a writer's individual concern for both internal and external world. Voice comes from the writer's real-life experience and involves "a performance of autobiographical self" (Hanauer, 2010, p. 62). Haiku provides some structural formats, but allows the writer to have both literary and linguistic choices to construct and perform

voice in the framework. Hence, voice in L2 haiku can be easily seen in written text. Voice in academic writing, on the other hand, is a disciplinarily situated entity (see Chapter 4) and develops in conjunction with a sociocultural connection to the specific academic community (e.g., Iida, 2010; Ivanič, 1998; Matsuda, 2001; Tardy & Matsuda, 2009). From this viewpoint, each writer in the context is expected to construct and express voice with predetermined formats which are contextually appropriate in the academic world. Voice in academic writing, therefore, cannot be found as easily as that in poetic writing, because of the genre-specific feature which is the generality of constructing meaning. In this way, voice is comprised of different forms which are determined by the genre specificity, and the writer has more literary and linguistic freedom to express voice in poetic writing than in academic writing.

## CHAPTER EIGHT

### PERCEPTIONS, ATTITUDES, AND EMOTIONS CONCERNING SECOND LANGUAGE HAIKU

This chapter discusses Japanese EFL students' perceptions, attitudes and emotions concerning L2 haiku composition. Data are from the participants' self-reported documents such as weekly journals, self-reflection forms and transcriptions of individual interviews. These documents were first typed and then translated from Japanese to English. Lastly, they were categorized using the coding system.

The first section in this chapter presents the coding system and its set of internal categories and subcategories. The second section presents the summary table of the frequency of the participants' responses concerning perceptions, attitudes and emotions. The third section discusses the value of L2 haiku composition reflecting on the results. The fourth section examines the participants' perception change of English writing through L2 haiku composition. The last section of this chapter proposes some pedagogical suggestions for the teaching of L2 haiku composition.

#### The Coding System

All responses of the participants were divided into the following four categories: difficulty, value, emotion, and attitude. The first category, *difficulty*, consisted of eight subcategories which were syllables, seasonal references, self-expression, remembering, uncertainty of communicability, focus, vocabulary, and previous learning experience. *Value* was the second category including five subcategories: self-expression, vocabulary, repertoires, audience awareness, and applicability to other genres. The third category, *emotions*, was related to the participants' feelings of working on L2 haiku composition: anxiety, frustration, reluctance, surprise, interest, and sense of achievement. The last

category, *attitude*, consisted of three subcategories: acceptance, resistance and unsureness. Each category and its subcategories will now be defined with specific examples from the data sources. All the names shown in the specific examples are pseudonyms.

### *Difficulty*

The first category of the coding system is difficulty. This category involves the statement regarding the problems, troubles or challenges the participants encountered in the process of L2 haiku composition. Difficulty of working on L2 haiku composition is attributed to a variety of factors, which ranges from lexical, structural, pragmatic issues to the participants' previous experience of English language learning.

*Syllables.* The difficulty of syllables is defined as statements in which the participants address the issue of the 5-7-5 syllable pattern which is one of the basic concepts of haiku. The difficulty of syllables is attributed to: the way to count syllables in English words; the use of exact number of syllables; and the adjustment to the 5-7-5 pattern in producing English haiku. The following statements are taken as examples to describe the difficulty of syllables:

... it was really hard to express my feelings, on the basis of a specific moment, with only 17 syllables. My haiku never got 17 syllables, but in most cases it was 16 or 18. Anyway, it was challenging. (Takako, 5-20-2010, Journal)

It was difficult to count the syllable in each word and to follow the 5-7-5 pattern. (Maki, 5-20-2010, Journal)

Umm... what made me difficult... the difficulty came from syllables. The adjustment of syllables was difficult. For example, I get one extra syllable.... (Satomi, 6-28-2010, Interview)

*Seasonal reference.* The difficulty of seasonal references is based on statements which the participants make to identify another structural issue of haiku, the use of a season-related word. As the following excerpts demonstrate, this difficulty results in: the

integration of a seasonal reference to one haiku; the recognition of a seasonal reference; the limitation of using a wide range of seasonal references; the decision-making of what seasonal reference should be used; and a lack of understanding of where and how to use it in the poem.

The challenge is to understand where to include a seasonal reference in my haiku. I wonder where the good place is to add the seasonal reference in order to look like a haiku. (Maho, 6-24-2010, Self-reflection)

Well, ... I didn't have a variety of seasonal references. It seems that seasonal references in my haikus were all whether cold or hot. (Maki, 7-1-2010, Interview)

I used such word as spring or summer directly as a seasonal reference, so, um... okay, for example, moon is a seasonal reference implying fall, right? But, I couldn't use a seasonal reference like that. (Saori, 7-1-2010, Interview)

I wonder what word can be a seasonal reference. Let's say, moon... my attention is now drawn to 17 syllables, and now I have 17 syllables, but no seasonal reference. ... So, my weakness in my haiku is missing a seasonal reference. ... In addition to 17 syllables, I had to care about seasonal references... so it made me more difficult. So, I didn't use them in my haiku. I just gave up using them. (Takako, 6-29-2010, Interview)

*Self-expression.* The difficulty of self-expression is described as responses in which the participants describe the issue of expressing himself or herself in composing haiku. This type of difficulty includes: the uncertainty of integrating the writer's ideas; the limitation of self-expression due to the pre-determined form; the challenge for how to express his or her emotions; and a lack of repertoires to describe his or her feelings in English. These features are shown in the following excerpts:

I had no idea how to put my ideas in a very short format, a 5-7-5 syllable pattern. My writing is like a report, not a haiku. (Hitomi, 5-20-2010, Journal)

... it was challenging for me to express my emotion without any exact emotional word, such as "happy" or "beautiful". (Ayaka, 6-24-2010, Self-reflection)

I really wanted to avoid using the words which directly represented my emotion, such as happy, sad, or disappointed, but I ended up in using those expressions to

express my feelings. That's why my haikus have almost the same pattern to describe my emotion. (Saori, 7-1-2010, Interview)

*Remembering.* The difficulty of remembering refers to comments the participants make concerning the issue of collecting information or materials to write a haiku. It is attributed to the problem of accessing past experiences and the number of memories the writer needs to reflect on. This happens at the very beginning stage of composing haiku.

The following statements illustrate this type of difficulty:

First of all, remembering ten memories was difficult. (Takako, 6-29-2010, Interview)

Um, well, I couldn't remember ten memories at the beginning stage. ... I didn't have enough memories to remember, and ... few memories came to my mind. When it comes to haiku, writing something about seasons were more familiar to me, so it might be easier to work on it. (Rie, 6-29-2010, Interview)

Well, it was a little difficult to reflect on my previous experience. (Kiyoshi, 6-28-2010, Interview)

*Uncertainty of communicability.* The uncertainty of communicability is defined as statements in which the participants show their concerns whether their haiku makes sense to other readers. It is related to the issue of communication to readers and more specifically, the degree to which the writer's message is shareable with others. This type of difficulty involves the writer's awareness of audience. The following comments show the uncertainty of communicability:

It was difficult to write haiku with a sense of communicability such as whether my expression is easy to convey or whether my haiku clearly conveys what I want to say. This point is completely different from simply writing sentences in English. (Roberto, 6-24-2010, Self-reflection)

I have realized how difficult writing haiku is. I was wondering how I could convey, to readers, my real intention in my haiku or what I can do to make readers understand my message. (Maho, 6-24-2010, Self-reflection)



*Focus.* The difficulty of focus is described as responses in which the participants address the issue of narrowing down their ideas in writing haiku. This type of difficulty is attributed to both targeting a main idea in each haiku and finding a theme in a collection of haikus in the process of creating a book of haiku. The following excerpts illustrate the difficulty of focus:

It was difficult to find a keyword or theme which connects ten memories out of twenty memories I wrote. (Megumi, 6-24-2010, Self-reflection)

The difficulty comes from what to write in a specific moment. Nothing came to my mind. (Kyine Nanda, 6-24-2010, Self-reflection)

*Vocabulary.* The difficulty of choosing vocabulary is defined as comments in which the participants encounter lexical problems in the process of composing haiku. This difficulty results from both the writer's individual lexical proficiency level, such as the limited amount of vocabulary, and a series of processes of decision-making for using appropriate words to express their emotions. The difficulty of vocabulary is interrelated to the issue of the construction of meaning and self-expression in a poem. The following excerpts illustrate this type of lexical issue:

... Due to the very limited number of English vocabulary I knew, it was difficult to find words or phrases which are suitable to what I wanted to say. I had to look up words, check the syllable, and understand the idiomatic expressions in a dictionary in order to write haiku. So, it took a very long time to write just one haiku. (Ayaka, 6-24-2010, Self-reflection)

I sometimes had the situation in which I looked up a word in the dictionary but I didn't find the word I wanted. So, I needed to choose other Japanese expressions which had the same meaning and then to translate them into English... This process was really tough. (Takako, 6-29-2010, Interview)

...well, I first thought about my emotion and then chose some possible words to express it, but these words didn't fit the 5-7-5 syllable pattern. In this case, I had to look up other words which have the similar meaning in the dictionary to write a haiku. This process made me difficult. (Naomi, 7-1-2010, Interview)

*Previous learning experiences.* The difficulty of haiku composition is also attributed to the participants' previous English learning experiences. This type of difficulty is defined as the response in which the writer's previous learning experiences have a negative effect on haiku composition. As the following excerpts illustrate, the difficulty comes from their insufficient or minimal experience of creative writing both in English and even Japanese, and the grammar-focused English language learning in middle and high schools:

I don't know why, but I do care about grammar when I write haiku in English.  
(Hyun-Jyung, 5-20-2010, Journal)

Although I was told that I didn't have to worry about grammar during these haiku lessons, I couldn't help caring about it at the beginning of the semester. This prevented me from clearly expressing my ideas.  
(Ayaka, 6-24-2010, Self-reflection)

This was my first time... I hadn't written haiku even in Japanese, so I felt struggle with doing this activity in English at the beginning of the semester.  
(Miyuki, 6-30-2010, Interview)

### *Value*

The second category of the coding system is the value of L2 haiku composition. This category is regarded as the usefulness, benefit, and promotion of haiku composition as a learning tool and the positive impacts of working on the genre on literacy development in English. Haiku composition is recognized as a valuable task in terms of self-expression, repertoires, vocabulary, audience awareness, L1 culture, and applicability to other genres.

*Self-expression.* The value of self-expression is defined as statements in which the participants gain a greater awareness of expressing themselves and presenting voice in L2 haiku. It involves the writer's learning to express his or her thoughts and feelings

succinctly and specifically, becoming aware of meaning-making to represent emotion, paying attention to his or her own way to express himself or herself, and developing a sense of voice in written texts. The following excerpts illustrate these features:

Reflecting on my haiku writing experience, I learned to clearly write my opinions and what I wanted to say. I learned, through this experience, the importance of expressing what I wanted to say as simply but clearly as possible.

(Hyun-Jyung, 6-24-2010, Self-reflection)

Well, when I worked on haiku, I wondered if my image of 'happy' and other readers' images of 'happy' were different. So, I started to think that I could convey, to readers, what I really wanted to say more clearly, if I said it with different expressions, not using the word, 'happy' directly. (Ayaka, 6-30-2010, Interview)

Well, I tried to succinctly express what I want to say. Haiku has a 5-7-5 syllable pattern. If I tried to include all my ideas in haiku, I would definitely need more syllables. So, just the important idea, I mean, I tried my best to express just one main idea in 5-7-5 syllables.

(Hitomi, 6-30-2010, Interview)

This haiku writing gave me chances to think about how I can express my feelings in more appropriate way in a short sentence. I learned to consider what word is best suitable for the representation of my emotion, although we have many words which have a similar meaning.

(Naomi, 6-24-2010, Self-reflection)

*Vocabulary.* The value of vocabulary is regarded as comments that the participants make to discuss the relation between L2 haiku composition and vocabulary acquisition. This value involves the learning of new vocabulary items, the study of vocabulary in terms of sounds or pronunciation, the acquisition of synonyms for a specific word, the awareness of the potential meanings of a word, and the attention to the pragmatic use of vocabulary. These aspects are seen from the following excerpts:

I had never gained awareness of syllables in my English learning. By studying haiku, I started to study vocabulary with great awareness of syllables and pronunciation. I have realized that some many different English words suit the expressions which I made in Japanese. I could find many English words for just one Japanese phrase and have many word choices to write in English. I think this task is valuable to practice writing in English.

(Kiyoshi, 6-28-2010, Interview)

Perhaps, in the process of writing haiku, I looked up words which I didn't know in the dictionary and had many chances to use them in my haiku. In terms of this, writing haiku was good. The process of looking up words by myself, understanding the meaning, and trying to use them in haiku, ... they were all useful. My vocabulary increased because of this task. (Maho, 6-28-2010, Interview)

Through the process of creating a book of haiku, I have realized that there are different words and phrases which can be used to describe even one expression and I learned various expressions which I can use in my daily life. For example, in order to describe summer, 'hot' can be used, but if I use 'humid', it implies hotness as well as the high level of water vapor. So, it was a good approach to develop my vocabulary use in English. (Ayaka, 6-24-2010, Self-reflection)

*Repertoires.* The value of repertoires is described as responses in which the participants address the development of repertoires in English. Different from the value of vocabulary, it goes beyond the acquisition of a minimum number of lexical items and involves the increase in the range of writing which is necessary for self-expression in English. This type of value includes the acquisition of new English expressions and the expansion of self-expression within a predetermined format. The following statements reflect these characteristics:

Adjustment to the syllable pattern enables me to reflect on my feeling with other possible expressions, so haiku writing is a good exercise for developing repertoires in English. (Saori, 5-27-2010, Journal)

I acquired many words in this haiku activity and I also learned many expressions which I would be able to use in other English writing. ... When I first wrote a haiku, I could express my idea only from one aspect, but now I feel that I learned to express my feeling from various viewpoints. (Ayaka, 6-30-2010, Interview)

Because I could think in English from the beginning, I feel like my repertoires in English writing have developed. ... How can I explain this? Um, ... writing haiku gave me chances to express my ideas in English within a restricted condition. (Kyine Nanda, 7-1-2010, Interview)

*Audience awareness.* The value of audience awareness is defined as statements in which the participants mention the importance of becoming aware of readers in the

process of L2 haiku composition. This value is related to the development of awareness of readers, the attempt to write haikus which make sense to readers, and the increase in a sense of reader-writer interaction. These features are reflected in the following responses:

I learned to understand the enjoyment to convey my message through haiku. It was difficult, though... Different from sentences, haiku comes from indirectness so that we can write it with the awareness of readers. One of the interesting points of working on haiku is for me to imagine audience while wondering if “my haiku may be interpreted this way”. (Megumi, 6-24-2010, Self-reflection)

I was surprised to know that our interpretations were different depending on readers, but this made me aware of readers in writing a haiku. I learned to write it in order for the readers to understand my points easily. (Maki, 7-1-2010, Interview)

... the meaning of a haiku can be taken as this or that. We can have our own interpretation. Writers can also have a new finding that their haiku can be interpreted that way. This is what I studied and this is useful next time when I work on haiku. People in this country feel like this. For instance, Italians may have interpretation this way. Americans can interpret that way. I think I need to think about readers in the process of writing haiku. (Maho, 6-28-2010, Interview)

*Applicability to other genres.* The value of applicability to other genre writing is defined as responses in which the participants think that the knowledge, processes, and strategies acquired through L2 haiku composition can be applicable to other genre writing in English. The statement includes the effect of haiku composition on the argumentative essays in the post-test, a series of writing processes of composing haiku, the techniques and strategies to integrate the writer’s ideas to the written texts, and the negotiating skill to construct, develop, and present his or her ideas. The following comments illustrate the value of applicability to other genre writing:

The process of thinking about the meaning, choosing a word, and substituting unfamiliar word to another in order to express my idea enables me to understand that I can convey my feelings. I think I can use this process even when I write essays in English. (Roberto, 6-24-2010, Self-reflection)

How can I explain this? Haiku is very restricted, right? Such as 5-7-5. So, the process of negotiating what to say and how to say it in a restricted format and writing my emotions, which are all I learned in haiku lessons,... I think I could use these approaches even in writing this essay [post-test] I wrote last week.... You can see my experience in this essay, right? (Kyine Nanda, 7-1-2010, Interview)

I learned to express what I wanted to say more clearly through haiku. Um, I had something I wanted to say, but I couldn't write it in the first essay [pre-test]. On the other hand, in the second essay [post-test], it... um, well... haiku enabled me to develop a skill to write whatever I think about in English. ... When I wrote it [post-test], I add my experience. I tried to describe it imaging a particular moment in which I actually sat and listened carefully to the lecture in an English class. So, I used this haiku approach in the essay [post-test].

(Hyun-Jyung, 7-8-2010, Interview)

### *Emotions*

The third category of the coding system is emotions. It refers to the participants' reactions, responses, and feelings for working on haiku in English during the six-week intervention period. Emotions are divided into six subcategories: anxiety, frustration, reluctance, surprise, interest, and the sense of achievement.

*Anxiety.* Anxiety is defined as the participants' negative feelings, such as worry, nervousness, or unease about working on L2 haiku. This type of feeling is attributed to the uncertainty for or unfamiliarity with haiku composition in English, the difference between Japanese and English haiku, a lack of experience of working on any creative genres either in Japanese or English, and the questioning of the purpose of working on haiku. The following excerpts illustrate the participants' different types of anxiety:

I'm not good at writing haiku in Japanese, and I'm wondering if I can do it in English. (Hitomi, 05-13-2010, Journal)

Japanese and English are two different languages, and I wonder how I can write haiku in English. (Ayaka, 5-20-2010, Journal)

This is my first time to read haiku imagining a specific moment. I haven't read haiku this way even in Japanese, so, to be honest, I'm worried if I can do it in English. (Keiko, 5-13-2010, Journal)

I can manage to write Japanese haiku with a seasonal reference and the adjustment of 5-7-5 syllables, but it looks difficult to do so in English. I'm not sure if I can write haiku in English, because 5-7-5 in English haiku consists of the number of syllables, not the number of letters. (Saori, 5-13-2010, Journal)

*Frustration.* Frustration is described as the participants' feelings of being upset and irritated in the process of writing L2 haiku. This emotion results in the difficulty or struggle of writing haiku, the uncertainty for handling issues the writer encounters, and the unsuccess in producing poems. The following responses reflect the participants' frustrations:

I feel frustrated, because I cannot describe a scene very well, nor can I convey my ideas very much when I try to write a haiku. (Hitomi, 05-27-2010, Journal)

I cannot write at all!! It is very difficult, and today I actually have troubles in working on haiku. Using 5-7-5, ... but how can I do it? I wonder if this point is an interesting point in haiku... I try to think and write, but I cannot write a good haiku. (Miyuki, 5-27-2010, Journal)

It was very difficult, and I kept asking myself, "what, what's this? What is it for?" Once I encountered a problem, I had no idea how to express what I want to say. So, it had been really tough. (Takako, 6-29-2010, Interview)

*Reluctance.* Reluctance is categorized as the participants' unwillingness or hesitance to write haiku in English. It is a more negative feeling than frustration and it decreases the motivation to write the poem. As the following excerpts illustrate, reluctance results from the writer's encountering both linguistic and structural difficulties concurrently which prevent him or her from writing and increase his or her disinterest in L2 haiku composition:

From the beginning, I didn't like to write haiku. (Rie, 6-24-2010, Self-reflection)

It's difficult to write a haiku even in Japanese, and it is obviously certain that writing in English is more difficult. In Japanese, I can just write down any words which come to my mind and easily adjust it to 5-7-5 syllables, but in English, I must think about the vocabulary and its syllables.... I think in Japanese first, and

when I don't know the specific English word I want to use in my haiku, I must look up the word in the dictionary. What's the worse, I cannot easily start to write what I'm thinking about. I hate it. (Kana, 05-20-2010, Journal)

*Surprise.* The emotion of surprise refers to the participants' positive comments which are based on their unexpected reactions or new discoveries involving English haiku. Surprise is attributed to the fact that the writer composes L2 haiku in the writing course, the understanding of the concept of multiple interpretations, and the noticing that haiku makes sense even in English using the same format as Japanese haiku. This emotion is seen especially at the early stage of the intervention period. The following statements mirror the above aspects:

I'm so surprised to know that there were different interpretations depending on people even when we discussed the same haiku. (Hitomi, 5-13-2010, Journal)

I'm surprised to hear that we write English haiku in this class. Haiku is unique to Japan. It sounds interesting to do it in English. (Satomi, 5-13-2010, Journal)

I'm surprised to know that English haiku also consists of a 5-7-5 syllable pattern and a seasonal reference. (Naomi, 5-13-2010, Journal)

*Interest.* Interest is defined as the statement the participants make to show his or her curiosity or enjoyment for working on L2 haiku. This emotion is the writer's responses to: a new approach of English language learning referring to the use of haiku as a learning tool; the difference in perceptions between Japanese and English haiku; and the expectations for working on and knowing more about the genre. These features are shown in the following excerpts:

It seems English haiku is different from the one I know. Haiku was rigidly formal to me, but it's not. I feel more freedom to express an idea in English haiku!! I want to express my feelings with some words I like. (Hyun-Jyung, 5-13-2010, Journal)



It was interesting to know that English haiku is interpreted differently depending on readers. I had felt that Japanese haiku was too formal and old-fashioned, but I didn't feel that way in English haiku in this lesson. Rather, I want to read more haiku written by other people. (Maki, 5-13-2010, Journal)

It was my first time to write haiku in English. It was different from usual English learning. I always wrote just long sentences. But, it was my first time to write with 5-7-5 syllables in English..., um, it was great fun. (Megumi, 6-28-2010, Interview)

... at the beginning of semester, I wondered how I could write haiku in English in the situation where I couldn't write haiku even in Japanese. But, when I started to write it, I don't know why, but it was just fun to think about haiku. Regardless of how good or bad it was, I really enjoyed writing it. (Hitomi, 6-30-2010, Interview)

*Sense of achievement.* The sense of achievement is described as the participants' satisfaction or fulfillment of composing haiku in English or creating a book of haiku. This feeling involves the completion of writing each haiku, the accomplishment of creating a book of haiku as a result of overcoming both linguistic and structural difficulties, and the increase in confidence in English writing. The following statements reflect this type of emotion:

It was a little difficult to adapt the syllable pattern, but I could finally accomplish my project!! I'm surprised to know that I wrote this much!  
(Hyun-Jyung, 6-24-2010, Self-reflection)

Um... I feel the sense of achievement. At the beginning of the semester, English haiku is different from Japanese one, right? So, I felt difficulty in working on haiku. But, when I got accustomed to it, I came to look up words in the dictionary and willingly use them in my haikus. Using these words allowed me to gain new knowledge, and ... I could finally create a book of haiku. It was good.  
(Satomi, 7-1-2010, Interview)

When I first wrote a haiku, I thought that I couldn't make it. But, as I kept working on haiku, I started to feel that the activity was great fun, and I could finally create a book of haiku. I came to feel more comfortable writing in English. I did it!!  
(Kana, 7-8-2010, Interview)

## *Attitude*

The last category of the coding system is attitude. Attitude is defined as the participants' thoughts, perceptions and position-taking concerning the use of haiku as a learning method reflecting on their experience of this genre-specific writing in English. Attitude consists of three subcategories: acceptance, resistance, and unsureness.

*Acceptance.* Acceptance is described as statements in which the participants take positive attitudes toward writing English haiku. It involves agreeing with the rationale of haiku composition, the desire to keep working on haiku, the satisfaction with writing the poem, and the recommendation of using haiku as a good learning approach to other Japanese EFL learners. The following excerpts illustrate the participants' acceptance of L2 haiku:

This haiku writing is much more fun than other English courses, so I want to keep writing haiku. If I could continue to work on this by the end of the semester, it would be great. ... I think that this haiku writing was good for me. It gave me chances to express what I wanted to say in English. (Kana, 7-8-2010, Interview)

Haiku is based on your experience, right? You keep writing your own experience in haiku and consequently, you learn to write your experience as your ideas or what you want to say. ... so, I recommend haiku writing to other Japanese students in terms of being able to write their experiences, express their feelings and use some techniques of writing haiku in other English essays. (Maho, 6-28-2010, Interview)

I have realized that English is close to me by working on haiku. Before I took this course, my perception of English writing was just difficult. Because I had to write sentences carefully looking at grammar, it made me so difficult. But, of course, I still have difficulty in writing, but um... well, now, English is familiar to me. Writing haiku allows me to notice that I can use English. I realize that I can express what I want to say even in English. (Asami, 7-1-2010, Interview)

*Resistance.* Resistance is defined as the participants' negative attitudes toward haiku composition. It is illustrated by the writer's dissatisfied comments concerning writing haiku in English which include the following aspects: the difficulty in negotiating

the process of composing haiku, the judgment that haiku is not a useful task as a learning tool, and the doubt that haiku composition contributes to the development of writing skills or the improvement of English skills. The following responses reflect the participants' negative attitudes:

I don't recommend haiku writing to other learners, because I'm not sure whether my writing skills developed through haiku. (Kiyoshi, 6-24-2010, Self-reflection)

I wouldn't recommend this learning approach to those who resist writing haiku, like me. I stumbled along the way. I think that, due to the limitation of syllable use, they would be inclined to use only simple word. ... I wonder if it would be a good exercise to make sentences and to express their emotion in a restricted format, such as a 5-7-5 syllable pattern. (Rie, 6-24-2010, Self-reflection)

Well, writing haiku was so difficult. It was easy for me just to write sentences in English. In this activity, I had to look up some words in a dictionary because of a lack of vocabulary..., but it was impossible to write something only with 17 syllables. So, just writing, but not papers, I think it is easier for me to freely write something. ... Haiku was really difficult. (Takako, 6-29-2010, Interview)

*Unsureness.* Unsureness is categorized as statements to show the participants' uncertainty of whether haiku writing is meaningful in English language learning. It results in the uncertainty for the writer to realize whether L2 haiku composition contributes to the development of English writing skills:

I'm not sure if writing haiku helps to develop my writing skills. I think that I will learn to understand later how much my writing has been improved. So, I cannot say anything at this point. (Takako, 6-29, 2010, Interview)

Well, ... I'm not sure whether I learned to express what I wanted to say in haiku. (Rie, 6-29-2010, Interview)

### Category Summary Table

Using the above category system, a summary table of frequencies of the participants' responses of each subcategory is presented. Table 4 shows the frequency counts and percentages concerning the engagement in the task of L2 haiku composition.

Table 4  
*Frequency of the Participants' Responses Concerning Difficulties, Values, Emotions, and Attitudes (N=20)*

| Category          | Subcategory                    | Number | Percentage |
|-------------------|--------------------------------|--------|------------|
| <b>Difficulty</b> | Syllables                      | 14     | 70.00      |
|                   | Seasonal References            | 10     | 50.00      |
|                   | Self-expression                | 13     | 65.00      |
|                   | Remembering                    | 3      | 15.00      |
|                   | Uncertainty of Communicability | 2      | 10.00      |
|                   | Focus                          | 2      | 10.00      |
|                   | Vocabulary                     | 8      | 40.00      |
|                   | Previous Learning Experience   | 6      | 30.00      |
| <b>Value</b>      | Self-expression                | 15     | 75.00      |
|                   | Vocabulary                     | 17     | 85.00      |
|                   | Repertoires                    | 4      | 20.00      |
|                   | Audience Awareness             | 6      | 30.00      |
|                   | Applicability to other Genres  | 14     | 70.00      |
| <b>Emotion</b>    | Anxiety                        | 6      | 30.00      |
|                   | Frustration                    | 3      | 15.00      |
|                   | Reluctance                     | 2      | 10.00      |
|                   | Surprise                       | 8      | 40.00      |
|                   | Interest                       | 11     | 55.00      |
|                   | Sense of Achievement           | 10     | 50.00      |
| <b>Attitude</b>   | Acceptance                     | 14     | 70.00      |
|                   | Resistance                     | 8      | 40.00      |
|                   | Unsureness                     | 3      | 15.00      |

As can be seen in Table 4, the difficulty in L2 haiku composition is attributed to various aspects. For instance, 70 percent of the participants felt difficulty in dealing with the syllable-related issues. In addition, 50 percent of the participants expressed difficulty with seasonal references. These results suggest that more than a half of the participants encountered structural issues in writing haiku. On the other hand, the lexical issue, the difficulty of vocabulary, covers 40 percent of the participants. It implies that several participants faced the lexical problems, such as choosing words, phrases, or expressions

to express themselves, in the process of writing haiku. In relation to the construction of meaning, self-expression is one of the major difficulties which 65 percent of the participants ran into in writing L2 haiku. The low percentage of remembering (15 percent) and focus (10 percent) refers to possible trouble in constructing meaning, and that of the uncertainty of communicability (10 percent) and previous learning experiences (30 percent) also indicates that some participants encountered trouble producing L2 haiku. Thus overall, the difficulty of L2 haiku composition for the participants is attributed to structural, lexical, and semantic issues involved in constructing and expressing their individual voices.

Table 4 also demonstrates the value of English haiku composition especially in terms of vocabulary, self-reflection, and the applicability to other genre writing. 85 percent of the participants commented on the positive value of haiku composition for vocabulary learning. This suggests that haiku composition provides the participants with opportunities to acquire new lexical items, to gain awareness of word choice, and increase vocabulary. 75 percent of the participants saw the value of haiku composition as a way for self-expression. As described in the previous section, self-reflection is related to a series of processes of constructing, generating and producing voice in writing, and this result indicates that haiku composition is a valuable task in developing a greater awareness of voice. In relation to the applicability to other genres, 70 percent of the participants regarded haiku as an effective learning approach. This indicates that the knowledge, processes and strategies in the process of writing haiku may be transferrable to different types of English writing. The comparatively low percentages of audience awareness (30 percent) and repertoires (20 percent) imply that haiku composition is a

valuable task for some of the participants to gain awareness of readers and develop repertoires in English writing. The overall analysis of the value suggests that English haiku composition is useful to L2 learning from the aspects of acquiring vocabulary and gaining a greater awareness of self-expression, along with the applicability of knowledge and techniques used in L2 haiku composition to other English genre writing.

As for emotions concerning L2 haiku composition, 55 percent of the participants showed an interest in working on the genre and 50 percent of the participants expressed the sense of achievement. This result suggests that more than half of the participants had positive feelings for composing haiku. The third highest percentage of this category is surprise, at 40 percent. This means that several participants had unexpected feelings by noticing or finding something new in the process of composing L2 haiku. On the other hand, the comparatively low percentages of the participants show negative emotions for working on the genre, such as anxiety (30 percent), frustration (15 percent) or reluctance (10 percent). In this way, L2 haiku composition is a satisfying task for most of the participants.

In relation to the last category, acceptance covers 70 percent of the participants. On the other hand, some participants (40 percent) resist engaging in this genre-specific writing. This indicates that the majority of the participants took positive attitudes toward L2 haiku composition and they were satisfied with the use of haiku as an approach for English language learning.

#### Discussion: Identifying the Value of Second Language Haiku Composition

The results of self-reported data sources show that L2 haiku composition is a valuable task for L2 literacy development. One of the contributions of haiku composition

to L2 literacy development is the development of L2 linguistic awareness. 85 percent of the participants agree with the assumptions that haiku writing helps to increase vocabulary, acquire new vocabulary and choose appropriate lexical items to present their feelings in their poem. The development of L2 linguistic awareness can be seen as a result of the participants' negotiations of constructing the meaning in a structurally determined format. Haiku composition requires the participants to choose lexical items in order to meet the 5-7-5 syllable pattern. For instance, when the participants encounter a situation in which their chosen words do not fit the syllable pattern, they are expected to find an alternative, look it up in the dictionary, understand its usage and meaning, confirm how it works, and decide to use it in their haiku. This series of writing processes makes it difficult for several participants (40 percent) to work on L2 haiku composition. However, this linguistic negotiation process allows for a greater awareness of L2 knowledge. In other words, the attempt at adjusting the 5-7-5 syllable pattern enables the participants to carefully look at L2 linguistic items. In this way, the participants' perceptions of L2 haiku composition reflect the theoretical assumption that the use of literary genre enhances L2 linguistic awareness (Hanauer, 2001a, 2003, 2004, 2010, 2011; Lazar, 1994; Paesani, 2005; Wang, 2009).

The analysis of the categories also shows that L2 haiku composition has positive impacts on the awareness of self-expression. 70 percent of the participants perceive writing haiku to be a valuable task for developing a sense of self-expression in writing. Composing haiku is a genre-specific writing to express the writer's voice (see Chapter 7) and is regarded as a task for the participants to negotiate the meaning to express their thoughts in a poem. The fact is that, on the other hand, self-expression is one of the

major difficulties which the majority of the participants (65 percent) faced in the process of writing haiku. This difficulty is attributed to their previous learning experiences, such as the minimal chances to write in English or the unfamiliarity with expressing their emotions in the target language on one hand, and both structural and lexical aspects which are necessary for constructing meaning in order to express themselves on the other. However, the challenge of expressing their emotions in a predetermined format allows the participants to negotiate the process of constructing, developing and producing meaning and as a consequence, it leads to the development of a greater sense of voice. This finding supports the argument that L2 poetry writing should emphasize the importance of self-expression (Hanauer, 2004), and L2 haiku composition assumes this conceptual aspect of poetry writing. From this viewpoint, haiku composition can be a viable approach to develop self-expression with a greater sense of voice in L2 writing.

The complete list of the categories further shows the contribution of English haiku composition to other L2 genre writing. The participants' perceptions that the knowledge, processes, approaches, or strategies in L2 haiku composition are applicable to other English genre writing account for 70 percent. This perspective mostly comes from their experience of working on two genres, haiku composition and academic prose essays in this current intervention study and the participants were inclined to apply some techniques of composing haiku to the argumentative essay in the post test. Some possible transferable factors included: processes of negotiating meaning; techniques of collecting materials, extracting necessary information from them and narrowing down a main argument; strategies to use their personal experience to construct and develop the argument using as concrete and specific information as possible; and approaches to write



the argument succinctly. This finding agrees with the teaching practice of poetry writing across the curriculum (Connor-Greene et al., 2006) and supports a theoretical framework of poetry writing for literacy transfer effects (Hanauer, 2011). It also posits the significance of the contribution of English haiku composition in interdisciplinary settings, which is evidence of the L2 literacy development from the perspective of looking across the curriculum at different types of writing.

Overall, the results in the self-reported data sources show that haiku composition has the potential to expand L2 linguistic knowledge, enhance a greater awareness of voice and self-reflection, and develop L2 literacy skills which are transferrable to other genre writing. The participants perceive haiku composition as a meaningful task, and it seems that this genre-specific writing affects their perceptions of L2 writing.

#### Perception Change of Second Language Writing through Haiku Composition

The self-reported data show the participants' perception change for English writing in addition to the complete list of categories. 50 percent of the participants (10 out of 20) commented on their perception change by working on L2 haiku composition. Their perception change involves the following two issues in L2 writing: writing is not grammar, but to make meaning; and writing is a tool for communication. This group of the participants, in general, brought their previous English learning experience, which is a grammar-centered and test-oriented approach with minimal chances of writing any kind of English essays, to this particular college writing course at the beginning of the semester. In this term, it seems that the overconcern for L2 grammatical items prevents the participants from producing English. The following response illustrates this issue:

In the first essay, I paid attention to grammar and I didn't write it very much. But, in the second essay, after I finished creating a book of haiku, I paid less attention to

grammar and just attempted to write as many ideas as possible. I feel that less attention to grammar allowed me to write more. (Hitomi, 6-30-2010, Interview)

This excerpt shows the relation between grammar and written performance. This participant seemed to pay attention to grammar in the first argumentative essay and she was not satisfied with her written performance in the paper. On the other hand, she explained that less attention to grammar in the second argumentative essay allowed her to write more. This perception change happens probably because of the nature of haiku. Haiku is a 5-7-5 syllable poem and this brevity lets the writer pay more attention to the content than to the grammar. The following excerpt illustrates this relationship:

After I studied haiku, I learned to pay less attention to grammar even in other types of writing. (Laughing). Something like, just go and write something. I'm not worried about grammatical mistakes now. I feel more comfortable writing in English now, um, ... well, I learned to write very easily in English. ... So, it seems that my perception of English writing changed from grammar to meaning. I mean, ... content. I tried to write what I really wanted to say. (Keiko, 6-28-2010, Interview)

This response shows that this participant's attention in L2 writing shifts from grammar to content. L2 haiku composition involves both linguistic negotiation to construct meaning and structural adaptation by breaking grammatical rules such as ignoring a particle or using a verb at the beginning of a line with no implication of the imperative nuance. Paying less attention to grammatical items provides L2 learners with more opportunities to negotiate meaning in this genre-specific writing. From this aspect, L2 haiku composition focuses on meaning construction and it leads to the development of awareness to voice in L2 writing.

In relation to voice, the excerpt below which comes from another participant shows the effect of English haiku composition on the awareness of self-expression in L2 writing:

I had thought that I had to make sentences with a careful look at grammar, so I viewed English writing as difficult at the beginning of the semester. But, since I started to work on haiku, I have realized that I can express my feeling and convey it to someone even with a few words. So, at the beginning of the semester, writing was just writing for me, but now I understand that, haiku is another type of writing. It's to express my feelings and convey it to others. (Asami, 7-1-2010, Interview)

Haiku composition allows this participant to notice that haiku is another type of writing which is different from the one she knew. It also implies that she understands that writing is for a communicative purpose. Her perception of English writing was literally to write something, but haiku composition made her change it to the expression of her voice and communicate it to others. The following excerpt also points out the meaning of writing.

By writing haikus, I understand that writing is to convey my emotion to others. Then, I write it in order to make them understand me. Well, writing is to clearly explain, to readers, my opinions. ... It's about self-expression. ... However, writing haiku was about to kill me... I was sure that writing haiku never made any sense. Nor would it help to improve my writing skills. But, now I can see my progress by looking at two papers [pre- and post-argumentative essays] and I feel more comfortable writing in English. ... It seems like you have deceived me for two months. (Takako, 6-29, 2010, Interview)

This indicates that the participant's perception change for participating in haiku-related activity on one hand, and more importantly, her understanding of the meaning of writing in English. It seems that haiku composition allows for a greater awareness of voice with consideration to audience awareness. The perspective of writing as a communicative purpose involves one of the concepts of haiku, multiple interpretations. Haiku composition provides the writer with opportunities to linguistically negotiate the meaning to represent his or her internal concern appropriately, which more or less makes sense to

readers, too. The writer's challenge to make readers understand can develop an awareness of the meaning of L2 writing, which is a written form of communication.

Finally, haiku composition seems to change the image of English writing. The following comment exemplifies the participant's perception change of emotion through haiku composition:

By working on haiku, I feel like I reduced the anxiety for English writing. At the beginning of the semester, I hated writing essays in English, to be honest. But, writing haiku enabled me to express what I really wanted to say in a short format and develop the confidence in writing, so I don't hate writing in English at all now. If you were assigned to write as many sentences as possible, how would you feel? You become disliked, don't you? On the other hand, haiku is very short and I can freely write my ideas or feelings. I don't have to take it seriously. So, I feel less anxious for haiku writing than essay writing. (Saori, 7-1-2010, Interview)

This excerpt shows that through composing haiku, she reduces her anxiety and develops her confidence in working on English writing. As the other responses illustrate above, the participants were inclined to perceive English writing as a difficult and challenging task and to feel dissatisfied with their written performances in the pre-test. This perception change for English learning probably involves the participant's realization of learning to produce her thoughts or feelings in English. Especially, the genre-specific features such as a short text, less attention to grammar, and the freedom for self-expression seem to diminish her negative feelings of writing in English. In addition, the fact that the participant could produce at least ten haikus using the target language appears to increase her confidence in working on English writing.

In this way, the participants' perception changes through L2 haiku composition show the impacts of learning new genre-specific knowledge on the L2 writing. Haiku composition helps the participants to decrease their negative feelings for working on L2

haiku composition and to increase confidence in engaging in L2 writing. This result also implies the relationship between L2 written performance and their L1 cultural and educational background; in other words, it deals with the issue on how the students' L1 linguistic and cultural knowledge affects their perceptions, attitudes, and performances of L2 writing. The analysis of the self-reported data suggests that the cross between languages and between genres can help students to acquire L2 linguistic knowledge and develop a greater awareness of the communicative function of L2 writing.

#### Pedagogical Suggestions for Teaching Second Language Haiku Composition

As described in this section, self-reported data sources show the effectiveness of composing L2 haiku in writing classrooms on one hand, and the difficulty or challenge of working on this genre-specific writing on the other. This section suggests some pedagogical implications for incorporating English haiku composition in Japanese EFL contexts reflecting on the difficulties or challenges the participants faced in the process of composing L2 haiku.

One of the major issues is time framework. Since the haiku-related lessons in this intervention study were administered within a very restricted time frame, an approximately 30-45 minute lesson a class meeting per week for six weeks. This limitation might prevent the participants from deeply understanding how to negotiate and produce L2 written texts in the classroom. From a teacher-researcher viewpoint, the limitation caused a practical decision of focusing on each student's individual work with minimal chances to collaborate with other classmates, such as peer-reading, peer-response or group discussion during the intervention. In other words, the more opportunities to receive feedback not only from classmates but from the instructor might

provide the participants with increased chances to present and produce their satisfying haiku in English. This time-related issue implies the need for extending the time period and the incorporation of feedback to the extended framework. The introduction of peer-feedback in L2 haiku composition class can enable Japanese EFL students to gain a greater understanding of writer-reader interaction and it can lead to the development of audience awareness in L2 writing. It might be one approach to decrease the uncertainty of whether their written texts make sense to their audience, which was an aspect of difficulty in L2 haiku composition. Therefore, the establishment of language feedback groups from both peers and instructor is necessary for Japanese EFL students to learn to use the target language and it is viewed as a key concept to add to the class in order to develop their L2 literacy proficiency.

Another issue which needs to be considered is how to handle L2 linguistic difficulties. As discussed, these types of difficulties are attributed to the participants' L2 proficiency level (e.g., limited vocabulary) and previous learning experience (e.g., the limited repertoires for self-expression in L2 writing). It can also possibly come from a wide range of linguistic negotiations in the process of composing L2 haiku. This linguistic negotiation in haiku composition consists not simply of meaning construction but of adjusting the number of syllables. These factors seem to make it difficult for the participants to work on this genre-specific writing. A possible approach for handling this issue is to present a list of sensory words and seasonal references, both of which are necessary to describe one specific moment and to possibly represent their voice in L2 haiku. Providing students with these linguistic sources to be able to participate in a language-use activity, which is seen as the instructor's responsibility can make it possible

for students to reduce their difficulty or trouble in composing L2 haiku. This approach will still leave room for writers to negotiate the process of the construction of meaning in terms of linguistic choices for presenting their voices. Explicit vocabulary instruction might help Japanese EFL students to produce L2 haiku by providing more linguistic and semantic choices.

These L2 linguistic difficulties are also related to the issue of self-expression. The result of the current study shows that the participants were not sure how to express their voices in L2 haiku: some presented their voice directly using the emotional terms such as happy, sad or angry; others did so describing a moment as visibly as possible, which implied the representation of their voice. In terms of self-expression, both ways of presenting self worked in this lesson. Reflecting on the nature of haiku, however, a more effective way of teaching L2 haiku composition may be to take the concept of multiple interpretations and engage in the presentation of the writer's voice by leaving room for the readers to negotiate the poetic texts. Using the exact emotional words can prevent the readers from having different interpretations on one hand, and the writer from developing repertoires for self-expression in L2 on the other. In order to benefit from this genre-specific writing, an explicit instruction for self-expression, focusing on how the students can express their emotions without using the exact emotional words; instead, how sensory words or seasonal references can help to represent their voice in poetic texts, will provide Japanese EFL students with more opportunities to challenge the negotiation of meaning, and expression of themselves in a meaningful, satisfying and intended way, and ultimately to develop their repertoires in L2 writing. In this way, an explicit instruction in terms of the use of vocabulary and the way for self-expression might reduce their L2

linguistic difficulties and facilitate the production of English haiku.

From a practical viewpoint, it might be better to prepare and show more examples and provide time to read more L2 haikus to recognize how voice is manifested in L2 haiku. Taking sufficient time to teach L2 haiku composition, which integrates the aspects of explicit instruction of vocabulary and self-expression, peer reading or peer-response, and language feedback group, would allow for a better understanding of haiku composition and lead to improved L2 written performance.



## CHAPTER NINE CONCLUSIONS

The primary purpose of conducting this intervention study was to explore the effect of composing English haiku on L2 academic literacy development and to develop a theoretical justification of using this literary genre for L2 learning at the tertiary level. In order to achieve this goal, this chapter is organized into three major sections. The first section represents the research findings of the previous three chapters. The second section discusses the justification of this study reflecting on the findings. The final section addresses the ramification of using poetry in L2 composition classrooms.

### Summary of Research Findings

This summary describes the results in response to the two research questions. The research questions in the current study were:

1. Does composing haiku help Japanese EFL college students develop a greater sense of voice in academic prose?
2. What are Japanese EFL students' perceptions, attitudes and emotions concerning L2 haiku writing?

In relation to the first research question, the research results propose two issues: haiku composition makes a positive contribution to L2 academic literacy development; and it also helps Japanese EFL students to become sensitive to voice in L2 writing. In chapter 6, the results of the textual analysis of academic prose between the pre- and post-tests showed a significant increase in word counts and the number of paragraphs in an essay. This leads to an assumption that haiku composition helped to develop students' L2 written communicative fluency. From grammatical aspects, statistical data also illustrated an increase in the use of verbs, passive forms, perfect forms, impersonal

pronouns, and transition words and a decrease in the use of negations in the post-test. Especially, the haiku corpus presented the comparably high frequency use of verbs and low frequency use of negations in the poetry, reflecting a strong correlation between haiku composition and academic prose. This evidence indicates the interaction between academic prose and the effect of writing haiku and supports a theoretical position that learning a new genre, especially a literary genre, affected the development of L2 writing.

The haiku corpus also evidenced the characteristics of second language haiku: L2 haiku is short, personal, direct, descriptive poetry with the inclusion of each writer's individual perspectives, feelings, or emotions. In chapter 7, the results of analysis of the books of haiku demonstrated that each writer expressed voice in haiku, which is defined as the articulation of individualized concerns reflecting on his or her real-life experience. In addition, each collection of ten poems exemplified the process of the writers developing subject positions during specific time periods. This is regarded as the presentation of writer identity in poetry and supports the hypothesis that L2 writers express voice in haiku.

In response to the second research question, Chapter 8 described the four major responses emerging from the data analysis: difficulty, value, emotion, and attitude. The results of analyzing the self-reported data showed different types of issues of working on L2 haiku composition. In general, L2 haiku composition was a valuable task in terms of providing opportunities to acquire new vocabulary, understand a greater sense of self-expression, and gain transferable L2 literacy knowledge to other genre writing. On the other hand, the task of writing English haiku was challenging for the participants. This difficulty was attributed to the adjustment to the structure of the poetry, the way to

express themselves, and even their previous English learning experience. In relation to emotions, the participants experienced both positive and negative feelings working on the task, but approximately half of the participants showed an interest in working on haiku in the target language, felt the sense of achievement in producing their books of haiku, and were surprised to have had new discoveries concerning the genre itself. Reflecting this result, most of the participants had positive attitudes toward the task of L2 haiku composition including the desire to keep writing haiku, the satisfaction with haiku composition as a task, and the recommendation of this task to other EFL Japanese learners. It is important to note that self-reported data also presented the participants' perception change for L2 writing through haiku composition, which referred to their major concerns shifting from mechanical issues (grammar) to meaning construction (content).

#### Contribution of Haiku Composition to L2 Academic Literacy Development

This current study supports the previous findings that the use of a literary genre promotes L2 learning in terms of developing L2 linguistic knowledge (Hanauer, 2001a, 2003, 2004, 2010; Lazar, 1994; Paesani, 2005; Wang, 2009), enhancing communicative competence (Kim, 2004), and helping self-discovery or personal growth (Hanauer, 2004, 2010; Lasker, 2007). More importantly, this study addresses the interaction between the effect of creative writing and academic writing.

As discussed in Chapter 6, the result of the textual analysis of both haiku writing and academic prose provided the statistical evidence that haiku composition contributed to the development of L2 written fluency (e.g., word count, the number of sentences, or the number of paragraphs) and affected the frequency in the use of some linguistic

features. Especially, the statistical evidence of the increase in the use of verbs, impersonal pronouns, and the decrease in the use of negations in the post-test is categorized as the linguistic components by which haiku composition contributed to the development of L2 academic literacy. For instance, impersonal pronouns are a linguistic aspect necessary in academic prose in terms of the avoidance of the redundancy in writing. In addition, the limited use of negations is also an important facet in academic writing which helps to make direct and straightforward arguments.

On the other hand, there were other linguistic features such as passive forms, perfect forms, or transition words which showed differences between the pre- and post-test but illustrated no strong correlation between the haiku corpus and the production of academic prose in the post-test. This result, however, presents the evidence that academic prose in the post-test was more complicated and sophisticated than that in the pre-test. These results do not necessarily mean that the participants did not pay attention to the use of these grammatical components; rather, the low frequency use of verb aspects in L2 haiku might be attributed to the structural issue of this poetry writing (e.g., syllable). From this standpoint, the increase in the use of passive forms and perfect forms can be seen as an effect of learning a new genre, haiku in L2 writing. In fact, the participants had very little knowledge and experience of L2 composition before starting to work on haiku composition. In this context, one possible assumption is that learning a literary genre allowed the participants to construct genre-specific knowledge, gain a greater understanding of different genres in L2 writing, and develop skills to make linguistic choices which were more appropriate for the assigned task. As Hanauer (2010) puts it, poetry writing involves the linguistic and reflective negotiations of the writer's

experience. Regardless of whether the grammatical factors appeared in poetry, haiku composition can be seen as providing opportunities to make reflective decisions in relation to how to express the writer's personal perspectives including time being denoted in the situation. In other words, a series of processes of composing L2 haiku might affect the production of academic prose and the development of L2 literacy skills.

In relation to other possible contributions of haiku composition to L2 academic literacy development, it is meaningful to reconsider a theoretical framework of teaching haiku in EFL contexts. Iida (2010) asserts that haiku composition allows students to develop a sense of voice, audience, and context and thinks of the three concepts as necessary to any genre in L2 writing. The present study shows that EFL Japanese students expressed their voice in each haiku and at the same time, the high frequency use of first person pronouns in L2 haiku was viewed as the representation of the writer's personal perspectives reflecting on his or her own experience. This proposes that haiku composition helped Japanese EFL students to develop a greater awareness of voice in L2 writing. In fact, interview data also support this evidence that 95% of the participants felt more attached to their writing in the post-test than the pre-test. These results prove that haiku composition allows students not only to develop a sense of voice but to learn to apply it to other genre writing.

Audience awareness is also an important factor which had impacts on the production of academic prose (Chandrasegaran, 2008; Hyland, 2002b; Casanave, 2004; Partridge et al., 2009; Swales & Feak, 2004). The result of the overall analysis of self-reported data demonstrates that haiku composition enabled some participants to develop a sense of audience in L2 writing. This may be related to the effect of the communicative

function of the genre of haiku. Haiku is a literary genre which entertains readers and the readers judge the quality of the poetry (Minagawa, 2007). In this light, L2 haiku composition was the task for the participants to express their voice, which could also possibly make sense to readers, as a result of making reflective and linguistic negotiations concerning their real-life experience. In this study, statistically, there was no direct correlation between the development of audience awareness through L2 haiku composition and the difference in transition word in academic prose, but an increase in the use of this linguistic feature may reflect the representation of the writer's attention to readers in order to enhance readability in English essays. This study suggests that haiku composition has the potential for L2 writers to become sensitive to audience on the one hand, but it still remains a question concerning how this audience awareness is reflected in academic writing on the other.

From a theoretical viewpoint, developing an awareness of context is another benefit of haiku composition. In this study, the task of composing L2 haiku provided the participants with opportunities to describe specific moments and to express their own perspectives. The analysis of haiku also illustrated that each poem captured a visual image of a particular situation. This suggests that haiku composition allowed the participants to situate themselves in a specific socio-cultural context on the basis of their experience, maintaining the relationship between the writer and the natural world. In other words, the writer's voice in haiku was dependent on their social positioning. This study shows that haiku composition contributes to the development of the sense of context, but on the other hand, the direct transfer of this knowledge to academic prose is still questionable.

In conclusion, the current study supports an idea that haiku composition, in general, promotes L2 learning and contributes to L2 literacy development. It also indicates an interaction between the effect of poetry writing and the production of academic prose, and some transfer of literacy effects between the two genres in L2 writing.

#### Interaction between L1 Cultural Knowledge and L2 Disciplinary Knowledge

The current study has explored the interaction between haiku composition and academic prose and at the same time, the effect of L1 cultural knowledge on the development of L2 literacy development. In general, novice L2 writers are inclined to have both linguistic and structural issues in working on a new genre in English writing. A benefit of using a culturally familiar genre is to facilitate L2 learning in that cultural knowledge identity allows students to focus on the construction of meaning with L2 linguistic negotiation, during which they do not have to pay special attention to the form in the process of writing.

The study illustrates that Japanese EFL students faced the difficulty of dealing with syllable issues which came from the differences between Japanese and English sound systems, and handling seasonal references which was part of the L2 linguistic negotiation process; on the other hand, this group of students perceived haiku composition as a valuable task in terms of expressing themselves and presenting voice in English. As discussed in this study, voice is a crucial concept in any type of texts in English writing and L2 writers are expected to construct voice, modify it to fit into the target audience, and produce it in a disciplinarily accepted manner. In this study, English haiku composition allowed Japanese EFL students to build a foundation of how to construct meaning and helped them to develop the sense of communicating meaning to readers in

writing. The current study presents little evidence of how the construction of voice in haiku composition is reflected directly in academic prose, but it supports an assumption that composing in a cultural-specific genre, haiku, helps Japanese EFL students to gain metalinguistic awareness of disciplinary knowledge. The construction of meaning, linguistic and syntactic negotiations, and decision-making of the target audience are all necessary components to articulate voice in disciplinary writing and they are transferrable knowledge when students learn to write in any academic discipline.

This finding supports a theoretical perspective that the use of L1 knowledge helps L2 learners to develop literacy skills of the target language (Fu & Matoush, 2006; Yamashita & Jiang, 2010). On the other hand, it also clarifies the relationship between L1 cultural knowledge identity and L2 disciplinary knowledge: Japanese EFL students' culturally familiar genre, haiku, had impacts on the development of their metalinguistic awareness in L2 writing in that English haiku composition helped them to establish the underpinning of constructing, developing and communicating their individual concerns in a disciplinarily appropriate way.

#### Justification of the Study

The present study has attempted to clarify the potential contribution of English haiku composition to L2 academic literacy development. As problematized in Chapter 1, previous studies on haiku composition in L2 settings have been limited to the presentation of some practical approaches and the discussion of some possible theoretical assumptions, and more importantly, a lack of empirical studies of L2 haiku composition has made it difficult to justify the application of this literary genre to the L2 classroom. Reflecting on this situation, the current study serves as an empirical inquiry into the



relationship between haiku composition and L2 academic literacy development and more specifically, the effect of composing English haiku on the development of a greater awareness of voice in L2 academic writing. The application of a multiple-methods approach to analyze different data sources allowed for the better understanding of the potential of the literary genre, haiku. The findings of this study have raised some concerns for the research in applied linguistics on five levels.

*On philosophical levels:* Using poetry has been criticized as being not a way to construct knowledge and it is considered to be inappropriate to produce abstract, universal and generalizable knowledge (see Graham, 2000; Hanauer, 2010). This is the principal objection to the use of poetry in academic institutions. The current study, however, has demonstrated that haiku composition helped Japanese EFL students to develop metalinguistic awareness in English writing; in other words, the students learned to use their knowledge, processes, and strategies of constructing voice in haiku composition which are transferrable to other genre writing. English haiku composition involving a writer's individualized emotional concerns reflecting his or her experience builds the foundation for constructing, developing and communicating his or her thoughts in L2 writing in a disciplinarily situated way. The current study supports a theoretical position, poetry as knowledge (Hanauer, 2010), identifying the potential of haiku composition which refers to linguistic transfer effect and metalinguistic awareness.

*On theoretical levels:* This research has highlighted the interaction between the effect of English haiku composition and L2 academic prose. It illustrates the cross-genre lines referring to the movement of one genre to another in composition studies. The findings in the current study contribute to the development of the existing theory of

teaching haiku composition in EFL contexts as well as establishing new theoretical assumptions of the relationship between poetry writing and L2 academic literacy development from the perspective of writing across the curriculum.

*On practical levels:* Previous studies have reported on the practical use of haiku in English as L1 contexts or Japanese as L1 contexts. The current study, however, illustrates one model of teaching haiku composition in L2 settings. From this viewpoint, the significant contribution of this study is to expand the application of haiku ranging from L1 to L2 contexts in order to support students' literacy development of the target language. This study also suggests new possibilities of teaching haiku composition as a task of L2 learning.

*On methodological levels:* This empirical study has employed the analysis of haiku as a research method, and elucidated the characteristics of L2 haiku and poetic identity in a collection of L2 haikus. This finding supports Hanauer's (2010) methodological guidelines for analyzing L2 poems as research and at the same time, it expands the range of application from unstructured free-style poetry to structurally designed haiku in L2 writing contexts. The statistical analysis of L2 haiku employed in this study also makes a contribution to the development of the scientific study of poetry writing.

*On institutional levels:* The major findings of the current study, such as the notion of crossing genre lines or crossing disciplinary boundaries, proposes the reconsideration of the use of poetry writing in the L2 composition classroom at the tertiary level. Universities are situated as institutions where students acquire academic and professional knowledge and skills. For that reason, very little evidence of the relationship between poetry writing and academic writing has resulted in the undervaluation of creative writing

in the L2 composition classroom. This research, however, illustrates interaction between the two genres and it addresses the significance of the application of poetry writing to the L2 composition classroom. Further research needs to be conducted to examine specific outcomes of academic writing skills gained through haiku composition with some modifications of the current research design.

In conclusion, this empirical study illustrates the use of haiku to develop a sense of voice in L2 writing. This finding supports the L1 compositionists' assertion of using poetry in creative writing: voice is the important concept in any type of writing (Bloom, 1998; Elbow, 1998; Murray, 1996; Romano, 2004). The current study exemplifies that there are different forms of voice in English writing and poetic voice is more directly and clearly reflected in poetry texts than in academic prose. The task of composing L2 haiku allows EFL students to gain a better understanding of the concept of voice in L2 composition which can possibly transfer to different types of written texts.

#### Ramifications of Teaching Poetry Writing in L2 Composition Classrooms

The current study illustrates the positive contribution of composing English haiku to L2 academic literacy development and addresses the significance of the application of the poetry writing to L2 composition classrooms. Research findings pose some issues of teaching poetry writing on pedagogical and institutional levels. The following issues of implementation need to be taken into consideration.

*On pedagogical levels:* One of the ramifications is that L2 composition teachers need to clearly explain the purpose of using poetry, the objectives of a composition course, and the possible outcomes gained through engaging in the task of poetry writing. L2 students are not motivated to work on literature-based writing unless it seems

beneficial or relates to the development of academic literacy skills (Hirvela, 2005). It is, therefore, important for L2 composition teachers to persuade students of the benefits of L2 poetry writing at the beginning of the course.

Explicit instruction is another issue to take into account. Poetry writing in the target language may be a new experience to most of L2 students. Of particular importance, in this situation, is to provide clear explanation of what the students are going to do in the activity before they actually do it. The uncertainty of working on the task causes their confusion, anxiety and irritation, and these negative feelings may affect their production of poetry writing. In order to handle the possible problems the students may encounter, it is effective to teach various learning techniques, and doing so facilitates their learning.

For instance, showing examples of the actual poems written by other L2 learners helps students to understand what the poems are like. Reading the poems allows the students to gain a greater sense of the literary genre, such as what linguistic and structural features are used or how English is used to construct meaning. Freewriting is another useful technique to write poetry in terms of being able to collect materials and shape their ideas. A merit of using this technique is that the students do not have to pay attention to grammatical items in the target language. This reduces their anxiety in L2 writing and provides them with more opportunities to focus on content in poetry writing. The technique of using samples and freewriting is just an example<sup>15</sup> of facilitating L2 poetry

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<sup>15</sup> Dr. David I. Hanauer, the director of this dissertation, introduced other techniques of poetry writing in an ESL college writing course in 2010: *imagery description* which is to describe a single meaningful sensory image; and *narrative to poetry through lining* which is to write a brief paragraph of a moment and then narrow down the idea by underlining key words a sentence.

writing, but from pedagogical viewpoints, L2 composition teachers should consider how to deal with students' negative feelings or attitudes toward L2 writing and how to develop their motivation to poetry writing in the L2 composition classroom.

*On institutional levels:* A ramification is that, if universities adapt this approach in the L2 composition classroom, they need to evaluate the actual positive outcomes obtained through the task of poetry writing. One of the purposes of L2 learning at the tertiary level is to develop students' literacy skills of the target language while actually using the language in the classroom. From this perspective, of particular importance is to figure out both positive and negative effects on L2 learning and consider the shift from this particular composition class to another or the movement from first-year college writing to second-year composition courses. This is related to the issue of curriculum development and the program administrators should carefully assess how the task of poetry writing contributes to the building of the foundation of L2 literacy skills and how students can scaffold these skills under the curriculum.

### Future Research

The current study has been conducted with an intervention framework to investigate the positive contribution of haiku composition to academic prose in a Japanese EFL context. One of the major concerns reflecting on this research is what is going to happen if this haiku composition is taught during 15 weeks in a semester. This empirical study has been conducted in a very limited context including the issue of time framework. While it illustrates some positive effects of haiku composition to L2 academic literacy development, there remain a few questions concerning the relationship between the task of composing English haiku and L2 literacy development: (1). was the

quantity of assigned poems sufficient to evaluate L2 literacy development? ; and (2). how would different outcomes be received if this study were conducted as a semester-long project? Reflecting on the issues, one possible future study is to examine the interaction of the effect of haiku composition to academic prose with some modifications of the current research design: extending the time framework, running this teaching practice in an actual college composition course setting and providing students with an opportunity to practice writing more haikus.

The other possible future study is to apply this research framework to different L2 contexts where students have no existing knowledge of or no experience of working on the genre of haiku. The current study has investigated the relationship between haiku composition and L2 academic literacy development with consideration to Japanese EFL students' cultural and educational background, which proposes the most use of their L1 cultural knowledge identities to L2 learning. This empirical study illustrates that haiku composition made sense to this particular group of Japanese students, but it is uncertain whether it would work well in other ESL or EFL contexts. In looking at different contexts, some possible research questions arise: (1). in what ways does students' different L1 cultural knowledge affect the production of L2 haiku? ; (2). what are positive and negative impacts of haiku composition on L2 literacy development? ; (3). is there any interaction between haiku composition to other genres in L2 writing? ; (4). if so, what are the effects on literacy transfer to the genres? ; and (5). what challenges, difficulties and problems do L2 college students encounter in the process of composing haiku? These questions help to generalize the findings of the current study and to expand the possibility for using haiku in L2 education.

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## APPENDIX A

### Prompt A

You will have 40 minutes to plan and write an essay on the topic assigned below. Write an essay of approximately one page length. In your essay, be sure to include the specific reasons and examples to support your ideas. Try to make your essay as clear and convincing as possible.

Do you agree or disagree that English should be introduced in Elementary schools in Japan.

### Prompt B

You will have 40 minutes to plan and write an essay on the topic assigned below. Write an essay of approximately one page length. In your essay, be sure to include the specific reasons and examples to support your ideas. Try to make your essay as clear and convincing as possible.

Do you agree or disagree that English classes in middle and high schools should be taught only in English?

## APPENDIX B

### Pre-Interview Questions

#### Set 1: Background Information

- How many years have you studied English?  
何年間、英語を勉強していますか。また、いつ英語の学習を始めましたか。
- Have you ever been abroad?  
海外に行ったことがありますか。
- If yes, where have you been and how long were you there?  
上の質問で「はい」とお答えした人に質問します。  
どちらの国でどのくらい滞在しましたか。
- Think about the way you have learnt to write in English. What were you required to write (try to describe the tasks that you have been given)? How long were each of these writing exercises?  
どのように英語の書き方を学んできたかを考えてください。ライティングの課題・トピックはどのようなものでしたか。どの程度の長さのライティングを書きましたか。
- When you write an essay in English, do you feel that it accurately expresses what you really want to say? Is this different from when you write an essay in Japanese? If so, what is the difference in your opinion?  
英語でエッセーを書く時、どの程度正確にあなたが言いたいことを英語で表現できていると思いますか。また、英語でエッセーを書くことと日本語でエッセーを書くことはどのように異なりますか。もし、相違点があれば、詳しく説明してください。
- How involved with your writing are you when you write in English? Do you feel that you can express emotion in English when you write? Do you feel attached to your writing in English?  
英語で書く時、どのようにあなたは自分の感情を表現していると思いますか。また、英語で書く時、あなたは自分の感情がライティングに反映されていると思いますか。
- What would you say is that the difference between your English and Japanese academic writing?  
英語で書く学術的ライティングと日本語で書く学術的ライティングの違いは何ですか。

## Set 2: First Essay Writing

- Take a few moments to read through your essay. What do you think about this essay?  
2、3分間、あなたが書いたエッセーを読んでください。  
このエッセーを読んでどう感じますか。
- When you wrote this essay, do you feel that it accurately expressed what you really wanted to say?  
このエッセーを書いた時、あなたは自分の言いたいことが正確に表現できたと思いますか。
- How involved with your writing are you when you wrote in this essay? Do you feel that you could express emotion in English when you wrote this? Do you feel attached to your writing in English?  
このエッセーを書いた時、どのようにあなたは自分の感情を表現したと思いますか。  
また、このエッセーを読み返した時、あなたは自分の感情がこのライティングに反映されていると思いましたか。

## APPENDIX C

### Self-Reflection Form

- What did you learn from writing a book of haiku?  
あなたは、俳句の本を作成することにより何を学びましたか。
- What were your strengths as a haikuist?  
俳人としてのあなたの強みは何でしたか。
- What difficulties did you encounter when you wrote a book of haiku?  
俳句を書く時/俳句の本を作成する時、どのような問題点に遭遇しましたか。
- Would you recommend this learning method to other Japanese EFL (English as a foreign language) learners? If so, explain why you would.  
あなたは、英語で俳句を書くということを他の日本人英語学習者に英語上達的手段として率先して紹介しますか。もし、そうであるならば、なぜ勧めるのか説明してください。

## APPENDIX D

### Post-Interview Questions

#### Set 1: Follow-up questions for self-reflection on haiku practice

1. Did you enjoy learning to write and writing haiku in English? Do you think this was a valuable task for you (answer honestly!)? If so, what did this task contribute to your understanding and ability to write in English?  
英語で俳句を書く練習は楽しかったですか。あなたにとって、俳句を書くことは英語の学習として有意義でしたか。もし、そうであるならば、俳句のどのような点が英語のライティングスキルの向上に役立ったと思いますか。

#### Set 2: Differences between pre-test and post-test

2. Take a few moments to read through both of your essays. Do you think there are any differences between the first and second essay? If so, what are they?  
2、3分間、あなたを書いた2つのエッセーを読み比べてください。最初に書いたエッセーと2番目に書いたエッセーを比較して、どう感じますか。何か違いがありますか。もしあるとすれば、それは何ですか。
3. Think about your relationship with each of these texts. Do you feel differently about either of the texts? If so, please explain what the difference is in your opinion.  
それぞれのライティングにおいて、あなたの感情をどのように表現できたか考えてください。その表現の仕方についてそれぞれのエッセーに違いが見られますか。もしそうであるならば、その違いは何か説明してください。
4. Which of these essays would you say was closer to the way you feel about your writing in Japanese? Was writing your second essay the same as writing your first? If not, please explain the difference.  
2つのエッセーのうち、どちらのほうが日本語でエッセーを書いた時に近いと思いますか。2番目に書いたエッセーは、あなたが最初に書いたエッセーと感情移入の程度において同じでしたか。もし同じでなければ、その違いについて説明してください。



## APPENDIX E

### Lesson Plans

#### **Week 1: Introduction: Reviewing the Nature of Haiku**

The aim of this workshop is to review the nature of haiku and understand some key points which students should keep in mind in writing haiku in English. Students will read a few haikus and try to understand how basic concepts are used in English haiku from readers' viewpoints. Students will analyze the structure, understand clues about meaning in the literary text, and develop a sense of how to interpret haiku.

#### **Week 2: Reading and Writing Haiku Exercises**

The aim of this workshop is to help students understand how to write haiku in English. Students will try to write a haiku during the lesson. By participating in this activity, students will gain a better understanding of the nature of haiku: the development of voice reflecting on the natural world.

##### Workshop:

1. Go outside and find a place where you want to stay.
2. Sit there for 5-7 minutes and collect as many materials as possible. Write down your sensory and emotional feelings on your notebook.
  - What do you see and hear?
  - What do you smell and taste?
  - What do you feel and think?
3. Coming back to class, try to write haiku.
4. Share your haiku with your classmates.

##### Homework for Week 3:

- Bring 20 memories which are significant to you.
- Make lists of these memories.
- Think about why the moments are so important to you.

#### **Week 3: Exploring Memories**

The aim of this workshop is to help students to collect as much specific and concrete information for each memory as possible. A series of writing activities (freewriting and making a concept map) help students to explore their experiences and to understand their concerns among their memories

##### Workshop:

1. Freewrite each of your memories in your notebook.
2. Start to create your concept map.

##### Homework for Week 4:

- Bring your completed concept map.

#### **Week 4: Creating a Concept Map and Deciding a Theme for the Book of Haiku**

The aim of this workshop is to help each student to find a theme or topic for his or her book of poetry. Making a concept map enables students to find some connections among their significant memories and allows your readers to visually understand the relationship among each memory. The workshop will be conducted in pairs (or a small group).

##### Workshop:

1. In pairs, share and discuss your concept map with your partner. Try to find any connections (similarity and commonality) in your memories/moments.
2. Choose 10-15 memories which you think have much stronger connection.

##### Homework for Week 5:

- Write and bring at least **five haikus** to the next class.

#### **Week 5: Haiku Writing**

In this class, students will spend the entire time on reading their classmates' haiku and writing their own. Please prepare five haikus and be ready to show them to your partner. In a peer-reading activity, provide comments in terms of content; in other words, you don't have to pay attention to grammatical mistakes.

You will also write a series of haikus in the remaining class time. Try to write as many haikus as possible by carefully looking at your concept map and your notebook.

Keep in mind that you will have an individual conference with the instructor (or investigator) to show your haikus during this class.

##### Homework for Week 6:

- Revise your haikus and write **five more**.

#### **Week 6: Designing a Book**

The aim of this workshop is for students to better understand ideas of how to design and publish a book of haiku. With an explanation of designing a book, students will make decisions on how to create the book. During this workshop, students will also start to write an introduction for the book.

##### Homework for Week 7:

- Complete a book of poetry and be ready to submit it.

#### **(Week 7: Publishing a Book of Haiku)**

## APPENDIX F

### Informed Consent Form

Dear Japanese EFL students in Written English I B1  
**Written English I B1 受講のみなさまへ**

I'm working on a dissertation entitled as *Revisiting haiku: The contribution of composing haiku to L2 academic literacy development*. This project is to clarify the relationship between creative writing and academic writing and I will investigate the effect of writing English haiku on L2 academic writing (e.g. argumentative essays) in this study. I'm very interested in your learning experiences of reading, writing, and publishing English haiku in class during the first term (Zenki: April-July), 2010 and hope you will participate. 私は飯田敦史と申します。現在、「アカデミックリテラシーの上達における俳句の効用」について博士論文を執筆中です。特に、日本人英語学習者がどのようにライティングスキルを習得していくかについて興味を持っています。

Participation in this study will require your attendance in regular class and two one-hour interviews with the investigator outside the classroom. So, you are required to: (1) write two argumentative essays; (2) engage in all haiku-related activities; (3) produce a book of haiku; (4) keep journals of your learning experience of haiku every week during six week; (5) self-reflect on your learning process of haiku at the end of the intervention; and (6) have an interview with the investigator both at the beginning and at the end of the study. Your performance in these haiku-related activities won't affect your daily participation point or your final grade. All writing exercises will be conducted during the class time in this course, except for the individual interview.

この研究に参加するにあたり、以下の条件が求められます。

- (1). 2つの議論調のエッセー作成
- (2). 俳句に関するアクティビティーへの参加
- (3). 俳句の本の作成
- (4). 6週間にわたって週1回の俳句の授業で学んだこと、経験したことについての日誌
- (5). 6週間の俳句学習の考察
- (6). 研究者である飯田敦史との2度のインタビュー

\* (1)~(5)については授業内で行われ、(6)については授業外に行われます。

\* この研究で実施されるいかなる課題も授業成績に影響しません。

The Informed Consent Form will be distributed by your instructor (Professor Yutaka Fujieda) at the beginning of the semester, and you will be asked to sign it and hand it to him in class if you decide to participate in my research.

この研究の詳細及び参加同意書は、担当教員の藤枝豊准教授により配布されます。それらを熟読し、同意した上で署名とともにあらためてご提出ください。

If you have any questions, feel free to contact me: Atsushi Iida 090-5021-4989 (or 1+724-549-2124) or [atsushi.iida@hotmail.com](mailto:atsushi.iida@hotmail.com).

ご質問がございましたら上記まで遠慮なくご連絡ください。

Atsushi Iida 飯田敦史

Revisiting haiku:  
The contribution of composing haiku to L2 academic literacy development

You are invited to participate in this research study. The following information is provided in order to help you to make an informed decision whether or not to participate. If you have any questions, please do not hesitate to ask. You are eligible to participate because you are college freshmen who study English as a foreign language (EFL) in Written English I B1 at Maebashi Kyoai Gakuen University.

以下を熟読し、この研究に参加するか否かを決めていただき、ご協力いただければ幸いです。ご質問があれば、遠慮なくお尋ねください。

The **purpose** of this study is to investigate the effect of composing English haiku on second language academic writing in terms of the development of voice: more specifically, (1) whether writing haiku helps Japanese EFL students develop a greater sense of voice in argumentative essays; and (2) what Japanese EFL students' perceptions, attitudes, and emotions are concerning second language haiku writing. **Participation** in this study will require your attendance in regular class and two one-hour interviews with the investigator outside the classroom. In the interviews, our conversations will be tape-recorded. You are required to: (1) write two argumentative essays; (2) engage in all haiku-related activities; (3) produce a book of haiku; (4) keep journals on your learning experience of haiku every week during six week; (5) self-reflect on your learning process of haiku at the end of the intervention; and (6) have an interview with the investigator both at the beginning and at the end of the study. Your performance in these haiku-related activities won't affect your daily participation point or your final grade. All writing exercises will be conducted during the class time in this course, except for the individual interview.

この研究の目的は、日本人英語学習者にとって英語で俳句を書くというタスクが学術的なライティングにどう影響するかを調べることです。以下の2つの視点から考察されます。

- (1). 英語で俳句を書くことにより、書き手が議論調のエッセーにおいて、自身の感情・意見・主張をより明確に盛り込むことができるようになるかどうか。
- (2). 英語で俳句を書くことに対して、日本人英語学習者はどのような認識・態度・感情を持っているか。

この研究に参加するにあたり、以下の条件が求められます。

- (1). 2つの議論調のエッセー作成
- (2). 俳句に関するアクティビティーへの参加
- (3). 俳句の本の作成
- (4). 6週間にわたって週1回の俳句の授業で学んだこと、経験したことについての日誌
- (5). 6週間の俳句学習の考察
- (6). 研究者である飯田敦史との2度のインタビュー

\* (1)~(5)については授業内で行われ、(6)については授業外に行われます。

\* この研究で実施されるいかなる課題も授業成績に影響しません。

If you are interested, I will guarantee your privacy by changing all names used in your responses and keeping your identity private. All your personal information will be protected.

プライバシー保護のため、本名は一切公表されず、匿名が使用されます。あらゆる個人情報も漏洩されません。

Your participation in this study is voluntary. You are free to decide not to participate in this study or to withdraw at any time without adversely affecting your relationship with the investigator and without fear of having your information/identity revealed. If you choose to participate, you may withdraw at any time by notifying the Project Director, Atsushi Iida at [atsushi.iida@hotmail.com](mailto:atsushi.iida@hotmail.com) or the Dissertation Advisor, Dr. David I. Hanauer at [hanauer@iup.edu](mailto:hanauer@iup.edu). Upon your request to withdraw, you may also request to have all information pertaining to you destroyed. If you choose to participate, all information will be held in strict confidence and no attempt to reveal your responses and identity to others will be made. The information obtained in the study will be published in either an academic journal or a book, or presented at scholarly meetings but your identity will be kept strictly confidential and only available to Atsushi Iida. Finally, I will not store, either electrically or in print, documents with your name on them.

この研究の参加・不参加は自由です。一度参加を決めたとしても、途中で辞退することも可能です。その際は、飯田敦史 (Email: [atsushi.iida@hotmail.com](mailto:atsushi.iida@hotmail.com))、または博士論文アドバイザーである David I. Hanauer (Email: [hanauer@iup.edu](mailto:hanauer@iup.edu)) までご連絡ください。参加辞退に伴い、参加者が提供した一切の情報は破棄されます。すべての情報は研究者である飯田敦史により厳重に管理され、それらは個々人として特定されることはありません。また、第三者に情報が漏れることもありません。この研究で収集された情報は、学術誌への投稿、専門書の出版、日本国内外での学会発表の目的のみに使用されます。最後に、この研究で実際に収集された情報は、研究終了後すべて廃棄されます。

If you are willing to participate in this study, please sign the statement attached.

上記をご確認の上、研究に参加していただける方は、署名を以下にお願いします。

Project Director:

Mr. Atsushi Iida  
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This project has been approved by the Indiana University of Pennsylvania Institutional Review Board for the Protection of Human Subjects (Phone: 724-357-7730).

このプロジェクトはペンシルバニア州立インディアナ大学の承認を得て実施しております。

## VOLUNTARY CONSENT FORM (参加承諾書)

I have read and understand the information on the form and I consent to volunteer to be a subject in this study. I understand that my responses are completely confidential and that I have the right to withdraw at any time. I have received an unsigned copy of this Informed Consent Form to keep in my possession.

私はこの研究の主旨を理解し、個人のプライバシーが保護されることを条件に、被験者としてこの研究に参加することに同意します。またその同意の証明として、この参加承諾書の控えを所持します。

Name (名前: 活字体): \_\_\_\_\_.

Signature (署名): \_\_\_\_\_.

Date (日付): \_\_\_\_\_.

Phone number (電話番号): \_\_\_\_\_.

Email (E メールアドレス): \_\_\_\_\_.

Best days and times to reach you (ご都合のいい日時): \_\_\_\_\_.

I certify that I have explained to the above individual the nature and purpose, the potential benefits, and possible risks associated with participating in this research study, have answered any questions that have been raised, and have witnessed the above signature.

研究者（飯田敦史）は、このリサーチプロジェクトの目的、本質、利点、また起こりうるリスクを明確に説明し、質問に答えた上で、上記の被験者の署名を確認したことをここに証明します。

Date (日付): \_\_\_\_\_ Investigator's Signature (研究者署名): \_\_\_\_\_.