

The Journal of Literature in Language Teaching

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From the editor

A very warm welcome to the inaugural issue of The Journal of Literature in Language Teaching, the publication of the JALT Special Interest Group (SIG) Literature in Language Teaching (LiLT). This is a peer-reviewed Journal.

We formed this group at the end of 2011 to bring like minds together to promote the effective use of literature in the language classroom. Already we are an active group, growing quickly, co-sponsoring and arranging lectures and events, and now bringing some of our members' ideas to you in this journal.

We very much welcome member contributions. If you have some ideas you would like to share, please do get in touch.

In getting this inaugural issue ready, I would like to extend my thanks to the contributors for joining us in this venture, including Wendy Jones Nakanishi (Membership Chair) and Jane Nakagawa (Publicity Chair) for their help in editing and proofreading. Thank you!

Simon Bibby

Editor and SIG Coordinator

In this issue

Articles

There is a varied selection of articles in our journal. In the first article, Simon Bibby provides an introduction to using literature in the language classroom, discussing what literature 'is', moving on to consider why language teachers may like to consider using literature in the language classroom, and finally offering a set of criteria for teachers to use when choosing literature suitable for their students. In the second piece, Patrick B Judge posits that the best television drama series are fine examples for students of contemporary literature, noting that of work considered canonical, much was written to be performed (Shakespeare being an obvious example) and/or serialized (Dickens, Swift). Judge argues that the contemporary TV series *Battlestar Galactica* very much qualifies as 'literature' and provides an ideal vehicle for language study for university students. In the third article, Jane Nakagawa discusses the value of poetry in the language classroom, the importance of considering gender and other factors when selecting literary works for students, and offers some brief ideas concerning how poetry can be taught in the language classroom and materials that may be useful. Her English language article is followed by Japanese language transcript of a speech she gave in Japanese for a comparative literature conference where she discussed feminism in poetry and the teaching of poetry.

Interviews

Three teachers, each with many years of experience teaching English in Japan, offer their views on using literature in the language classroom in the three interviews. Firstly Wendy Jones Nakanishi explains the extra possibilities afforded by using authentic literature, even among students who might be relatively low level,

particularly when compared with the excessively basic fare to be found within the typical ELT text. Jones Nakanishi explains the types of texts used, and the types of activities she uses with her university students. The second interview is with Jane Joritz-Nakagawa who talks about the variety of genres she uses with her students, notably poetry, which she then has her students write. She further discusses language problems that may arise and assessment. Our final interview is with Kayo Ozawa, who shares her experience using literature in the high school classroom. Ozawa firstly seeks to provide a definition of the elusive in answer to the question “What is ‘literature’?”, then moves on to describe her teaching-learning situation, the short stories she selects for her students, who are a mix of returnee and regular high school students and movies that she uses to support students’ understanding of topics raised within texts. She closes with a recommendation of a poem that has been particularly popular and effective with her students.

Recent presentations

Donna Tatsuki and Lori Zenuk-Nishide summarise presentations they recently gave at JALT Osaka Chapter’s Back to School event held April 22, 2012. Colleagues at Kobe City Foreign Language University, they are currently engaged in a four-year research project into how literature is integrated into curricula in European and Asian countries. Firstly, they discuss theoretical issues and commonly-held misconceptions about literature and language teaching, before moving on to discuss specific examples of the extent to which literature is integrated in language teaching in Belgium and the Netherlands. In the second of the two pieces, Tatsuki and Zenuk-Nishide note changes in ideas since the 1950s, how the guidelines of the Japanese education ministry (MEXT) affect what happens in the language classroom, and the extent to which literature is used therein.

Teaching literature in the language classroom: an introduction

Simon Bibby

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The search for engaging and authentic content is a perennial problem for language teachers, particularly in an EFL setting. Well-chosen literature can offer not just motivating content but also the necessary context. This article provides an introduction to literature use in the language classroom, balancing the theoretical and the immediately practical. The article is comprised of three parts. Firstly, while noting particular characteristics claimed for 'literary language' (Hall, 2005; Pope, 2002), a 'literariness spectrum' (Carter and Nash, 1983) may be more helpful than a binary literary/not-literary. Secondly, the three models of language teaching (Carter and Long, 1991) - the cultural model, the language model and the personal growth model - are described in detail, with the author suggesting a fourth model he deems appropriate for the EFL situation, that he calls 'the context model'. Lastly, the article provides a list of criteria to help teachers choose appropriate literature for their own language classrooms.

Within this first of three planned short overview articles, I offer a brief introduction to literature use in the language classroom. This should be useful for teachers considering using literature in the language classroom, while for those already doing so, it may refresh or challenge their thoughts on the matter by offering some differing perspectives. The article first considers the nature of literature and seeks to define the elusive. Secondly, three differing models of literature usage are presented, with an extra fourth model added, that is specifically relevant for EFL teaching. Finally, the article presents criteria teachers may consider in deciding upon choosing appropriate literature for their own classroom use.

What is literature?

Firstly, what is 'literature'? Is there something particular about 'literary language' perhaps, something to distinguish it from, well, 'non-literature'? Literary language may be variously considered more indirect and more 'elevated' (Hall, 2005, p9), with more creative sound structure, choice of words used, and word combinations (Pope, 2002). Carter and Nash (1983) however, advise avoiding a strict binary

literary/non-literary, instead proposing a spectrum of 'literariness'.

Perhaps literature is, to borrow from the indecency trial concerning the allegedly 'indecent' works of DH Lawrence, like pornography: literature is something that 'you know when you see it'. Defining pornography, or indeed 'sport' or 'game' (try it, it's fun: compare with Wittgenstein (1953) for the latter if you think you have done well) is problematic. It is likely that, in the absence of a single necessary condition, we 'cluster' in such situations, when "multiple conditions interact in such a way that no one of them is necessary" (Jackendoff, 2002, p352), meaning we simultaneously group conditions in our minds to signify a concept, but may lack a clear exemplar (as we may have for a dog, or a chair, for instance).

While this is sub-optimally non-specific, happily it does give us teachers a certain free rein to choose, based perhaps upon our varying 'clustering' notions and our differing learning objectives as curriculum planners and classroom teachers, informed by the respective model(s). For myself, literature is whatever work of prose or poetry accords with assisting

learners to achieve the level of understanding to meet designated course objectives and that, more directly, is of appropriate length and level, and more generally that I think students will benefit from engaging with ('benefit' as considered below considering the three differing models). I realize that other teachers may differ from me in the following regard, but my one rule is that the literature must be an English-language piece of work (here, in accord with the cultural model).

Indeed, looking at the articles and interviews again that members have submitted for our inaugural SIG publication there is considerable variety in members' approaches to literature and what is considered 'literature'. Some members are leaning toward the more canonical in their choices of prose and poetry, while other members view 'literature' as more flexible and inclusive, including song lyrics, movies and TV drama series.

Why use literature? Different models of teaching literature

There are a good many reasons for teachers to use literature in the language classroom. The likely benefits can be usefully considered in relation to Carter and Long's (1991) three models of why teachers use literature: *the cultural model*, *the language model*, and *the personal growth model*, plus a further suggested EFL-relevant model, *the context model*.

The cultural model

The cultural model views literature as a product, as an artifact. Prose and poetry (perhaps additionally more flexibly, songs, TV, movies as noted earlier) are studied and analysed as literary representations of the culture from which they derive. From this perspective, literature may be used as a means of attempting to understand the target culture, and as a prism through which to view events of the day. This is the traditional model, one that remains popular in many university courses, plus at A-level in the UK (as I hark back now to my French studies, remembering reading Albert Camus' *L'Étranger*....) A text may be examined as part of a movement and as one of successive items within a particular genre. Social

and historical background to the texts is considered and the text placed and analyzed within such an integrated context. In the EFL class, literature may thus be employed as an integral part of a cultural course, to aid intercultural understanding, or the cultural analysis may conversely be derived from the chosen text(s)

The language model

"Literature gives evidence of the widest variety of syntax, the richest variations of vocabulary discrimination. It provides examples of the language employed at its most effective, subtle and suggestive" (Povey, 1979, p162)

The focus of the language model is psycholinguistic, how language is actually used within the text, how language learners engage with and process the language. The text may be used to provide exemplars of particular grammatical points, vocabulary and/or lexical chunks. More ambitiously, teachers may ask students to engage in stylistic analysis of the text (see e.g. Paul Simpson's *Stylistics* for an overview), though this may be best reserved for advanced level students who are English majors. A practice still favoured by many university faculty in Japan, where grammar-translation appears to remain the prevailing methodological paradigm, is the view of language as object of study for cognitive coding rather than as means of communication.

Among the suggested benefits of the language model are: the expansion of vocabulary; increased reading fluency; enhanced interpretive and inferential skills due to dealing with texts of increased complexity and sophistication; exposure to greater variety of language and greater depth of language and intended meaning; increased motivation to continue plugging away to try to understand a more challenging text as it is argued that literature is more personal and more relevant, ultimately more memorable (Hall, 2005, p48) and that the language is ungraded, thus authentic (Widdowson, 1979).

The personal growth model

The personal growth model offers a more student-centred approach to literature study. With regard to perhaps the most commonly discussed area in the

L2 affective domain, motivation (see e.g. Dornyei, 2001), the study of literature is widely regarded as a high status activity, something that is intellectual and somehow 'important'. In addition, a sense of achievement is likely derived from successful reading of a non-graded authentic text.

Within this student-centred paradigm, suggested benefits of using literature thus focus on the affective. Teachers use literature more holistically as a vehicle to educate, to promote critical awareness, to have students assess, evaluate and discuss issues within the text and provoked by the text. While not wishing to become too embroiled in discussion as to value, content and changes of that deemed to be literary canon, it is likely uncontroversial to note that 'good' literature is likely to have been adjudged to be unusually worthy for some very good reasons, the staying power of greats across decades and centuries across many fleeting public and ivory tower fashions and whims, being due to uncommon depth and human universality. In my own experience as an L1 student, and in my experiences as an L2 literature teacher mainly using Orwell plus assorted Dystopian texts, well-chosen literature facilitates discussion of issues that students can, and do, really engage in with genuine gusto.

Students are encouraged to interact, to transact with (Rosenblatt, 1938) with literature and to engage personally with the material. Reading Response, developed by Rosenblatt, building on the constructivist writing of Dewey, is central within this paradigm, wherein students' personal responses are very much encouraged, most commonly via Reader Response protocol.

The context model

Particularly within the EFL setting, when students leave the language classroom and the L2 ceases, I suggest that a fourth model may be added, the context model. Where genuine opportunities for language use are so literally distant, it is understandable that students may struggle to see the point in their studies, leading to lack of motivation and diminishing engagement with something that is, again literally, so foreign. Such are the perils of using

ill-considered material that may be deemed irrelevant to students in the whimsically-monickered 'EFNOR' teaching context: English For No Obvious Reason.

To borrow from JRR Tolkien, who used the term to describe the creation of an entire, internally consistent literary 'world', using literature in the EFL classroom can provide this context that is so lacking. The literature is both the class *content* and the literature is the *context*.

Choosing literature: establishing criteria

The key element in determining the success or otherwise of literature use in the language classroom is the choice of literary work. If the language is too difficult, or the subject matter too culturally distant, benefits will be minimal (McKay, 1982). What are the possible solutions?

One possibility is to use abridged texts. Graded readers series commonly feature a number of classics abridged to differing levels, graded according to number of head words. Honeyfield (1977) laments however that information is diluted, the product is homogenized, and cohesion and readability reduced by such simplification of syntax and abridgment (p434-5). Certainly, I was left considerably deflated reading the Penguin level 4 (1700 head words) graded reader version of *1984*, as it just seemed... too empty. However, the level 6 (3000 head words) Penguin version of *Brave New World* was still an impressive text.

A second solution is to use graded readers written specifically for language students within headword limit ranges. Extensive Reading (ER) popularizes the use of student-chosen texts (both abridged and specifically written) in language programs, students being encouraged to read according to their own choices from a large choice, and to read lots. Applying Donelson and Nilsen's earlier observations, such stories tend to have a small cast of characters, often young adults, and be limited stylistically (Donelson and Nilsen, 1980, p14-15). When such stories are engaging and well-written, they may be suitable choices, but teachers need to be advised that while short, they do have such limitations of scope and may lack what we may call 'depth' or a common humanity

which teachers may be looking for when choosing to use 'literature' with their students.

Thirdly, teachers may choose to use literature 'as is', neither written for language students, nor specifically diluted. It is likely they would choose to do so out of concern for their readers: from a desire to provide their language students with authentic L1 materials to read. We teachers have all probably struggled with this issue. How to choose suitable texts? Indeed what comprises 'suitability'? What criteria can teachers employ when deciding upon texts for the forthcoming semester? Some useful criteria are provided below.

Genre

A fundamental choice is whether to use multiple extracts, short stories and / or poems in a course, or to focus on one or more lengthier texts. Benton and Fox pithily (appositely in context!) note the benefits of brevity: 'where the novel is intractable the short story is amenable' (p52). In using shorter extracts, teachers may consider connecting within an overriding theme or series of themes when submitting a course proposal.

Length

If the book is too long, students may simply be scared off. Assuming that students are not all returnees, then perhaps 100-150 pages may be a reasonable upper limit for university students.

Film availability

Students do appear to enjoy watching film versions of books. While this may partly be motivated by desire to avoid 'work' for a class period (!) viewing the film version is likely to support their understanding, particularly of lengthier narratives. Comparing the two versions can be a beneficial class activity, considering why the film may have chosen to omit, to amend, or to change the focus, or change the ending. This should only be tried after reading, as the film version is often different, sometimes very different (e.g. with both film versions of *Animal Farm* – notably the 1954 version, funded by the CIA, the deepest irony), plus it defeats the object of reading and creating minds' eye meaning with the language if

this is pre-created, pre-visualised. Of course watching the film can be assigned as homework to be discussed in class.

Balance between action and description

This of course does depend on how the teacher chooses to use the text, on students' majors and the language level of the students, but L2 readers may struggle upon being confronted with an excess of colourful description, no matter how beautifully the author describes, for example, the bleakness of the moors. Simply too much new low frequency vocabulary wedged together risks the student skipping chunks, and a lack of comprehension, resulting in likely concomitant falls in motivation. A suitable balance between description and action is thus something to bear in mind when choosing texts.

Sensitivity to religion, customs and traditions

Teachers are of course advised to be circumspect. The line between foolhardy and brave is notoriously thin and Tennyson had something to say of this regarding Cardigan in 'The Charge of the Light Brigade'. Choosing a 'challenging' novel about a subject of particular local sensitivity or discussing a recent controversial event may well be considered brave by the teacher, but teacher absence due to the onset of disciplinary proceedings does neither teacher nor student any favours. Here in Japan, drug use is a potentially contentious and inflammatory subject, so think carefully before, for example, deciding if it will be appropriate or not to include Irvine Welsh's *Trainspotting* on a reading list.

Relevance and interest to students

Don't be afraid to challenge students with more involved, serious topics, beyond the standard ESL/ EFL textbook fare: the usual topics of free time, holidays, friends. I have never seen EFL students so engaged as when we were working through *Animal Farm* in one course and then with dystopian movies, novels and short stories the following semester. Students were surprised, moved, and shocked by what they were reading. They were remarkably engaged in their studies - by reading well-written texts of uncommon profundity about *things that*

matter. Let's teach up rather than dumb down to students subjected to admiss, perpetual SMS and general short-termism, a 'culture of the disinherited' (Williams, cited in Benton and Fox, p63).

What do you like as a teacher?

Finally, if the teacher radiates boredom, it is unlikely that students will be enthused. So, teach what you like to read (assuming you like to read,

if not you likely wouldn't be reading this paper, and you probably shouldn't be considering using literature!), and you are likely to be more energetic and your enthusiasm for the text will communicate itself to students. 'Hey, *this* is really worth reading. This is great stuff. This matters. Reading this matters. Reading matters'.

And reading certainly does matter.

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In this day and age, what is literature?

Time to update what 'literature' means to pedagogy

Patrick B Judge

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The author begins with the positive effects he has found using the television drama, *Battlestar Galactica*, helping Japanese students work on improving academic discussion skills. He then asks whether or not discussing television dramas is appropriate in a journal devoted to literature in teaching. Next, the article explores what constitutes literature, looking at prototypical characteristics associated with literature, comparing them to the drama. Though it meets most conditions, the difference in medium cannot be ignored. He argues that no matter how many criteria it does or doesn't meet, the show accomplishes the ultimate purpose of literature, helping us explore the human condition, which is the only consideration that really counts when deciding how inclusive this journal should be. The author promises a future article exploring the use of this drama in his classroom and invites others to submit more papers on the use of high quality television dramas in the L2 classroom.

As an instructor in the School for Policy Studies at a major university in the Kansai area of Japan, I have been privileged to observe second-language learning students engaged in discussions in English on serious contemporary topics such as torture, gender roles, 'just war' theory, and the limits of democracy in times of crises. Debates that were as expressive and academically rigorous as anything I have ever witnessed with native English speaking university students. Isn't that what any EFL instructor strives for?

These discussions took place in an elective course I teach called "*Galactica - Using Drama to Explore Issues of Policy, Philosophy, and Society*". Students practice making verbal arguments, taking a point of view and explaining their reasoning. The main goals of the course are to enhance academic discussion skills, improve university-level English reading and listening skills, and the acquisition of academic vocabulary in context. Topics come from watching the first season of the TV drama, *Battlestar Galactica* (2004-2009), a remake of a corny, family-oriented, *Star Wars* rip-off from the late 1970's. The remake is a very different animal from the original. The

newer version is a post-postmodernist¹ take on the epic genre – a grand dystopian tale of humankind's attempt to stave off its own genocide, a story of a vision-quest of an entire people that goes beyond the irony and cynicism of postmodernism but retains its critical approach. The drama earned a Peabody Award in 2006 and the Program of the Year Award from the Television Critics Association in 2009. The show was also listed on *Time Magazines' 100 Best TV Shows of*

1 By 'post-postmodernist' I am trying to encompass a range of concepts such as *performatism* (Esherlman, 2000) and *metamodernism* (Vermeulen & van den Akker, 2010) – paradigms that attempt to reposition themselves between (and beyond) the modern and the postmodern. The term *postmodern* itself has become kind of a catch-all umbrella term for critical perspectives that stake positions in opposition to modernist concepts such as positivism, dogmatism, and structuralism. In the case of *Galactica*, its frequent use of *cinéma-vérité* filming techniques, its dystopian cynicism, and its treating concepts such as 'enemy', 'terrorist', and 'race' problematically, would at first seem very postmodern; however, its use of elements of the epic genre, and its reoccurring themes of faith, loyalty, and courage demonstrate modernist ideals. Overall, I think *Galactica* is both modern and postmodern; something that ultimately transcends both – hence the label 'post-postmodern'.

All Time (Poniewozik, 2007).

Inevitably, when I talk to other teachers about my class, a number of them roll their eyes; you can't blame them really. Let's be honest: classes that utilize film or TV have an often deserved image among educators as 'teacher-lite' courses – classes that mean not only decreased workloads for instructors but also for students. The kind of classes where students are free to daydream during the showing of the material and only after are expected to produce some product such as an essay or a staged discussion, something feeling like an afterthought to justify use of the media in the first place.

After all, most instructors use television or movies only sparingly, usually as rewards to the students for a heavy project completed. So when some teachers hear of classes that routinely utilize such media, it is easy to understand why they might not take the course very seriously. However, if done conscientiously, film and television can be used in EFL/ESL classrooms to motivate, inspire, and teach in ways that traditional textbook-based approaches rarely achieve.

I have been using seasons of *Galactica* in the classrooms of Japanese high schools and universities now for over eight years: in genre-approach writing courses (primarily argumentative and persuasive essays) and in discussion and debate classes. Over those years, I have seen a consistent level of motivation and effort by L2 learners unmatched in most comparable courses taught using more traditional approaches.

Though the use of classic literature has a long history in L1 education, it is more rare in L2 educational contexts. Yet, the very creation of this SIG is proof that there are many of us who believe that the use of literature in L2 classrooms is very valuable – both as the focus of study and as a tool for students acquiring another language. I'd be willing to wager that few reading this article would disagree. What is more controversial, however, is the validity of using cutting-edge television dramas in much the same way that many L2 instructors might employ traditional classic literature.

However, I am not alone in advocating the educational potential of shows like *Galactica*. John Birmingham (2008), tech columnist for the *Brisbane*

Times, had the temerity to suggest that Shakespeare be replaced by *Galactica* or one of the few other television dramas with literary aspirations when he wrote, "... if Shakespeare endures for any reason beyond his snappy turn of phrase it's because he deals in the base coin of human frailties, as do Ronald Moore [show runner²] and the writers at BSG or a host of other top line TV shows for that matter. Old Will would have recognized and loved Doc Baltar at first glance, for a more conflicted, driven and elemental character appears nowhere in his plays, and he would have recognized the dilemma of Adama contemplating the Cylon skin-jobs as the very same predicament that faced Hamlet: who do you trust?"

I do not advocate throwing out the classics, but I do believe that a wider L2 curriculum must include newer, more cutting-edge narratives – ones that speak to students of the post-9/11 era. *Galactica* is just one of a few television dramas that can affect us in the same way that traditional literature always has. Since that is the case, I would further argue then, that like literature, high-quality TV drama be used in the classroom

TV as Literature?

It is reasonable to question whether a publication dedicated to literature in language teaching is an appropriate place to discuss the use of any television program (beyond adaptations), whatever the quality of the production. Obviously, I feel it is. Others however, will disagree. 'Literature' is one of those terms in our language that means different things to different people. Linguists, teachers, writers, literary critics, and classicists would all have very different understandings of what is included and excluded from that label.

For many of us, it is hard to apply the term 'literature' to films, let alone to television. Yet Cardwell (2011) makes a valid point when she writes "television exhibits a closer relationship with nineteenth-century literature than does film, for much of the literature of that period was written

2 'Show runner' is a term most in use in North American television studies for the chief creative director/producer of any serial or episodic drama on television.

and published in installments. When audiences gathered to hear Dickens read the latest installment of one of his tales aloud, they took part in a form of ongoing, communal engagement with the work that is most clearly approximated today by the audience of a television serial” (p.172). Though Cardwell was speaking in terms of television adaptations of classic literature, it is nonetheless true that there are a lot of similarities, both practical and functional, between the creation and the consumption of literature in the 18th and 19th centuries and that of television dramas today.

Back to the question at hand – can *Galactica* be considered literature? To answer that question it is first necessary to define what we mean by the term, *literature*. Meyer (1997) suggests that using ‘prototypical’ examples as a baseline, texts should meet certain conditions for a work to be considered literature: they must be written; demonstrate distinct use of ‘careful’ language; are written in what is traditionally considered a literary genre (e.g. drama, comedy, tragedy, epic, etc.); can be – and are meant by the author to be – read aesthetically; and contain many weak implicatures.³

Galactica meets these conditions. Like most non-reality-show programs, it was first scripted in written form well before the any cameras were turned on. As for the second condition, though appreciation may only exist in the eye of the beholder, I argue that the show indeed demonstrates the artistic effort that Meyer (1997) looks for in the form of well-turned phrasing, creative metaphors, and at times, elegant syntax. As the show has features that firmly put it into the dramatic and/or epic genre, the third condition is also met.

Regarding something *aesthetically* means to engage with it in a way that brings enjoyment from the artistic merit of the piece. After viewing even just one or two episodes, I think most would agree that they were designed to be viewed aesthetically. Finally, the program also meets the last condition, the

3 ‘Weak implicatures’ are characterized by an open interpretation of what is written, as opposed to ‘explicatures’, where statements contain a direct and literal meaning understood by all.

existence of many weak implicatures: the four-year run of the series is replete with examples of scenes that are open to many, sometimes contradictory, interpretations forcing the viewer to find his or her own meaning to events big and small.

It is this very power that Rosenblatt (1978), in contrasting aesthetic stances with efferent stances, describes as the ability of a text to inspire a unique reaction in an individual reader, asserting that this ability forms the basis of all great literature. It is in the transaction between the reader and the text that meaning is made (Rosenblatt, 1986). Works that are full of such weak implicatures encourage the reader more actively to engage with the text. When compared to many other television dramas, *Galactica* has a very high ratio of weak implicatures to explicatures, but can it be considered a ‘text’?

When taken as a whole, from the miniseries in 2003 to the end of the 4th season in 2009, *Galactica* can be ‘consumed’ as any text could be. What do I mean by ‘text’? The term ‘text’ originates from Latin word for weaving, *texare*. A ‘text’ is simply a linguistic structure of some kind. Saying something is a text implies it is made up of words, phrases, and sentences that are not randomly arranged but have been created with intent (Ryan & Ryan, n.d.). In scholarly studies, we use the term to mean a piece of written or spoken discourse that can be ‘read’ or analyzed to create shared meaning. Depending on the academic discipline, movies, television, and other performance art are treated as ‘texts’ that can be studied and analyzed as any written work could be.

Television dramas like *Galactica* seem to meet in spirit, if not literally, most of Meyer’s conditions for a literary work. Some might argue that, unlike Shakespeare’s or Euripides’ plays or any other theatrical drama, the written scripts for *Galactica* episodes have never been read and appreciated by a wide audience. Like most television programs, most episodes of *Galactica* have never been formally published. Therefore, the argument goes, it is hard to call *Galactica*, or for that matter any high quality television drama, literature in any traditional sense. This argument fails to recognize that most theatrical pieces were first and foremost created to be viewed

by audiences, not read. It is only in the modern era that plays could be widely read by large numbers of people. Sophocles and every successive playwright have fashioned their characters and plots with the stage in mind, never intending that large numbers of readers would be able to read their scripts.

However, from a pedagogical standpoint, should we define 'literature' as a text that meets a set of arbitrary characteristics or that conforms to a set of conditions found in prototypical examples? Or should we define it by the purpose it serves and the effect it has on those who consume it? Ryan and Ryan (n.d.) observe that "...literature is something that reflects society, makes us think about ourselves and our society, allows us to enjoy language and beauty, it can be didactic, and it reflects on the human condition." High quality television dramas like *Galactica* essentially function the same as literature has throughout modern history. It entertains us while making us reflect on issues central to our self-concept as human beings.

The Power of Stories

There is an old Indian proverb that says, "Tell me a fact and I'll learn it. Tell me the truth and I'll believe it. But tell me a story and it will live in my heart forever." Storytelling is a part of our makeup as human beings. It is one of the oldest and most important forms of communication. An old Siberian saying goes, "If you don't know the trees you may be lost in the forest, but if you don't know the stories you may be lost in life."

Communication theorist Walter Fisher developed the 'Narrative Paradigm' – a theory of communication that has at its basis the human instinct for storytelling. He argued that people are, in essence, storytellers who formulate a world view made up of a set of stories chosen to create (and recreate) both our individual identities and our shared cultures (Fisher, 1985; 1987).

Author Patti Davis wrote, "Stories live in your blood and bones, follow the seasons and light candles on the darkest night. Every storyteller knows she or he is also a teacher". There is a movement in pedagogy (see for example: Capecchi, 1997; Deniston-Trochta,

1998; Green, 2004; and Woo, 2010) to harness the power of storytelling for education in a variety of disciplines. Green (2004) argues that stories can serve multiple functions in classrooms, including: creating interest, providing structure for remembering class materials, and developing a familiar and accessible form of information sharing. "Storytellers, by the very act of telling, communicate a radical learning - a learning that changes lives and the world: telling stories is a universally accessible means through which people make meaning" (Cavanagh, 1998).

The very best of storytelling seems to become, with the benefit of time, what we usually refer to as 'literature'. At the University of Utah, Lela Graybill and Anne Jamison teach a course called "*Smart TV: Television and Art and Literature*" that takes an interdisciplinary approach to studying television dramas. Jamison (2011) writes, "By applying techniques of both visual and literary analysis, we aim to explore elements such as formal nuance, complex patterning and narrative density that characterize popular shows like the highly-acclaimed drama '*The Wire*.' The show—which is focused on the drug scene in Baltimore—is recognized not only for its realistic portrayal of urban life, but also its literary ambitions and uncommonly deep exploration of sociopolitical themes". At Weber State University, Scott Rogers periodically teaches a course called "*Television as Literature*". In talking about the course to the university newspaper, he said, "The point is to demonstrate that we can apply the skills of literary analysis to the analysis of some television series.... we are living in the middle of a renaissance of television as an art form, and it seems ridiculous to ignore it" (McKay, 2012). These are just two examples of a growing trend. The reason why many universities have connections between their literature and media studies programs is that, ultimately, the best of film and television functions the same as the best of writing – it helps us to explore and better understand the human condition.

As I mentioned earlier, I have found focusing on one great television drama, *Galactica*, very useful as an English-language teaching tool in my in an English for Academic Purposes (EAP) course at a School for

Policy Studies. As Birmingham (2008) writes, “In [*Galactica*] you get a four season education in civics, gender roles, the sorrows of resistance politics and the grim necessities of power, all of it wrapped in an utterly compelling genre guise that couldn’t fail to lure and trap the vast majority of viewers. Can anybody seriously suggest that there is nothing to be gained from studying it and shows like it?”

As second-language teachers, I don’t think we can afford to ignore potential teaching material that may affect students powerfully enough to be a positive force in their path toward second-language acquisition. Therefore I would like to propose that this SIG journal accepts and publishes articles on the uses of kinds of television series that, like *Galactica*, have what Rogers calls ‘literary pretensions’ (2009).

To get the ball rolling, in the next issue of this publication, I will offer up a more detailed article on

my use of *Galactica* in my classroom. I would like to suggest that others follow in future issues with other television dramas or films that they have found useful in the L2 classroom.

Literature has been an essential part of L1 curricula for generations – deservedly so. This SIG now exists because we believe that literature, with its focus on the trials and tribulations of the human condition, can reach second-language students in ways that many contemporary ESL/EFL methods sometimes cannot. However, if we limit what we consider to be ‘literature’ to the so-called ‘classical canon’, we do a disservice not only to many cultures throughout the world that are excluded from that canon but also to a growing body of work in film and television that functions in many of the same ways as the very best of literature always has.

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Poetry and diversity in the classroom

Jane Joritz-Nakagawa
LiLT SIG Publicity Chair

Poetry and me; poetry and my students

I always liked reading, but my first encounter with poetry was in high school. I was immediately attracted to it. I remember in particular at that time liking the poetry of Sylvia Plath and e.e. cummings. Plath's dramatic way of writing and striking use of metaphor grabbed me. At that time, the experiments e. e. cummings did with the layout of poems were very interesting to me.

I ended up studying literature and creative writing (poetry specialization) as an undergraduate and then applied linguistics (TESOL specialization) in graduate school. After finishing school, I studied pedagogy, Japanese, and literature on my own here in Japan while working as a university teacher over the past couple of decades.

Today I continue to read, write and also teach poetry, in addition to other subjects.

Recently I revisited the poems of Plath and cummings -- in an undergraduate course I was teaching in American poetry. My students also found Plath intriguing (either interesting or frightening depending on the student!) and even my 3rd year undergraduates, majoring in British and American studies, could write interesting and competent imitations of some of cummings' visual poems in my classes in a mere fifteen minutes of class time.

Many years ago I taught a course in Western Art History in Japan. Although I love visual art, I am not a painter or sculptor. I could not talk to students about art from my experiences in working with bronze or oil paints as I have no such experience, though I could give students facts about the artists and their works, look at slides of the works together with students, and react along with the students to the works.

My own belief is that you can learn even more about poetry, and language, by trying to write your

own poems. My students seem to enjoy writing poems for their own reasons (poems can be short; students can share their ideas and feelings freely with others in the class through poem writing). I think my interest and experience in poetry as a reader and also as a writer is probably good for my teaching of poetry, though any teacher does not necessarily need this background to use poetry successfully in class.

Poetry and diversity

I was invited to participate as a panelist for a comparative literature conference that took place at Nagoya University in May, 2010. I was the only female on the panel. When I found out the planned content of the speeches of the other panelists, I noticed that the other panelists did not plan to speak about the work of female poets. At that juncture, I decided, to make up for the lack, to speak exclusively about female poets' work in my part of the panel and chose the topic "poetry and feminism" for my part of the panel (which happens to be a research interest of mine anyway, and a topic for a workshop I've done many times in different forms here in Japan).

The text of my speech, given in Japanese, follows this English language preface. A chart showing a relative lack of works by females and nonwhite poets in textbooks published in Japan geared for university students for courses comprising an introduction to English language poetry was distributed to the audience and is included also here. I have used many of these textbooks myself as a teacher. Poems described in my speech I have used as material in university courses in Japan. I cannot include the actual poems for copyright reasons, but a list of the poems and where they can be found is included in the material that follows.

Although many of the textbooks I have used or sampled in university courses to teach poetry in Japan

have many good features, another complaint, other than gender imbalance and a relative lack of work by minority poets, might be that many textbooks include relatively few contemporary works (e.g. not enough works by still living writers or works written in present day English), a lack of stylistically diverse work (e.g. a lack of avant-garde poetry), and a lack of easier work for the less linguistically advanced student. Currently, teachers like myself have to make up for this lack by supplementing textbook materials with handouts. Even some of my students have noticed on their own that the textbook selections are not adequately reflective of diversity and some students have asked me specifically for recommendations for poets to read (e.g. minority poets, female poets, contemporary poets, etc.) for their own research.

For a few years I have hoped to create my own poetry textbook that would help fill what I believe is a need for a book that is interesting but also diverse in terms of poets and poetry, and within the range of the intermediate English level learner. If there are any potential publishers or users of such a book reading my article I hope you might like to discuss my idea further with me.

A list of anthologies of female poets' work and a short list of anthologies of avant-garde writing was distributed to the audience but is omitted here for space reasons. I have since begun compiling a list of poetry anthologies that are devoted to minority poets' works. Interested persons can contact me for further information about those bibliographies (janenakagawa@yahoo.com). I've also collected together poems that are pedagogically appropriate for false beginner level students. (I will be sharing some of those this year at the national JALT conference as part of the LiLT SIG Forum.)

Why teach poetry?

I wrote a paper on the topic of why should anybody teach literature in EFL when I was a graduate student majoring in linguistics at the University of Illinois, Chicago, in the 1980s. One of the essays I referenced was published in the 1950s and written by Bradford Arthur. Arthur argued that literary works

are meaningful and memorable in ways that many other texts may not be, making them ideal for a language class.

Last year in the GILE SIG newsletter appeared an article by me titled "Healing Ourselves, Healing the World Through Poetry" (Nakagawa, 2011). In it I mention that the work of some researchers suggests that reading, writing and sharing poems in a group setting has been shown to lead to improved self-esteem, better creative problem-solving abilities, a better awareness and understanding of self and others, better communication skills, better perspective-taking abilities and a larger view of life (e.g., Alschuler, 2006; Leedy, 2006; Mazza, 2003). This year appeared an article by me about a course in American history I recently taught where poems were used as part of the reading material (Nakagawa, 2012) and was very favorably evaluated by students.

I have found in my classes that students respond well to poetry (see, for example, Nakagawa 2008) so long as the poems are not too difficult relative to the students' level of understanding and language level. Because various interpretations of a poem are always possible, poems can be good stimuli for pair and group discussions as working out what poems may mean or what varying reactions students have to them is a chance for meaningful classroom communication. I've also discovered that many students like hearing poems due to their musicality for listening practice, some students enjoy reciting poems themselves, and many of my students claim to very much enjoy writing their own poems and sharing them in class. I usually have students write poems in class after we have read some poetry together. The poems read in class and/or for homework can give students hints about or models for what they might do in their own poems regarding form or content. Listening to or reading what students write can be a way of getting to know your students and students getting to know each other in a class. Frequently my students will write about themselves and their lives (for example, they may write about their dreams, romantic problems, stresses, current family issues, feelings about school life, friendships, etc.) and/or their ideas about issues such as war, the environment, and others.

What materials exist for teaching poetry?

The appendix to this article lists some books but much poetry can be obtained for free on websites such as poets.org and others. Additional useful books for the teacher of poetry in Japan include Fagin (1991), Rigg and Kazemek (1996), Wigginson, et al (2010) and Bates and Tabraham (1999). How to teach poetry? Good teaching means a fit between the teacher and students so good practices will vary based on the teacher and learners involved. In recent years I have been teaching mostly intermediate level undergraduate students at a national teacher training university, but I have also worked with false beginners as well as have designed and taught a graduate course in American poetry at other institutions over a long career. I believe that a learner-centered pedagogy has the most potential because it enables tasks to be tailored to the students, especially tasks which activate the multiple intelligences (see Gardner, 2006) and MBTI-associated learning style preferences (see Lawrence, 1993). I insert poems as material for stimulus-based teaching into courses devoted to other content (global issues and other contents), and into general required or elective EFL courses, as well as create and teach courses entirely about poetry such as comparative poetry, American poetry, and poetry in English (British and American, Japanese poetry in translation).

As EFL material, I use poems as listening, speaking, and reading material as well as prompts for learner discussion and writing activities. I often bring an array of poems and let students choose one from a group of works to discuss to allow students to exercise some control and choice, to fit their own level and interests better. Vocabulary and grammar patterns can also be learned through poetry.

In courses devoted entirely to poetry, I usually require students at the end of the course to each choose a different poet to base an oral and written report on. Students prepare short speeches about the poet's life and work, usually providing the class, in handout form, a sample poem, speech outline and

brief poet bio-data as well as a keyword list. Question and answer periods follow each student speech. At the conclusion of the speeches, students turn in a written report about the poet they chose or their speech; rather than discuss one poem frequently I ask students to compare/contrast two of more poems by the same poet in their written report. These reports and speeches are good practice for the 卒論 (graduation thesis) speeches and reports students will do when they become fourth year students as well as meaningful and achievable tasks in themselves where each student becomes a learner as well as peer teacher. Students evaluate each other's work and their own before the final teacher evaluation. In courses where I use poetry as either main or supplemental material, students utilize all the language skills.

In courses where students prepare academic speeches and reports about poets and poetry, I provide instruction in research, preparing a speech and academic report writing because many students have done neither before taking my courses.

Conclusion

Because poetry never fails to be meaningful, it can be part of a communicative classroom, a content course, student-centered teaching, stimulus-based teaching -- it can fit just about anywhere a creative teacher would like it to. However, more textbooks devoted to or utilizing poetry at a variety of language levels would be useful. Further, poetry textbooks more diverse in terms of poets' gender, minority status, writing style, era, form, and language use would be helpful.

Since poems can lead to utilization of different sides of the brain and appeal to different kinds of learners -- a poems may draw on the emotions, intellect, senses -- most or all of Gardner's multiple intelligences and the preferences associated with Jungian psychological types (e.g. thinking-feeling; sensing-intuition; Gardner, 2006 and Lawrence, 1993 are recommended resources) we can say that poems have the potential, finally, to offer something for everyone.

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日本比較文学会第29回中部大会

詩とフェミニズム

中川ジェーン
愛知教育大

Introduction

私は高校時代からフェミニズムに興味を持っています。詩についても30年以上前から興味を持って読んだり書いたりしていましたが、初期にはフェミニズムと詩にどう言う関係があるか等と言う事についてはあまり深くは考えていませんでした。

高校時代にBetty Friedanの有名な本The Feminine Mystique (日本語タイトルは新女性の創造)を初めて読みました。この本は私にアメリカ中流家庭の専業主婦と言う物がどう言う立場にあるのかをはっきりと認識させる物でした。

1970年代当時、私はシカゴの郊外に住んでいました。自分の母親も近所のお母さん達も皆専業主婦でした。今のアメリカは全然違うのですが当時はそうでした、男性は外、女性が内と言う時代でした。しかし近所の専業主婦である中年女性達は皆幸せではないと言う印象がありました。私についていえば、高校を卒業してから自分の将来についてどうすればいいか、いろいろ考えてはいましたがはっきりとした方向があるのではなく、ただ専業主婦になりたくないと言う考えだけは持っていました。

詩とフェミニズムの観点から見たこの時代の象徴的出来事として次の二つをあげる事が出来るでしょう。1963年のアメリカの郊外に住む中流階級の女性の不安を描いたBetty Friedanの'新女性の創造'の出版と同じ年の有名な詩人、Sylvia Plathの自殺です。

私の高校ではタイピングの授業があり私はその授業を取ったのですが、タイピングのクラスは全員女性でした。一方男子には車を修理する'オートショップ'や木工を教える等の授業がありました。社会の性による役割分担を強いられた時代でした。クラスで一番タイピングが速かった私は、授業をした女性教官に選ばれる形でそのご主人である会計士の会社に秘書として入ったのです。全然おもしろくない、つまらないと思って1年後やめて大学に入りました。お金がなかったので授業料免除の特典のある大学事務員になりました。

大学の一年目、秘書よりexecutiveになる方がいいと思った私は経済学を勉強しましたが、向いていないと言う事がすぐ分かって文学の専攻にしました。学位に必要な単位の半分を取った後、art school (美術学校)に転校して"creative writing" (私の場合"poetry writing"つまり詩作する事)の専攻にしました。大学卒業1年後、大学院で言語学を専攻しました(言語学とは簡単にいえば言語の特徴を研究する学問です。言語の原理、原則、意味論等を研究します)。

私の80年代のシカゴの女性友達には主婦は一人もいませんでした。友達はアーティスト、弁護士、エグゼクティブ等でした。

大学院を卒業し言語学修士号を取り英語講師の職をえて日本に来ました、20年前でした。90年代に異文化コミュニケーションと教育心理学を日本で勉強しながら10年ぐらい前から詩に関する研究、詩作活動等に戻りました。この10年の間、詩とフェミニズムがどう言う関係にあるのかと言う事を中心に考えて

います。特にアヴェンギャルドの詩とフェミニズムです。

その研究について今日は5つの小テーマを中心したいと思います。

第一に、詩の中で母である事はどのように描かれているか

第二に、父権はどのように描かれているか

第三に、性別役割分担はどのように描かれているか

第四に、女性の体はどのように描かれているか

そして最後にジェダーと暴力についてどういう風に表現されているか。たとえばDomestic Violence, ジェンダーと戦争、慰安婦問題等についてどう言う詩があるかと言う事です。

Motherhood

第一の小テーマについて二つの詩をプリントにのせてあります。

Sylvia PlathのMorning Song(朝の歌)と言う詩を授業で使っています。この詩の前半を読めばこの詩の中の母親が赤ちゃんを捨てたいと言う解釈が可能ですが後半を読めば何とかこの母親が赤ちゃんの世話をするつもりと言う事が分かります。この詩の中の母親は複雑な気持ちを持つと言う解釈が出来ます。

Ito Hiromiの“カノコ殺し”を読めば女性の人に私たちの子供を捨てましょう! とい気持ちが表現されています。この詩も授業で使っていますがある学生さんはこの詩が嫌いだそうです。その学生さんはもっと理想的な母親の物語みたいな詩のほうが好きと言う事です。私の授業では学生さんが詩を読むだけでは

なく詩も書いてもらいます。ある学生さんは皮肉な詩、社会を批判する物が好きで、自分の授業のため書く作品もそういう物ですがほかの学生さんはもっとセンチメンタルな感じの詩を書きます。

Fatherhood

第2の小テーマについてほかの四つの詩がプリントに入っています。

Sylvia PlathのDADDYの中の人物の父親がナチやバンパイアと呼ばれてその人が自分の父親を殺す事を想像します。

Ogawa KiyokoさんのFor Your Eighth Birthday(原作品は英語で小川さんの日本語訳はプリントの最後にページにあります)の中の子供がもっといい父親をほしがっていると言う気持ちが表現されています。理由は今の父親はほとんど家にいないからです。

Itoさんの“わたしはあんじゅひめ子である”の中では父親が娘を殺す、殺人みすいとして表現されています。父親が砂の下に娘をうめますが娘さんは死なないのです。

Sylvia PlathのLADY LAZARUSの中の人物は何回も自分を殺す事についてしゃべっています。最後の行では“I eat men like air”という言葉があります。日本語訳を読めば“人間”を食べると言う事になりますが多分“男たちを食べたい”と言う意味です。つまり“男尊女卑”を殺したい、台無しにしたいと言う解釈が可能だと思います。“男尊女卑”から自由になりたいと言う意味です。

Gender roles

性別役割分担のテーマを取りあげている詩たくさんありますが今日のプリントの中で七つあります。

“A Humble Wish”と言う作品は18世紀の物ですがWorkshopや授業で使うと参加者は“今でも同じ一何も変わっていないじゃない”と言う事を言います。

この詩の中の“性別役割分担”と“男尊女卑”は同じ意味になると思います。

Emily Dickinson の“*They Shut Me Up in Prose*”とL.E.L.の“*The Marriage Vow*”と言う詩は女性の立場は檻に閉じ込められていると言う感じを表現しています。Anne Bradstreet の“*The Prologue*” 等も授業で使っています。

Mira Kus の三つの作品(プリントペの12ページにあります)は結婚している女性の悲しみを表現しています。Kusさんはポーランド人ですがこの作品を読めば私が高校時代の近所のおばさん達の事を思い出します。最近のアメリカ研究によれば結婚すれば男性は自分の人生の満足度が上がりますが、逆に、女性は満足度が下がる結果が出ています。

Gender and The Body

ジェンダーとからだー 特に女性の体について ーいろいろなおもしろい詩がありますがこの発表のため二つを選びました。

Eavan Bolandの“*The woman changes her skin*”と言う作品を授業で使っています。“ぼくは化粧をしないので化粧をするとどう言う気持ちになるか興味がある”と言う男子学生もいます。この詩の中の人物の寂しさを表現していますが最後にへビになります。これを読めば私はMedusaのイメージが思い出されます。

Africa系アメリカ 女性 詩人 Lucille Clifton の“*homage to my hips*”と言う作品も授業でよく使います。この詩の中の人が自分の“hip”(ヒップ)の大きさについて自慢しています。

最初はなぜでかいhipについて自慢しているのか学生が理解出来ないのですがよく考えれば分かるようになるのです。この人が自分の身体と伝統的に美しいと言われている物が大きく違いますが、そんな事が関係なし、自分の身体をこのままでかくて強くいいのですと言う風に言っています。

PLATHのLADY LAZARUSも魔法が出来る(殺しても生き返り)、ITOさんの“わたしはあんじゅうひめ子である”の中の子供も魔女のように殺しても死なない、それでBOLANDの化粧する女性がへビになるさらにCLIFTONのHOMAGE TO MY HIPSの中の女性の人のHIPで魔法が出来ます。

アメリカの60年代では人気があったテレビ番組がありました。今でもNHK放送がありますが日本でのタイトルは奥様は魔女です(英語のタイトルが“BEWITCHED”です)。奥様は魔女のSamanthaは専業主婦で、もし魔法がなかったなら、女性としてはなんの力もなく、つまらないのです。同じ時代 I DREAM OF JEANNIE (日本語でかわいい魔女ジニ; 1965年からの放送)と言う番組もあって登場人物は魔女でした。も一つの人気があったアメリカ60年代の番組は“The Flying Nun” (日本語でいたずら天使、1967年からの放送)では登場人物は飛ぶ事が出来るあま(尼/修道女)でした。

も一つの人気が出た番組は1968から始まったテレビドラマ“Julia”でした。“Julia”と呼ばれる登場人物は Africa系アメリカ人 シングル マザー(ベトナム戦争で夫が亡くなった)看護婦でした。

70年ではWonder Woman(ワンダーウーマン)、The Bionic Woman (バイオニック・ウーマン)と Charlie's Angels (チャーリーズ・エンジェル) と言うテレビドラマが人気になりました。

た。でも登場人物の女性は普通の女性ではなくWonder Woman のtiara(ティアラ)を使って魔法ができる、Bionic Woman はサイボーグでした。そしてCharlie's Angelsは空手が出来た私立探偵達でした。今の時代、女性も男性も力がないと感じている人が多いかもしれません -- どうやっても戦争や貧困や温暖化、デフレ、不景気などがありますから -- でも戦後のアメリカでは、特に女性は男性より力を持っていなかったのです。今もその事はずっと続いていて、まだまだ残っています、アメリカでも、ほかの国でも。

象徴としての“魔女”と言うのは、潜在的に女性が力を持ちたいと言う願望の意味があると思いますが、もう一つ別の見方としては、男性は女性を怖がっていると言う意味もあるのだと思います。

60と70年代のアメリカでは女性のロールモデルはとても限られていました：主婦あるいは魔女。女性がやってもいい役割はほとんど全部が、男性か子供の世話をする仕事、たとえば：主婦、看護婦、売春婦、尼僧(あま)秘書 あるいは教師でした。

Gender and Violence

ジェンダーと暴力と言うテーマの詩はとても多いのですがこの発表のため6つ選びました。

渡辺めぐみの“ミナコは泣いた”の中で赤ちゃんがうまれる事と軍人の人殺しの事が比較されています。この詩は“女性が人間を作る、男性が人間を殺す”と言う考えを表現しています。

Hawoldarの“In the fist of your hatred”とMechainの“To her husband for beating her”と言う作品はDVの女性被害者の怒りを表現しています。Mechainの詩は15世紀の作品ですがHawoldarの詩は20世紀の物です。

Asada Saho(ペンネーム)の“Viva Lesbians”の中で慰安婦、レイプ、在日、とレスビアンに対しての偏見、四つの問題を提起しています。この詩は授業でよく使っています。いつも読んでから学生が興味を持ち、おもしろくて意味があるdiscussionになります。

JordanのSuheir Hammad の“of woman torn”とカナダのMargaret Atwoodの“A Women's Issue”はジェンダーと暴力がどう言う関係があるかと言う事を検討しています。

Conclusion

私の授業では学生はテーマの詩を読むだけでなく、自分で詩を書いてもらう事もしていました。自分で書いてみれば詩をもっと深く分かるようになると思うからです。さらには授業で書いた作品をほかの学生と交換したり声を出して読んでもらったりすれば学生同士の相互理解も深まりますし、英語で書けば英語のlevel upも可能であるし、いろいろな利益があると思います。“poetry therapy”の研究によって、有益な事は communication 能力を開発し、自尊心と思いやりを高める等が可能であると言う事です。

私の授業で詩を題材として使う事は、詩人として知的な刺激と自分の考え、感情を伝えるよい機会になると信じています。学生さんにもそうだと思いますが他の国の作品を読めばもちろん異文化について勉強になるし、現代の学生さんは日本の詩人の作品もあまり知らないで日本の詩も授業で使っています。

ここで最後に言いたいのは、ジェンダーとの問題がありますがほとんどの教科書が女性詩人の作品をあまり取り入れていないと言う事です。次のチャートを見て下さい。(この統計を見れば男尊女卑の明らかな証拠ではないでしょうか。)

Chart 1 ジェンダーと教育 「細かい間違いあるかもしれません」

教科書の タイトル	出版社	# (%) 女性詩	# (%) 白人以外の詩人
Pioneers of English Poetry (英詩とは何か)	金星堂	0/22 (0%)	0 (0%)
American Poetry: an anthology	金星堂	12/61 (19.7%)	1/16 (1.6%)
Poems of Either Shore (詩のかけ橋)	鶴見書店	0/21 (0%)	0 (0%)
English Poems and Their Meanings (英詩へのいざない)	鶴見書店	1/16 (6%)	0 (0%)
100 poems, 100 poets	英宝社	3/100 (3%)	0 (0%)
Sixteen Modern American Poets	英宝社	3/16 (18.8%)	0 (0%)
イギリス名詩選	岩波書店	3/63 (4.8%)	0 (0%)
アメリカ名詩選	岩波書店	7/40 (17.5%)*	0 (0%)
アメリカ詩を読む	岩波書店	1/13 (7.6%)	0 (0%)
英詩のわかり方	研究社	2/15 (13%)	0 (0%)
アメリカ詩入門	研究社	6/30 (20%)	1/30 (3%)

教科書の タイトル	出版社	# (%) 女性詩	# (%) 白人以外の詩人
新英米詩選	研究社	13/34 (38%)	2/34 (5.9%)
英詩理解の基礎知識	金星堂	2/61 (3%)	0 (0%)
Modern Poetry for You	Asahi Press	3/9 (33%)	0 (0%)
AVERAGE :		4%	0.29%
		low 0% high 38%	low 0% high 5.9%

*fewer if items 91-100 (songs, etc.) are included

Chart 2 1960s and 70s: アメリカのテレビドラマ

- 1 Bewitched 奥様は魔女: 1964 - 1972 まで 放送されました
- 2 I Dream of Jeannie かわいい魔女ジニ (1960s 放送されました) main character is a female genie
- 3 The Flying Nun いたずら天使: 1967 she can fly! played by Sally Field
- 4 Wonder Woman ワンダーウーマン 1976 - 1977 放送されました (magic tiara)
- 5 The Bionic Woman (バイオニック・ウーマン): mid1970s lead character becomes first female cyborg after an accident
- 6 Charlie's Angels チャーリーズ・エンジェル: 1976 to 1981 per Wikipedia: "one of the first shows to showcase women in roles traditionally reserved for men"
- 7 **Julia:** ~1968 to 1971 African American female, is a **nurse** and a single mother (husband killed in Vietnam). Traditional except for being black and without a husband 1968年のテレビドラマ「Julia」played by Diahann Carroll (ダイアン・キャロル) アメリカのテレビ史上、初めて白人以外の女優が主演を演じたのもこの作品でした。

Comments:

1. Magic is women's only possibility of power in the 60s and 70s (and way of making them more interesting v. stuck in boring female roles--e.g. Samantha of BEWITCHED is a 専業主婦 -- life of a 専業主婦 would be dull to watch otherwise -- ditto an ordinary nun's life, etc.)
2. Magic also is a symbol of men's fear of women (women become witches and monsters in their imaginations; cf Medusa image in Boland's poem, etc.; feminine mystique/mysterious power/feminine intuition/feminine "wiles")

Main Entry: **wile** Pronunciation: \`wī(-ə)l\

Etymology: Middle English *wil*, perhaps of Scandinavian origin; akin to Old Norse *vēl* deceit, artifice Date: 12th century

- 1** : a trick or stratagem intended to ensnare or deceive; *also* : a beguiling or playful trick
2 : skill in outwitting : **trickery, guile** **synonyms** see **trick**

日本比較文学会第29回中部大会

詩とフェミニズム

中川ジェーン
愛知教育大

詩のリスト：

A. 良妻賢母とは？

1. *Morning Song* by Sylvia Plath (1932-1963, USA)
2. 伊藤比呂美 b. 1955 / Ito Hiromi's カノコ殺し / Killing Kanoko

B. 亭主は元気で留守が良い？

3. Plath's *Daddy*
4. *For Your Eighth Birthday* (あなたの八歳の誕生日に) by Kiyoko Ogawa (小川聖子, b. 1952)
5. Ito's "わたしはあんじゅひめ子である / *I Am Anjuhimeko, Three Years Old*"
6. Plath's *Lady Lazarus*

C. 男性は外、女性は内でいいの？

7. *A Humble Wish* by anonymous (18th century ENGLAND)
8. *They shut me up in prose* by Emily Dickinson (1830-1886; USA)
9. *The Marriage Vow* by L.E.L. (1802-1838; ENGLAND)
10. *The Prologue* by Anne Bradstreet (English AMERICAN, 1612-1672)
- 19-21 (プリント p. 12) Three poems by MIRA KUS (POLAND b. 1948)

D. ジェンダーと(女性の)からだ

11. *The Woman Changes her Skin* by Eavan Boland (b. 1944; IRELAND)
12. *homage to my hips* by Lucille Clifton (1936-Feb., 2010; USA)

E. ジェンダーと暴力

13. 渡辺めぐみ (b. 1965) ミナコは泣いた Minako Cried (戦争)
14. *To her husband for beating her* by Gwerful Mechain (1462-1500, WALES) (DV)
15. *In the fist of your hatred* by Shakuntala Hawoldar (INDIA) (DV)
16. *Viva Lesbians* by Asada Saho (慰安婦等)
17. *of woman torn* by Suheir Hammad (b. 1973, JORDAN) セックスと暴力
18. *A Women's Issue* by Margaret Atwood (b. 1939, CANADA) セックスと暴力

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A conversation with Wendy Jones Nakanishi

Simon Bibby: *Hello Wendy, could you tell us a little bit about yourself, your background, and how you came to work in Japan?*

Wendy Jones Nakanishi: Because my husband is Japanese, people tend to assume that I came to Japan 'for love'. They wonder whether I met Takehito in Africa, where he worked for three years for the Japanese equivalent of the American Peace Corps, teaching agricultural techniques to farmers in Kenya, or if we got acquainted in America, where I'm from, or in Britain, where I got my master's and my doctorate. The truth is more prosaic. While I was writing my Ph.D. dissertation, worried that there seemed to be no jobs going in my field – 18th-century English literature – in Europe or in the States, I chanced upon a position open to an Edinburgh University graduate, in Shikoku, and applied for and got it. At that time, I had no interest in or knowledge of Japan. I just wanted a job! As for my background, I'm from a tiny town in the northwest corner of Indiana: population five hundred. I got my BA at Indiana University, then spent a year in France, teaching English, and did postgraduate work in Britain.

SB: *Can you tell us about your teaching situation – basically, how literature features in your classes?*

WJN: I try to use literature in classes because I tire of teaching the English that appears in the typical English conversation textbook, which features a cast of bright and cheerful but rather dull young people talking about their families and the films and food they like and about parties. There is no context to these discussions and, for me, at least, no inherent interest in them apart from their constituting examples of English language that can improve my students' basic English listening ability. For me, these simple English conversation textbooks seem to reduce my students to the same level – that of simple-

minded adolescents -- while I find that when I study literature with my students, they are transformed into mature adults, with interesting ideas about life and interesting experiences of their own. I always enjoy reading the responses my students give on final tests, when they relate their own ideas about the setting, plot, characters, theme and tone of the stories we've read in class. Sometimes I find their answers surprisingly perceptive and subtle.

SB: *It appears that most of your university students are lower level language learners. Is there still a place for literature in such language classrooms? What are the particular challenges and how do you address those?*

WJN: Alas, although there are very bright students at Shikoku Gakuin University, perhaps they are the exception rather than the rule. While my students are very pleasant individuals, few have anything approaching English fluency. I do feel, however, that I can use literature in the lower-level classroom with meaningful results. I need to tailor the material to their level, of course, and to inject a large element of 'fun and games' to make it palatable to those whose English ability is low. I use crosswords and word-searches, pair work and group work and, just to make sure everyone is making an effort, often give a short quiz on whatever material we happen to be studying each week.

The materials I use vary according to the class I am teaching. For 'children's literature', I tend to use two or three simple graded readers that have a similar theme that we study, one by one, all together, while examining features characteristic of books for or about children. For a full-year class we have called 'Intensive Individualized Reading,' I use short stories in easy English in the first term, to help students acquire skills that will facilitate their English reading. I teach them, for example, how to guess the meaning

of a word through its context or try to help them to develop the ability to predict the probable course of a story. In the second term of this class I provide a large quantity and variety of graded readers. I want to offer books that might appeal to all my students. The little library I bring to each class meeting includes crime stories, memoirs, biographies, love stories, action stories, thrillers, horror stories, 'true' life stories, and so on. Each student chooses books that interest him and that are written at the level he is capable of. After some warm-up exercises, the students engage in silent reading, using a simple worksheet for the book they have chosen to help them understand the book's meaning or to verify that they have understood it. I discourage use of dictionaries in these classes, asking students to keep a notebook in which to write down any unfamiliar words and, after our meeting, they are supposed to look up and note down their Japanese definitions: hopefully, thereby, expanding their English vocabulary. I also occasionally use poetry in my classes. Students choose a poem, write up a Japanese translation of it, provide copies of both to all their

classmates and, the next week, stage a presentation of the work they have chosen, including information about the author, speculation on the meaning of the poem, and, if possible, some discussion of how the work achieves its effect. Up to now, I have tended to use English and American literature as the material for my reading classes but, given my students' poor level of English and their rather 'parochial' nature, with few of my students ever having ventured beyond Japan, I'm now considering using more Japanese literature translated into English or English stories about Japan as I think my students might just find such materials intrinsically more interesting. Above all, I simply want to get them reading!

SB: Thank you for this interview Wendy, and thank you particularly for providing your entertainingly brutal take on the typical textbook – spot on, I think, in a tragic way. And thanks also for volunteering for the position of SIG Membership Chair. Thank you for your time.

A conversation with Jane Joritz-Nakagawa

Simon Bibby: Hi Jane, could you tell us a little bit about yourself, your background, how you came to work in Japan?

Jane Joritz-Nakagawa: My B.A. is in Creative Writing / Literature with a poetry specialization (Columbia College, Chicago) and my M.A. is in Applied Linguistics (the University of Illinois at Chicago) with a TESOL specialization. I completed my M.A. in spring 1989 and then did a TESOL internship at Harvard in the summer and then moved to Japan just after that in the fall. Some of my students at Harvard were from Japan. One of my students in the ESL Composition course I taught at University of Illinois was from Japan.

When I was an undergrad I was hired as a Writing Tutor which meant one on one courses, often credit bearing, with mostly ESL students (plus a student for whom standard English was a second dialect and one student who was a Fiction writing major who wanted additional feedback on his fiction). I used literary works in my classes. I didn't know how to help my ESL students with their grammar problems yet, but at least, as they told me, I got them excited about English and English literature. One student from Costa Rica told me I was the first person to demonstrate to her the idea that English was actually a beautiful language! I often started our lessons by reading aloud dramatically some sort of creative writing, whether a short story, or creative non-fiction piece etc....

I wanted to help my ESL students more but was inexperienced and untrained at that time. I thought I would study later theoretical linguistics as a graduate student but ended up doing the applied linguistics track with a TESOL speciality because the advisor recommended that to me as being better for a future teaching career (though in fact the course of study

for the applied and theoretical tracks wasn't all that different at that university). As I learned and taught at University of Illinois, at Harvard where I also took some graduate courses, and then as a teacher after moving to Japan, I gradually became competent at helping my students learn what they needed to learn.

When I moved to Japan I thought I might study sociolinguistics in my free time. However, what happened was that I studied Japanese language and culture on my own (I didn't know any Japanese other than a few words; in the U.S. the only language I studied was French), and then educational psychology on my own - I was very serious about wanting to become a good teacher.

I think from childhood I always wanted to be a teacher and a writer.

The experience working with ESL students in Illinois and also the bubble economy in Japan (there were many jobs in 1989 and the 1990s for English teachers here) and other factors made me come to Japan, including enjoying working with Japanese students in Illinois and Massachusetts, knowing ESL teachers in Illinois who had worked in Japan, and also studies about Japanese language and culture (sociolinguistic research I did in Illinois while a student) made me want to come to Japan. At that time, there were also no good ESL positions in Chicago, it was time for me to make a move, to make money (I had school loans) and also I thought living in Japan would help me grow intellectually and emotionally because of the vast differences between Japanese and American culture--I thought learning about Japan first hand would help me expand and mature as a person.

SB: Can you tell us about your teaching situation - basically, how literature features in your classes?

JJN: For the past nine years I worked at a national teacher training university in central Japan (Aichi University of Education), but in total my teaching career spans over 20 years. Nearly all or all of the courses I teach in recent years would be called content courses or minimally theme-based. I use poems in any course such as gender and society, American history, etc. but I have also designed and have taught numerous courses that are exclusively poetry; e.g., an introduction to American poetry, an introduction to poetry in English (British, American, etc.), a course in comparative poetry (Japanese poetry plus poetry in English and sometimes other languages), and so on.

At prior positions in Japan I have also used poems as well as creative nonfiction and fiction in courses at a variety of universities to teach writing, in integrated skills language courses, etc. -- pretty much any course-- and taught a course in multicultural literature at a private university. I also taught a graduate course in American literature at a private university in Tokyo not long ago.

So, literature is a sometimes-used material in any course for me, though I also teach literature courses. I have taught required EFL also and in those courses use poetry or stories as an occasional material, as well as other authentic materials such as songs, even at lower levels.

SB: *It's interesting to see that you use a lot of poetry in different types of courses. Thinking practically, how do you 'use' poetry? How do you put together your courses? Suggested lesson activities?*

JJN: If the course is not a poetry course, poetry is simply part of the mixed genre of works that I use to teach the content. I know that students like the variety--to read not just only textbooks or academic works but to read and listen to also songs, poems, creative non-fiction or fiction in the same course, which they then would talk and/or write about. The poem is usually used as reading, writing, listening

and speaking material - all of those and sometimes vocabulary or grammar is taught using the poem as well.

If it is a poetry course, students read (and may read out loud or listen to me read out loud or listen to audio recordings of poets reading -- any combination of those) poems, and discuss their reactions to the poems in groups and also usually in writing in response journals. I teach basic vocabulary for discussing poems -- poem, poet, line, stanza, alliteration, metaphor, prose poem, rhyme, sonnet, etc. -- a lot of technical vocabulary is not really required -- so they can talk and write about the poems. I draw their attention to any features they may not have noticed on their own or in their groups. I encourage students to analyze the words of the poem, without (usually) depending on outside knowledge about the poet or person for example. I also have students write their own poems.

SB: *How have students responded to using poetry in such classes?*

JJN: They like it very much. It is important I think to try to choose a variety of poems though in terms of theme, style, length, cultural background required etc. and consider the linguistic difficulty. As with music, students will have certain tastes so...e.g. if you only used jazz in class, rock fans would object.

SB: *How do you support students' understanding of the language, which I imagine some may find difficult?*

JJN: There are many ways. Choose works that are easier if the students' language level is not high. Choose works that students know in Japanese or present works bilingually or teach vocabulary first. There are actually a lot of good poems that suit a high beginner even. Because I am a poet myself and very well read in poetry, admittedly, it is easy for me to find / come up with appropriate poems, because I've been reading poetry for decades now (it's my favorite reading material!) so I have a catalog in my head so to speak...There is plenty of free poetry online for

the taking also, where all the teacher needs to do is copy and paste into her handout, e.g. at Poets.org, poemhunter.com, The Electronic Poetry Center, famouspoetsandpoems.com, and many other such sites including Wikipedia and others.

As I observe classes being taught by students in area schools (as part of the many duties a teacher working for a national teacher training university has) I've seen poems used successfully even in elementary school. One of the best lessons I've seen by a student teacher was last year. Our student used "renshi" (collaborative poem writing) cooperative learning style to teach 国語 (Japanese as a first language). It was impressively done, the students obviously enjoyed it, and everybody followed, understood and actively participated in the lesson.

I have also been teaching two TESOL methods courses at this university for future language teachers--most will be high school or junior high school teachers of English, some elementary school teachers, and also some 日本語教育 (JSL) majors take the course. Students make sample lessons each week in groups. Some groups have come up with very innovative ideas for using poetry (unprompted by me) with even low level students, such as simple haiku in English written by students in their lesson plans.

SB: How do you assess learning?

JJN: It depends on the course, but generally a kind of portfolio approach. I consider all of the following: attendance and class participation; journal (that would contain weekly homework reactions, and the students' own in-class writings) and in poetry courses I usually assign a final speech and report. Usually that would be on one poet, with each person in the class choosing a different poet so that each speech "teaches" the class about a poet and one (or more, depending on the level of the class) poem by that poet. Final reports and speeches are common actually in most of my courses, including American History and Gender and Society.

SB: Do you have any particular role models with regard to the teaching of literature? Any memorable formative experiences?

JJN: One thing that is interesting perhaps is--when I think of who my role models were or are when I was trying to figure out what kind of teacher I wanted to be as far as pedagogy, two literary people stand out, regardless of the content of what I am teaching (e.g. required EFL or an elective course in gender studies etc.). One is the American poet Paul Hoover whose Advanced Poetry Workshop course I took at Columbia College. Mr. Hoover's course was what we would call student-centered in the TESOL field. Each week the course began with poems the students selected and brought which we read out loud to the class and students commented on. After that Mr. Hoover led us in a writing assignment we usually did alone but later shared with the class and commented on. The key point here is that the students' chosen work and their own works and ideas were the main course content. I more or less follow that concept in most courses I teach - that the students are the main material of the course so to speak.

A second role model was William Covino who taught graduate courses in the Literature department at the University of Illinois at Chicago. Although I was a linguistics major, I selected Dr. Covino's course as the sole elective course for my M.A. The name of the course was Philosophies of Composition. Each week we read a challenging book about composition theory by a different author. Students brought summaries and reactions to the weekly reading and the course began by one of us starting the discussion. Dr. Covino did not actually speak much but listened to us. The final paper was: students wrote a dialogue between all the authors we studied. A rule was all authors had to appear equally intelligent so if they were debating composition theory in effect nobody could win the debate. We were to also write in the style of each author each time that author spoke in our dialogue.

Again this course overall would be called student-centered because it depended on the students' ideas. The final paper gave me and all of us a chance to think from the perspective of each author and value her or his ideas (no matter what we thought of their ideas initially--there was one author for example whose ideas I thought were stuffy and elitist and off target--but when writing his part of the dialogue I had to try to get inside his head, and it made me respect him and his ideas! because I had to convey them respectfully and intelligently, forcing me to think beyond my knee-jerk reaction).

Other role models were some high school teachers - two social studies teachers who gave us a lot of free rein in the class (we turned in reaction journals as our main work, which appealed to me), my high school art teacher who again gave us a lot of freedom but was also very supportive of us as people and was caring as well as entertaining, and, at DePaul University (I majored in literature and philosophy at that Chicago university before transferring to Columbia College to become a creative writing major - I enjoyed DePaul but they had no major for creative writing and only one creative writing course so I transferred) were a number of courses where again I would say they were student-centered and that aspect attracted me. One was a course called Reflections on Person (a philosophy course) where instead of a final report or exam we turned in a weekly journal. The lectures were very innovative, mixing up art with philosophy. There were also two Performance of Literature, Performance of Poetry courses that I enjoyed at that university, and a course called Film and Literature that was, as its name implies, multidisciplinary. Those were favorites and role models for me.

What I do now is try to build my courses where students will use various parts of the brain, both the emotional and intellectual sides, emphasize personal expression as well as critical thinking and research, and try to make courses as multidisciplinary and stimulating as possible. I have found courses are richer that way and those courses (the most innovative and student-centered) seem to be the most popular with

my students. For example, I just finished teaching a 16 week long courses in American history where the course readings were academic readings, statistical charts, songs, poems, etc. This course was extremely well received.

On my own in Japan I studied cooperative learning, multiple intelligences, and Jungian psychological types to understand learner differences and also learn how to build high functioning teams in the class for when we do pair and group work. Among others, I attended workshops in the U.S. given by Spencer Kagan and the Johnson brothers (University of Minnesota) to learn cooperative learning better. I had only heard the word "cooperative learning" while in the U.S. but learned what it is and how to do it only after moving to Japan, seeing my students liked to collaborate, and wanting to make it work, so I studied it and perfected my own original approach to it based on seeing what students wanted to do.

In my opinion, literature is great material to use cooperative learning style because there are always going to be different interpretations coming from different students. Students can share their ideas in groups and learn more that way, by learning from each other.

I've just recalled another great teacher/role model, from Columbia College. His name was Randy Albers and he taught a course called Prose Forms. He used to think out loud as a way of modeling critical thinking. I agree that critical thinking skills are important to teach and sometimes imitate his way of teaching -- modeling thinking out loud and making the classroom a place of inquiry. A favorite book on this topic for me is Patricia Cranton's book titled Understanding and Promoting Transformative Learning. Reading and writing literary works can play a role in personal transformation, I think, very much so.

SB: We have started up this new group, Literature in Language Teaching. What do you see as the role of the group and its members?

help promote good teaching.

JJN: I hope to learn from the other members about different ways of incorporating literature in the classroom. For some literature has a negative image, as too difficult, irrelevant, etc. or only as material for grammar translation exercises. Our group can change that image to a more positive one! We can

SB: *Thank you for your time and your answers Jane. I am sure that we can all make Literature in Language Teaching a success!*

A conversation with Kayo Ozawa

Simon Bibby: Hello Kayo, can you tell us a little about yourself?

Kayo Ozawa: I came into teaching and using literature in my classes because I loved (and continue to love) reading as an adolescent. I've also read a lot since reading often has a therapeutic effect and I think it has been good for my adjustment back into this country.

SB: Firstly, tricky question for you! Seeking a definition, 'What is literature?'

KO: Literature "is the art embodied in published work", but a literary work does not necessarily need to belong to the established literary canon. The literary work a teacher should use in class should be the authentic version of the text, in terms of style and vocabulary. I have taught authors who are still publishing, for example, Khalad Hosseini, known for his *A Thousand Splendid Suns* and *The Kite Runner* and Lois Lowry, who wrote *The Giver*.

SB: How is literature different from normal "reading"?

KO: This is an issue. Students in my present L3 class are asked to keep a reading journal for the texts that we use. However, literary terminologies (e.g. flat characters, omniscient narration) are taught. Since a lot of our students are returnees, we are trying to teach them in the style that they are familiar with, having been taught in ESL and literature classes abroad, in their local schools, or international schools.

SB: Can you tell us about the students you teach: age, level, and such like?

KO: This class is comprised of returnees, and a few students who have been educated in Japan. The focus of the program for the native/ bilingual

teachers (in contrast to the grammar teachers, who are Japanese) so far in the program has been to retain / maintain the level of the students' English fluency. By the time the students graduate, they tend to go to universities within Japan. Since I teach high school students and not university students (though I do teach TOEIC and a content-based current events class at university), one of our problems seems to be tying in literature with the students' final goal of entering a Japanese university of their choice. Some choose to go to universities with AO (Admissions Office) entrance, where they take an essay test and have interviews. Therefore, we try to incorporate different types of essays, such as argumentative and comparison-contrast.

This year, I teach L3 (the students take a placement test upon entering our school; this is the third level from the top) in the freshman year and L1 in the senior year. The L1s are returnees with native/ near-native abilities.

SB: What texts do you use?

KO: I am using a textbook of short stories for the first time. The textbook has been used for two semesters, in the fall and in the winter. The anthology is called *A World of Fiction: Twenty Timeless Short Stories* edited by Sybil Marcus. Included are complete and unabridged selections by Woody Allen, Kate Chopin, Nadine Gordimer, James Joyce, D. H. Lawrence, Bernard Malamud, Katherine Mansfield, William Maxwell, Frank O'Connor, Grace Paley, Anne Petry, Budd Schulberg, James Thurber, Anne Tyler, Arturo Vivante, Kurt Vonnegut, Alice Walker, Tobias Wolff, Monica Wood, and Virginia Woolf. Out of the twenty stories, I think we will cover twelve. What is great about this textbook is that it has a section on plot, themes, comprehension questions, a writing section, and a debate topic. Most of all, there is a focus on language section, which includes not

only literary elements such as tone, irony, imagery, and oxymorons, but also grammatical elements like conditionals, idioms containing body parts, verbs of movement, and adjectives. Hopefully, this will tie in with what the students are learning in their grammar classes to prepare for university entrance exams. I hope it will also tie in with what they are expected to do at universities (give presentations, read authentic texts, etc.) since there is a huge gap between the skills they need to pass the entrance exams and the skills they need to do well at universities.

SB: *What other texts have you used besides short stories?*

KO: The longer text of *The Giver* was used in the first semester. In addition to writing essays, students have done poster presentations on dystopia/ utopia. In the past, with other texts (e.g. *Catcher in the Rye*), students have made board games, or created timelines (e.g. *A Thousand Splendid Suns*).

SB: *What other types of reading activities do you do in this class?*

KO: Out of personal interest because of the age gap between the students and myself, and because I feel that reading short stories alone is not sufficient English practice for the returnees to retain their English, I've incorporated extensive reading in my classes. Students choose their own books, write reading reports/records, and have to meet a goal (e.g. 300 pages) per semester. I will share what other students have read to increase motivation for the students.

SB: *Do you use the movie version to compare? How?*

KO: I do use movie versions, if I think they are good, or relevant, even if they are not the movie of the text. For example, I've used *Marvin's Room* when teaching Alice Walker's *Everyday Use*. Both texts deal with sibling rivalry. Right now, I'm trying to tie in the movie *Pleasantville* with the teaching of *The Giver*. It is important to use English subtitles and to have focused questions (e.g. 'What does 'color' represent in the movie *Pleasantville* and what does color represent in Lois Lowry's novel?') so that classes do not become simply a form of 'entertainment'.

SB: *I've heard some teachers say that Shakespeare can be too difficult for L2 students. Have you tried to teach Shakespeare?*

KO: I used to teach Shakespeare in my literature classes (e.g., *Macbeth*, *Julius Caesar*, *Romeo and Juliet*, *Merchant of Venice*) but have moved away from not only because the language is difficult (sometimes students would read the Japanese translation), but because it is hard to get students really interested. However, it is still taught in the upper native/near-native level classes. With Shakespeare, students were asked to act out sections.

SB: *Finally, do you have a particular recommendation for SIG members? Perhaps a book or a poem that really worked, or a lesson activity that really grabbed students...?*

KO: Percy Bysshe Shelley's famous sonnet *Ozymandias* has worked well with any novel dealing with the corruption and fall of power, whether it be Shakespeare's *Macbeth* or of the Taliban in Hosseini's *A Thousand Splendid Suns*. The poem is very famous yet brief and accessible to students, I think.

Plenary presentation: The place of literature in the ELT curriculum

Donna Tatsuki & Lori Zenuk-Nishide

Kobe City University of Foreign Studies, Graduate School for English Language Education and Research

For the past 20 years the focus in English Language Teaching (ELT) has been on “practical English” despite the fact that there has been no critical discussion or concrete rationale for the abandonment of literary texts/sources in English language programs—particularly in conjunction with the development of productive skills (speaking and writing) but also with respect to receptive skills (reading and listening). Furthermore, researchers with backgrounds in literature and linguistics have never before collaborated to seriously consider how literary texts may best be utilized in ELT.

During the 2011 academic year Donna Tatsuki had the privilege to take sabbatical and chose Europe (Rome) as her research home base. This offered her opportunities for classroom observations (Italy) and time to consult with teachers (Italy, Netherlands, Germany, Belgium, UK) about their use of literary texts in language teaching. This presentation reported on just a small part of the current collaboration amongst scholars in literature, linguistics and applied linguistics who have been researching the following questions:

What are the theoretical issues involved in the integration of literary texts into ELT curricula?

What are the structural/stylistic features of literary texts?

As all good students of literature know, literary texts come in an amazing variety of genres and sub-genres—far beyond the simple classic divisions of Poetry, Prose and Drama. Literary texts employ a huge range of rhetorical-literary devices and structures to persuade and seduce the reader and offer an opportunity to meet enhanced vocabulary in an authentic context as well as creative grammatico-syntactic structures.

How do literary texts affect the learner?

Literary texts affect readers in powerful ways. First, they motivate the reader through the feeling of accomplishment by participating in the enjoyment

of literature. Second they engage emotions and intellectual attention through the power of story and resonance with the human condition. They focus attention on the form of the language since it is that precise selection of words and turns of phrase that distinguish literature from mundane daily writings. This focus on form further assists learners to handle linguistic creativity—both their own and that of the world around them. Very importantly, literary texts expose learners to linguistic and conceptual metaphors that form the basis of much unspoken understandings and this in turn contributes to intercultural understanding and the development of an inquiring/critical mind.

What are some of the difficulties that may arise when using literary texts in language learning situations?

One difficulty that teachers reported regularly is the overwhelming choices of good material, also known as the candy store dilemma. The use of

literary texts is limited to teachers' knowledge of literary works—the more literary texts that teachers know and feel competent to use in their teaching the better, since it is up to teachers to match text choice with student linguistic/educational needs and current abilities. Another difficulty is related to time constraints. Long/complex works require time to process so when teachers are faced with short semesters with limited contact hours they might limit their selection of literary materials.

What are the characteristics of literary texts that are suited for use in ELT?

First and foremost is it important to find texts that match student interests and preoccupations since this will lead to better emotional engagement. Teachers also need to select text with which they can find ways to connect the themes to real world experience using a carefully planned and targeted focus. Regardless of the choice of text, it is recommended that teachers explore several/repeated approaches to same material—partly for their own pedagogical development/creativity and partly to find the optimal ways to engage with the material. But most important of all, the best/most suitable texts are those that are familiar to and enjoyed by the teacher. A teacher's own excitement and enjoyment of a text will be sensed and "caught" by the students—excitement can be contagious!

Why do teachers usually equate teaching literature with grammar translation?

Why does this approach continue to be popular?

There have been arguments that GTM is easier for teachers but this has never been verified through observation, measurement or systematic research. Certainly this represents a familiar style for teachers since many report having been taught that way themselves. This unfortunately continues the promulgation of persistent beliefs about learning/teaching that stifle the exploration of new techniques or the application of up-to-date research findings.

What are the pros and cons of such an approach?

Although GTM can be effective for certain (real world) purposes such as the training of translators and literary analysts who report their findings for their mother tongue community, a continued use of this approach can obscure and complicate and deaden the literary 'experience', thereby discouraging an engagement with literary texts for many normal learners who are not on this particularly narrow specialist academic track.

How are literary texts being used in other EFL contexts such as in Asia or in Europe?

In Belgium and the Netherlands, Story Telling Festivals (Vertelfestivals) are numerous and well funded by the government. One of the largest such festival, that takes place in Alden Biesen in Belgium, attracts close to 20,000 visitors each year. In addition to Story Telling Festivals, both the Belgian and Dutch governments include storytelling as part of their Erasmus teacher training programs. Furthermore in two cities in the Netherlands, storytelling has been integrated into the mainstream curriculum at elementary, junior and high school levels. Also, literature based CLT/CLIL courses are being taught in a humanistic framework at the high school level in Italy. These courses are designed to connect each student's experience and index culture and home language literature with the target foreign language's culture and literature. But, what we might describe as of the highest importance of literary texts used in the EFL context, such courses encourage self-expression and critical thinking.

It is incumbent upon all of us to find ways to develop a new theoretically grounded approach to the use of literary texts in ELT that is accessible and attractive to teachers in junior and senior high schools. This becomes a new priority for Japan in view of the repositioning of literary texts that has already been occurring in other EFL contexts such as in Asia and Europe.

Literary texts in ELT in Japan

Donna Tatsuki & Lori Zenuk-Nishide

*Kobe City University of Foreign Studies, Graduate School for
English Language Education and Research*

In our presentation we began by sharing our views on the current state of literature in MEXT-approved textbook materials in secondary schools. Teaching and learning literature in English has devolved from being a core part of the English language curriculum to near non-existence. It has been argued this is “institutionally supported” as there has been no mention of literature in MEXT’s guidelines since 2003. In Japanese junior and senior high schools there are no compulsory English novels, and English textbooks include few if any short stories, or poetry. In the most recent MEXT reading guidelines for junior high school the words ‘stories’, ‘descriptive texts’, ‘messages’, ‘letters’, ‘written content’, and ‘content’ appear, but there is no reference to texts as being literary or non-literary.

This state of affairs is in sharp contrast to the 1950’s, when reading and appreciating literature was the major aim of English studies. Literature was read for enjoyment, and seen as a way of broadening knowledge beyond local and national boundaries. It was also regarded as a tool to teach students how to improve their academic writing. At that period of time, over one-third of the readings included in

school textbooks were authentic literary texts. At the beginning of the twenty-first century, this has dropped to 5-20% and the texts provided in school textbooks are almost all simplified versions of the original material. Not only do students learn less vocabulary, they also have fewer encounters with words.

For most of the presentation, participants critically examined the physical and internal features of a high school MEXT approved literary text, to evaluate if CLT policies in the national curricula have been put into practice. The beliefs and assumptions of how language is or should be learned were revealed by examining the focus and sequence of the content as well as looking at the language, tasks, and the aims of the materials. In accordance with the MEXT 2013 guidelines participants made recommendations for better approaches to exploit stories contained in the textbooks in order to foster English use, integrate language skills and develop critical thinking.

Further discussion is needed on the use and abuse of literary texts and how to teach literature communicatively.

Forthcoming conferences

If there are any events happening in your area with a literary theme, do let us know and we will be happy to publicize the event here. After events have taken place we welcome write-ups from those presenting, plus conference reports from attendees.

JALT National Conference

Date: Saturday, October 12 – Monday, October 15 2012
Location: ACT City, Hamamatsu
Fee: TBC

The LiLT FORUM will have three presentations this year on: using poetry in the EFL class, a discussion of pedagogy accompanied by many ideas for classroom practice; literature classes to promote critical thinking and discussion skills in mixed ability, mixed major classes at Akita International University; and the pedagogical decisions informing choices of texts and accompanying activities in a proposed new textbook, 'An Introduction to Literature'. Open discussion follows the presentations.

World Storytelling Conference: Repositioning Literary Texts in ELT

Date: Friday November 30 - Monday December 2 2012
Location: Kobe City University of Foreign Studies
Fee: Free!

This conference is a great opportunity for teachers, researchers, performers and practitioners to meet and share their perspectives on how literary texts can best be integrated into English Language Teaching (ELT).

The conference is supported by JSPS (Japan Society for the Promotion of Science), GSELER (Graduate School of English Language Education and Research) at Kobe City University of Foreign Studies, with assistance from JALT groups including LiLT.

Teachers, Researchers, Performers and anyone interested in the use of literary texts in English Language Teaching are welcome to submit a proposal to present a paper, workshop, panel, poster, or performance at the conference.

Deadline for proposals: July 31, 2012.

For more details, including submissions information, see the website:

<<http://wstc-japan.wordpress.com/>>

Journal of Literature in Language Teaching Information

Literature in Language Teaching Journal, the refereed research journal of the Literature in Language Teaching (LiLT) JALT Special Interest Group, invites research articles and research reports on using literature in language classrooms in Japanese and Asian contexts. Submissions from international contexts are accepted if applicable to language teaching in Japan.

Information for Contributors

*All submissions need to conform to *LiLT Journal* Editorial Policy and Guidelines.*

Editorial Policy

The editors encourage submissions in six categories:

1. Full-length articles, detailing research or discussing theoretical issues. Between 2500-3500 words.
2. Interviews with SIG members: about themselves, their ideas and their teaching experiences using literature. Length: flexible, consult with editor.
3. Lesson plans, lesson ideas (similar to JALT The Language Teacher's My Share section). Maximum 800 words.
4. Write-ups by presenters themselves of recent presentations (format somewhat akin to proceedings) and presentation and/or conference reports by attendees at literature-themed events. Length: flexible, consult with editor.
5. Comments on previously published *LiLT Journal* articles (*Talk back*).
6. Book and media reviews (*Reviews*).

Articles should be written for a general audience of language educators; therefore, statistical techniques and specialized terms should be clearly explained.

Authors are responsible for the accuracy of references and reference citations.

Style

The *LiLT Journal* follows the *Publication Manual of the American Psychological Association*, 6th edition. Consult recent copies of JALT Journal or TESOL Quarterly for examples of documentation and references.

Submission procedure

Submit:

1. Contact information on a separate sheet including: (1) full name (2) affiliation and (3) email address.
2. Abstract (no more than 150 words).
3. Author biography (no more than 100 words).

All manuscripts are first reviewed by an editor to ensure they comply with *LiLT Journal* Guidelines. Those considered for publication are subject to blind review by at least two readers, with special attention given to:

1. Relevance for the SIG: submissions should relate to the use of literature in language teaching.
2. Compliance with *LiLT Journal* Editorial Policy.
3. The significance and originality of the submission.

Restrictions

Papers submitted to *LiLT Journal* must not have been previously published, nor should they be under consideration for publication elsewhere. *LiLT Journal* has First World Publication Rights, as defined by International Copyright Conventions, for all manuscripts published. If accepted, the editors reserve the right to edit all copy for length, style, and clarity without prior notification to authors.

Sending in submissions

Please send submissions in these six categories, using APA style for references, or general inquiries to: [<lilt-sig@gmail.com>](mailto:lilt-sig@gmail.com) with *Journal Submission* in the subject line.

About the Literature in Language Teaching Special Interest Group

Literature in Language Teaching (LiLT) is a Special Interest Group (SIG) within the NPO JALT. We established this group in 2011 to encourage and promote the use of literature within language classes. The group coordinates with other groups to hold events, publishes an annual peer-reviewed Journal and publishes two newsletters per year. Join us!

LiLT SIG Organisational Team

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Treasurer:	Michael Herke
Web Design:	Bill Hogue
Publicity Chair:	Jane Joritz-Nakagawa
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