

English Haiku Fostering Language Awareness: Aiming for Cross-Language Education¹

ことばへの気づきを育てる英語俳句：
言語横断的教育をめざして

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[Abstract]

This study discusses cross-linguistic education that raises language awareness with the aim of “linking English education and Japanese education” based on educational practices in a high school and colleges that incorporate English haiku. In this research haiku poetry is expected to act as a bridge between English and Japanese language education. Because of its cross-cultural aspect, haiku has great potential to promote language awareness. In addition, since haiku requires deep thinking and careful selection of words, the creation of haiku itself can be a learning experience that promotes language awareness. This paper discusses the possibilities and prospects of language education that foster language awareness based on the results of a questionnaire survey and the teaching practices of English haiku at a local high school, a college, and a junior college.

Keywords: English education, English haiku, *glocal* (global/local), cross-linguistic education, language awareness

要 約

本研究は、英語俳句を取り入れた教育実践をもとに、「英語教育と日本語教育の連携」をめざしたことばへの気づきを促す言語横断的教育について考察するものである。日本文化の象徴であると同時に世界の文学であると認められた俳句は、異文化としての側面を持つため、英語教育と日本語教育の橋渡しとしての役割を果たすことが期待でき、ことばへの気づきを促す教材として大きな可能性を秘めている。また、物事を深く考え、ことばを注意深く選ばなければならないため、俳句創作そのものがまさにことばへの気づきを促す学びと言えよう。本稿では、高校、大学、短期大学で実施した英語俳句の教育実践と質問紙による調査結果をもとに、言葉への気づきを育てる言語教育の可能性と展望について述べる。

キーワード：英語教育、英語俳句、グローバル、言語横断的教育、ことばへの気づき

1 Introduction

For English language teachers in Japanese secondary schools, the ideal is to have students acquire English as a tool for communication and cultural awareness, but, in reality, the top priority in school education is on examination scores. Students' English ability, in their teachers' eyes, is equal to their scores on examinations they have taken. Therefore, students need only to learn the English used on examinations. In many high schools, teachers are teaching correct English and adapting students to that English (Yoshida, 2003, p.73), thus leaving no room for the joy of expressing themselves in English or the pleasure of learning the language. Lee (2011) claims, "As a result of the heavy demands made by entrance examinations, many English courses are allocated to teach English grammar" and "the students learn a lot of grammar in a limited time, but they do not have much opportunity to use their knowledge after they obtained it" (p.23). However, even if teachers realize that it is wrong to limit the curriculum to focus only on entrance examinations, they have no choice but to put top priority on these exams because many Japanese consider the most important factor in a student's future is their acceptance into a prestigious university.

The author began experimenting with English haiku² in high school English classes in order to improve the motivation of exhausted and demotivated students (Kuramae, 2021a). She next participated in a joint research project to use English haiku as a bridge between English and Japanese language education (Miyoshi & Akiyama, 2016; 2018), and began research on "Kotoba eno kizuki [language awareness]," as claimed by Otsu (2009). In a study of Japanese native speaking university students, Akiyama (2021) analyzed the correlation between Japanese language proficiency and English language proficiency in the overall score rate of two tests, the Japanese Language Proficiency Test and the TOEIC Bridge Test. According to his study, there was a moderate correlation between Japanese language proficiency and English language proficiency, and asserting the effectiveness and significance of collaboration between language education in both Japanese and English.

According to Otsu (2009), "Kotoba eno kizuki [language awareness]" refers to a metalinguistic ability to observe and reflect on the Japanese language (mother tongue) by considering the foreign language (English) and mother tongue (Japanese). By using this metalinguistic ability, it is expected that students will be able to develop their Japanese and English language proficiency synergistically. "Kotoba eno kizuki [language awareness]" is difficult to simply translate into English, and when it is expressed in English, it often is used in a variety of contexts. In this paper, the term "language awareness," including the term "Kotoba eno kizuki [language awareness]" that Otsu advocates, will be used in a unified manner.

Based on the results of a questionnaire survey and the educational practice of English haiku at high school A, college B, and junior college C in Matsuyama City, Ehime Prefecture, during the 2018-2020 school year, this paper discusses the possibilities and prospects of linking English and Japanese language education to foster

language awareness.

2 Background and Purpose of the Research: Why Incorporate English Haiku?

Matsuyama City has a very active haiku culture with 90 *Haiku Posts* (haiku postboxes) scattered throughout Ehime and many more sprinkled around the country. People can casually post haiku they have written in these boxes. The city has also set up *Haiku Posts* in Taipei, Brussels, and Freiburg. There are now 110 *Haiku Posts* in Japan and abroad (Matsuyama-shi, 2021). In a survey asking students at college B and junior college C in Matsuyama City, Ehime Prefecture, about their experience in creating haiku, eighty-four students responded. Of these students, 92% were from Ehime Prefecture. They were asked “Have you ever written haiku before—in any language?” The majority (82 out of 84 respondents) answered that they had previously written Japanese haiku sometime between elementary school and high school. As shown in Figure 1, most Japanese people, especially students in Matsuyama schools, have experience in writing Japanese haiku.

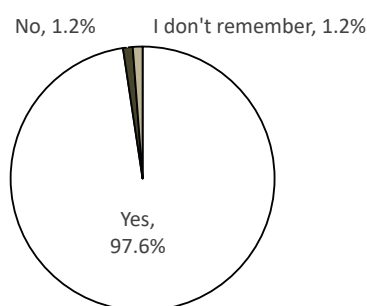


Figure 1: Experience in creating haiku (college B and junior college C: 84 students)

Haiku was introduced to the curriculum at schools A, B, and C due to the following advantages:

1. Students are familiar with haiku and can work with it easily.
2. Students from Ehime have increased knowledge and skills in writing haiku as a result of the focus given to haiku throughout their school years.

Researchers who have introduced English haiku in their classroom practice have pointed out that since they deal with their own culture, they can create haiku [in English] with confidence without any extra mental burden (Takai, 2001, p.65) and “This familiarity made the task somewhat easier for them and allowed them to focus on the creation of haiku” (Brown, 2008, p10).

In addition, Marpaung (2017) maintains, “The idea of using haiku to stimulate and develop students' competence in creative writing can be used as a reference for EFL students to write poetry in their local

or first language. This can help EFL students to use and preserve those languages since nowadays goals of education also require the maintenance of local cultures, languages and wisdoms” (p.132).

It is also worth noting that haiku is no longer only for the Japanese. It has been internationally acknowledged as an art form for over 100 years (Arima et al., 1999, Keene & Kristeva, 2014, p.5). Haiku spread to the U.S. after D.T. Suzuki (1870-1966) and R.H. Blyth (1898-1964) introduced its connection to Zen (Sato, 1991, pp.109-121). As for the connection between haiku and Zen, Blyth (1949) describes haiku as “a form of Zen” (p.v). The spread of haiku in the U.S. and other countries after World War II is a byproduct of the popularity of Zen (Sato, 1991, p. 162). In the 1960s, English haiku in North America was rapidly popularized and is now firmly established as one of the poetic forms of English poetry. Haiku appears in English textbooks in elementary schools in the U.S. (Sato, 1987, pp.99-100). Sato (1987) describes haiku as the most cosmopolitan of Japanese literatures and the only export literature as a literary genre (p.27). In the late 1980s, English haiku was re-imported into Japan for the purpose of international exchange and the value of haiku was reaffirmed in Japanese eyes. Today, there are many Japanese haiku lovers who enjoy haiku for the purpose of international exchange (Yoshimura & Abe, 2003, pp.111-122, Gendai Haiku Kyokai, 2000, p.49). The use of English haiku is expected to play a role as a bridge between English and Japanese language education and has great potential. In addition, since haiku requires deep thinking and careful selection of words, the creation of haiku itself can be said to be a learning experience that promotes language awareness. According to Sato's (1991) summary, Western poets and haiku scholars cite the following four key words as the characteristics of haiku: "wordless poem", "haiku moment," "suchness" and "awareness." Sato (1991) says that "awareness" means consciousness and perception, but in the sense of poetry, it is used when the poet's consciousness is raised and the invisible becomes visible (pp.159-161). Higginson (1985) points out, “the brevity of haiku forces a deeper, more disciplined approach to language than any other kind of writing” (p.120). Because of its brevity and lack of unnecessary details, haiku composition requires students to sharpen their sense of language, which is expected to increase their language awareness.

3 Educational Practices Using English Haiku

During the academic year of 2018-2020, English haiku was incorporated into the teaching practices for Japanese native speakers in the English as a Foreign Language (EFL) classrooms at a high school, a college, and a junior college, located in Matsuyama City, Ehime Prefecture, Japan. All students were asked to write English haiku in their class, on the assumption that they would enter the English section of the “ITO EN Oi Ocha *Shinhaiku* [New Haiku] ³ Contest.” All students were able to create between one and six English haiku. As shown by Kuramae (2021a, pp.28-29), ITO EN, LTD., the contest organizer is a major Japanese beverage

company that mainly sells green tea beverages under the brand name *Oi Ocha*. “ITO EN Oi Ocha *Shinhaiku Taisho* [New Haiku Awards]” were established in 1989 to pass on the Japanese tea and haiku culture and to encourage young haiku composers. Ever since, this contest has been held annually. In it, contestants may write about any subject they like. The poems do not need to include seasonal terms or follow other strict haiku rules. The contestants just express their own feelings and thoughts in English in a 3-line poem. ITO EN gives a new definition of haiku as a form of “haiku” that is not bound by the traditional Japanese rules of haiku that require a 5-7-5 syllable count and a seasonal word. These new haiku can be written easily by children as well as by people from other countries (<https://itoen-shinhaiku.jp/en/>).

3.1 Practice in high school A

Over two years (2018-2020) one hundred and nineteen (119) first-year students in high school A (FY2018) and 117 first-year students in high school A (FY2019) participated in this study. All the students were Japanese speakers who were learning English as a foreign language. They were asked to write English haiku in their “English Expression I” class, and they were able to create between one and six English haiku per student, on the assumption that they would enter the English section of the “ITO EN Oi Ocha *Shinhaiku* [New Haiku] Contest.”

After submitting the English haiku, an original *kukai*, or haiku gathering, was held. This student gathering was an adaptation of a traditional *kukai*. As discussed by Kuramae (2021a, p.30), students were given the following opportunities:

1. To motivate students who are tired and unmotivated from studying English for exams through activities that all can enjoy.
2. To work on group (peer learning) where they could exchange opinions and teach each other how to express themselves in English.
3. To become familiar with English language.
4. To gain awareness of word choice and increase vocabulary.
5. To think about the internationalization of haiku and the Japanese culture that gave birth to haiku.
6. To discover the possibilities for expressing themselves beyond their native language and culture through the creation of English haiku.

This paper does not discuss the details of the haiku lessons, including the *kukai* haiku gathering as well as the pre-and post-instruction. Instead, it gives a summary, with a renewed focus on “language awareness.”

In a qualitative survey using a questionnaire, 111 students were asked their impressions of creating English haiku and their feelings about ITO EN’s *Shinhaiku* [New Haiku] that are not restricted by tradition. The results of the survey were summarized in figures and graphs, and the results of coding for each keyword were analyzed from the perspective of language awareness. Results are given in Table 1 and Figure 2.

3.2 Practice in college B and junior college C

Twenty students from college B, freshmen to seniors, and two students from junior college C, freshmen

to sophomores, who took either “English Test Preparation,” “Business & News English,” “Writing I,” or “Preliminary Seminar II” in the second semester of the 2020 academic year, were assigned to create English haiku as a class project. On the premise of entering the English “ITO EN Oi Ocha *Shinhaiku* [New Haiku] Contest” students wrote between one and five haiku in English. All the students were Japanese speakers who were learning English as a foreign language. The aims of this educational practice were as follows:

1. To create opportunities to experience composing English haiku.
2. To think about the internationalization of haiku and Japanese culture.

Rather than holding a traditional *kukai* haiku gathering, after the creation of the haiku, as was done at high school A, a qualitative survey was conducted using the same questionnaire given to the high school students.

In the survey, participants were asked #1) their impressions of the creation of English haiku (open-ended), #2) their opinions about ITO EN’s “*Shinhaiku* [New Haiku]” that is not restricted by tradition (three ways: “agree,” “disagree,” and “neither agree nor disagree”), and #3) their reasons (open-ended). Results are given in Table 2 and Figure 3.

4 A Survey of Haiku Awareness Among High School Teachers and Staff

Another questionnaire-based qualitative survey was conducted at high school A among 26 teachers and staff on haiku creation by children (including high school students). The questions in the questionnaire were as follows: #1) opinions about children (including high school students) creating haiku (in three ways: “agree,” “disagree,” and “neither agree nor disagree”); #2) reasons for their opinions (in an open-ended form); #3) opinions about children writing haiku following ITO EN’s “*Shinhaiku* [New Haiku]” rules that are not bound by tradition (in three ways: “agree,” “disagree,” and “neither agree nor disagree”); and #4) reasons for their opinions (in an open-ended form). The results of the survey were summarized in figures and graphs, and the results of coding for each keyword were analyzed from the perspective of language awareness. Results are given in Figure 4 and Figure 5.

5 Results and Discussion

The results of a questionnaire survey of 111 students at high school A, 20 students at college B, and 2 students at junior college C, as well as 26 teachers and staff at high school A, were analyzed from the perspective of language awareness.

5.1 Results in high school A

First, students' comments⁴ on creating haiku in English were coded according to five main keywords/phrases (see 5.1.1). Second, the students' opinions on ITO EN's "New Haiku," were asked and analyzed (see 5.1.2). The number of people and percentages of the survey results were counted, coded according to keywords/phrases in the comments, and summarized in figures and tables for analysis and discussion of the results.

5.1.1 High school students' impressions of creating English haiku

The high school students' impressions of writing haiku in English were coded according to five main keywords/phrases, ① Difficult/struggled/hard work, ② Difficult but interesting/fun, ③ Fun, ④ Interesting, and ⑤ Feeling fresh. For those that did not fit into ① to ⑤, they were classified as ⑥ Other. Table 1 shows the number of people counted for each keyword, and the reasons for each answer were analyzed and discussed.

Table 1: Impressions of creating English haiku (high school A: 111 students)

Keywords/Phrases for Impression	Number of People (%)
① Difficult/struggled/hard work	41 (36.9)
② Difficult but interesting/fun	23 (20.7)
③ Fun	21 (18.9)
④ Interesting	14 (12.6)
⑤ Feeling fresh	4 (3.6)
⑥ Other	8 (7.2)

More than half (64) of the students (57.6%) found haiku creation "difficult". The reasons given in the comments for ① Difficult/struggled/hard work were "differences in rhythm, sentence and word length, and haiku rules (fixed form/seasonal words) between Japanese and English," "gaps in meaning between Japanese and English," and "lack of English vocabulary and difficulty in expressing what I wanted to say in English." The reasons given for ② Difficult but interesting/fun included "Thinking about what kind of English to use was fun" and "Researching English pronunciation and rhythm was fun. The reasons for ⑥ Other were: "It was easy to write English haiku because there were no restrictions, like in Japanese haiku," and "It is good to enjoy haiku in various styles."

It has been pointed out, "the overemphasis on memorization, correctness and accuracy in the learning process results in the students' having difficulty in using English, especially when trying to produce their ideas" (Iida, 2017, p.265). However, there were also students who found it "difficult but fun" after struggling with the differences between English and Japanese. Some of the students said, their "motivation for learning

has increased” and they “found it interesting to look up new vocabulary in the dictionary” through writing English haiku. They also felt the difference in rhythm and the gap in meaning between English and Japanese, which indicates awareness of their language use. Iida (2012) points out that writing haiku in an EFL class is challenging but a valuable task as it helps students develop their English linguistic awareness (p.1482). He also claims that writing haiku provides them with the opportunity “to gain awareness of word choice and increase vocabulary” (p.1482).

5.1.2 High school students’ opinions on ITO EN *Oi Ocha Shinhaiku* [New Haiku]

Students shared their opinions on ITO EN’s unrestricted “New Haiku,” in a questionnaire, using a three-case method. Out of 111 students, 85 students agreed (85.6%); 3 students disagreed (2.7%); and 13 students neither agreed nor disagreed (11.7%) with the “New Haiku.”

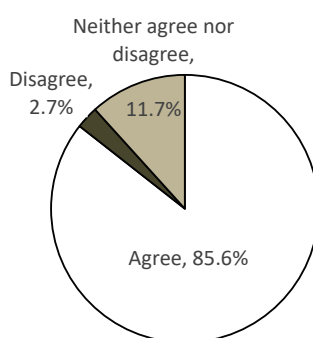


Figure 2: Opinions on “*Shinhaiku* [New Haiku]” (high school A: 111 students)

Students gave the following reasons for their opinions. For disagreement, some wrote, “If it does not have 5-7-5 or seasonal words, it cannot be called haiku” or “It is the same as Japanese traditional *senryu*.”

As Sato (1987) points out, the Japanese consider haiku and the Japanese 5-7-5 syllable as inseparable (p.171). Haiku and other poetic forms such as 5-7-5 have been used by the Japanese for two thousand years, and are still used today (Keene in Keene & Kristeva, 2014, p.22). The sense of discomfort with “New Haiku” is a form of awareness. In order to develop this awareness, it is necessary to provide more opportunities to think about the similarities and differences between traditional haiku and English haiku.

5.2 Results in colleges (college B and junior college C)

First, students’ comments on creating haiku in English were coded according to five main keywords/phrases (see 5.2.1). Second, the students’ opinions on ITO EN’s “New Haiku” were asked and analyzed (see 5.2.2). The number of people and percentages of the survey results were counted, coded according to keywords/phrases in the comments, and summarized in figures and tables for analysis and discussion of the results.

5.2.1 College students' impressions of creating English haiku

The college students' impressions of writing haiku in English were coded according to five main keywords/phrases, ① Difficult/struggled/hard work, ② Difficult but interesting/fun, ③ Fun, ④ Interesting, and ⑤ Feeling fresh. The impressions of college students were more diverse than those of high school students; those that did not fit into any of the five keywords/phrases were coded as ⑥ Other. Table 2 shows the number of people counted for each keyword, and the reasons for each answer were analyzed and discussed.

Table 2: Impressions of creating English haiku (college B and junior college C: 22 students)

Keywords/Phrases for Impression	Number of People (%)
① Difficult/struggled/hard work	5 (22.7)
② Difficult but interesting/fun	5 (22.7)
③ Fun	2 (9.1)
④ Interesting	2 (9.1)
⑤ Feeling fresh	1 (4.5)
⑥ Other	6 (27.3)
No response	1(4.5)

Ten students (45.4%) felt that haiku creation was “difficult.” The reasons for ① Difficult/struggled/hard work in the impressions were “I had to think in the Japanese 5-7-5 rhythm” and “It is hard to think because I have never written in English before.” The reasons given for ② Difficult but interesting/fun, ③ Fun, ④ Interesting, and ⑤ Feeling fresh were “It was a little difficult, but it was easy to make because there were few rules and it allowed me to be free,” and “I struggled for weeks to think, but I was satisfied.” As for ⑥ Other, the following comments were made: “It seems to be more free than Japanese haiku, so I can improve my skills of expression,” “I didn’t feel like writing haiku because the rules and the sense of words were different,” and “I can notice trivial things in my life that I usually don’t pay attention to since I started thinking about haiku.” Sato (1991) states that in the meaning of haiku, it is important to find something that people overlooked or did not notice and to write it in haiku. He points out that “awareness” is similar to “discovery” in Japanese (pp.159-162). Researchers who have implemented English haiku education point out that the simplicity of English haiku gives students “less tension in doing creative writing” (Marpaung, 2017, p.128) and poetry gives learners the opportunity to express themselves (Brown, 2008, p.9). The brevity of English haiku eases students' tension in creative writing, while poetry gives learners the opportunity to express themselves.

From students' comments, it can be confirmed that the students' awareness of words was stimulated in some ways. They noticed the difference between English haiku and Japanese haiku and the culture and language behind them, and this stimulated them in their creation. It seems that students found the creation

of English haiku to be a good opportunity for them to approach the language in a new way. It provided the students with an opportunity to experience English and to think about haiku as their own culture. In addition, the assignment gave them an opportunity to think about the influence that English haiku has had on Japanese haiku and the internationalization of haiku.

5.2.2 College students' opinions on ITO EN *Oi Ocha Shinhaiku* [New Haiku]

Participants were asked their opinions about “New Haiku” by ITO EN using a three-part questionnaire. Of twenty-two students who answered: 16 students (72.7%) agreed; 1 student (4.5%) disagreed; and 5 (22.7%) neither agreed nor disagreed.

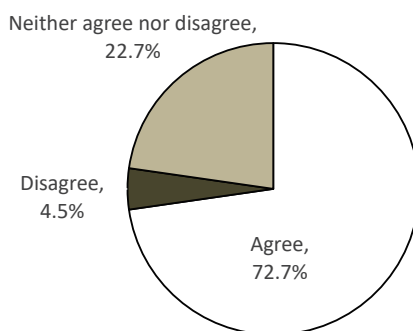


Figure 3: Opinions on “*Shinhaiku* [New Haiku]” (college B and junior college C: 22 students)

Reasons in support of new haiku were: “Anyone can enjoy it” and “Haiku needs to be reformed to fit the times”. The reason against it was: “No rules is not haiku.”

The percentage of college students (22.7%) who answered “Neither agree nor disagree” was about twice as high as that of high school students (11.7%). Although they neither agreed nor disagreed, some of them gave reasons for their discomfort with the new style of haiku and raised questions about it. They explained that they felt uncomfortable with the new form of haiku and questioned it, indicating that they had a negative view of “New Haiku.” There were some who wrote as follows:

- It is good to lower the bar for haiku, but I wonder if it can be called “haiku.”
- I don’t understand the difference between new haiku and *senryu*.

This sense of discomfort can be understood as positive language “awareness,” and a re-recognition of Japanese language and culture.

5.3 Results in a survey of haiku awareness among high school teachers and staff (high school A)

In a qualitative survey using a questionnaire, 26 teachers and staff at high school A were asked #1) “Do you agree or disagree that children (including high school students) are encouraged to write haiku?” and #2)

their reasons (open-ended), and #3) “Do you agree or disagree that children (including high school students) are encouraged to write ITO EN’s *Shinhaiku* [New Haiku]?” and #4) their reasons (open-ended). The results were analyzed and discussed.

5.3.1 Staff and Teachers’ attitudes toward children creating haiku

Participants were asked “Do you agree or disagree that children (including high school students) are encouraged to write haiku?” In total, 26 teachers and staff answered: 24 participants (92.3%) agreed; 0 (0%) disagreed; and 2 (7.7%) neither agreed nor disagreed.

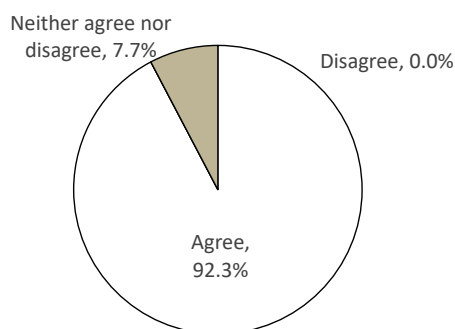


Figure 4: “Do you agree or disagree that children are encouraged to write haiku?”

The following comments were given as reasons for agreeing with the idea of children writing haiku:

- Children can improve their ability to observe nature and various events.
- It [haiku] can foster children’s creativity.
- Children’s sensitivity can be improved.
- It is useful in terms of education of the human emotions.
- It is effective for children to think and feel the meaning of words and seasons.
- Children can become aware of the beautiful things that abound in our daily lives.
- It is desirable as an intellectual activity.
- Vocabulary and language skills will be improved.
- They will be able to acquire the power of expression.
- Students can become familiar with Japanese culture.
- Students can learn about the history of Ehime’s great haiku poets and realize the merits of literature.

More than 90% of the teachers and staff were supportive of children creating haiku, and none were opposed to the idea. Among the reasons given for supporting children’s writing of haiku were the belief that it is effective in improving their observation of nature, imagination, sensitivity, vocabulary, and expression, and that it gives children an opportunity to learn about Japanese culture and the local Matsuyama culture. It was confirmed that teachers and staff felt that there were many advantages to children, including high school students, through the creation of haiku.

5.3.2 Staff and teachers' attitudes toward children creating ITO EN's *Shinhaiku* [New Haiku]

Participants were asked their opinions about *Shinhaiku* [New Haiku] in a qualitative survey using a three-part questionnaire. Twenty-six teachers and staff at high school A were asked “Do you agree or disagree that children (including high school students) are encouraged to write ITO EN’s *Shinhaiku* [New Haiku]?” and their reasons (open-ended). Twenty participants (76.9%) agreed; 2 (7.7%) disagreed; and 4 (15.4%) neither agreed nor disagreed.

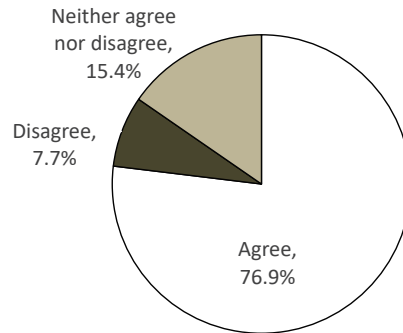


Figure 5: “Do you agree or disagree that children are encouraged to write New Haiku for ITO EN?”

It is interesting to note that while 92.3% of the teachers and staff agreed with the idea of having children write haiku, the number of teachers who agreed with the idea of having children write *Shinhaiku* [New Haiku], free from seasonal words and fixed forms, decreased to 76.9%. The reasons given for “Disagree” and “Neither agree nor disagree” were as follows:

- It is a good way to get familiar with haiku, but it may not be able to convey the original way of haiku.
- If you don’t care about the form, I think poetry is enough.
- I think that seasonal words are the best part of haiku.
- I want to include the four seasons of Japan in a haiku.
- Various approaches are good, but the tradition of haiku is also important.

The results of a survey of teachers and staff showed that there are educators who do not approve of new haiku that are not bound by the rules of traditional Japanese haiku. It is not easy to balance the need to preserve the tradition of haiku with the need to spread it to the world. It is necessary to further deepen the question of how to internationalize haiku while preserving its tradition.

6 Conclusion

This study has shown that haiku, which is shared both in Japanese culture and in world literature, has the

potential to play a bridging role between English and Japanese language education, transcending the barriers of subject. It has also shown that haiku can promote “language awareness” by encouraging students to consider differences in language characteristics and cultures between English and Japanese. Such awareness, as proposed by Otsu (2009), can be expected to synergistically enhance both English and Japanese language skills from a cognitive linguistic perspective.

This was a new educational practice that the author initiated with the concern that if teachers focus only on test scores and leave behind students’ “awareness of words” and “joy of communication,” the words will not become flesh and blood and will be forgotten after graduation from school. Since this is still only a trial, the author believes that there is much room for improvement.

As a challenge for the future, it is necessary to review the research from the perspective of second language acquisition theory, such as Cummins’ research that asserted the importance of the mother tongue in second language acquisition⁶. In addition, it is important to consider the teachers’ and students’ sense of discomfort with the non-traditional “New Haiku” as an important awareness of cultural appropriation and to investigate it in more detail in cooperation with Japanese language education. How can the tradition be shared and not lost? It may be interesting to think about the issues related to “inheritance of tradition” and “internationalization of Japanese culture” through haiku.

Sato (1991) introduces English haiku with the following words: If the Japanese haiku poem is a cherry blossom, the English haiku is a rose. In other words, English haiku is like a rose grafted onto a cherry tree. However, cherry blossoms and roses are both members of the *Rosaceae* family (p.213). Language, climate, culture, and nature differ from country to country. Western haiku does not have to stick to 17 syllables because no Western language can adapt to the flexible, syllable-rich Japanese (p.134). Even for those who are bilingual in two languages and cultures, English haiku will never be exactly the same as Japanese haiku. However, because of the universal elements and universality of haiku, it is accepted worldwide as a literary art form. The objectivity, the discovery of the unexpected, the simplicity, and the symbiosis with nature are the universal and common charms of haiku. We should value the sympathy that we feel from the similarities between haiku and English haiku, and the sense of incompatibility that we notice from the differences. Through English haiku, the author would like to develop language awareness and aim for a cross-linguistic education that can synergistically improve both Japanese and English proficiency.

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Notes

1. This paper expands upon a presentation entitled “Kuramae T. (December 11, 2021). Juken eigo kara no dakkyaku wo mezashita gengo kyoiku (Kotoba eno kizuki wo sodateru) [Language Education for Overcoming English for Entrance Examinations (Fostering Awareness of Language)]” that was part of a Round Table “Nihongo kyoiku to eigo kyoiku no renkei (kyoka kamoku no wakugumi wo koeta odanteki kyoiku [Collaboration between Japanese Language Education and English Language Education (Cross-curricular education that goes beyond the framework of subjects and courses)])” at the 9th Annual Meeting of The Japan Association for Developmental Education Society, Chugoku-Shikoku Branch, held at Ehime University (online) on December 11, 2021.
2. Since the rules of English haiku vary and are not standardized, this study used the rules described in “What is English Haiku?” published by ITO EN. (2021). Eigo haiku towa [What is English Haiku?] Ito En Oi Ocha New Haiku Award. https://itoenshinhaiku.jp/assets/data/en_highschool.pdf
3. Since ITO EN’s *Shinhaiku* [New Haiku] is different from traditional haiku, “ITO EN New Haiku Statement” showing the concept was distributed to the students. ITO EN. (2021). What is the Oi Ocha New Haiku Award? ITO EN Oi Ocha New Haiku Grand Prix. (Retrieved on November 29, 2021). <https://itoen-shinhaiku.jp/about/>
4. All participants’ comments in this research were originally in Japanese and translated by the author.
5. By definition, “*Senryu* (river willow)” is a humorous or satiric poem dealing with human affairs, usually written in the same form as *haiku*. Derived from the name of a popular selector of *maekuzure* (Higginson, W. J., 1985, p.293)
6. According to Cummins’ research summarized by Yoshida (2003), among the invisible intellectual parts of language use, the “common language ability” common to L1 and L2 use is particularly important, and the importance of enriching the native language in second language acquisition is claimed. In the future, the author would like to investigate this previous study. Yoshida, K. (2003). *Atarashii eigo kyoiku eno charenji ---Shogakusei kara eigo wo oshieru tameni---* [The Challenge of New English Education: For Teaching English from Elementary School]. Tokyo: Kumon Shuppan.

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