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# The Journal of Literature in Language Teaching

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## Introduction

Welcome to issue 14.1 of *The Journal of Literature in Language Teaching*.

Another summer, another issue, and each year they are hotter than ever. In this issue we branch out thematically and geographically, covering new territories in addition to our favourite stomping grounds.

In our first feature article, Julia Kimura examines the functions of the Scrivener app and explores how it can help us all—academics and students—become more productive writers. Meanwhile Havva Zorluel Özer's study into attitudes towards the writing and teaching of poetry amongst EFL teachers in Turkey provides food for thought for those of us pushing for more literature in our language departments.

At the end of 2024 we all met up in Shizuoka, Japan, for the 50<sup>th</sup> JALT Conference. The Literature in Language Teaching special interest group was well represented, as Mary Hillis and Anna Shershnova detail in their conference report. Likewise, the 2025 PanSIG conference in Chiba, Japan, featured a wide array of LiLT-related presentations and panels including those by Tara McIlroy, Alison Hasegawa, Todd Hooper, Kyoko Kuze, and Camilo Villanueva.

The peer-reviewed *Journal of Literature in Language Teaching* accepts submissions from around the world. Submissions are accepted at any time on a rolling basis. Submission details are given on the final page of this journal and can also be found on the LiLT SIG website [www.liltsig.org](http://www.liltsig.org).

Submissions can be sent to [liltjournaleditor@gmail.com](mailto:liltjournaleditor@gmail.com). You can also contact the LiLTSIG at [liltsig@gmail.com](mailto:liltsig@gmail.com). The Literature in Language Teaching Special Interest Group (LiLTSIG) is part of the Japan Association of Language Teaching. LiLTSIG was formed in 2011 to encourage and promote the use of literature in the language classroom.

LiLTSIG produces a newsletter and a peer-reviewed journal, as well as organising various literature-themed events. Although based in Japan, the group, and the journal welcome contributions and cooperation from around the world.

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*Feature article***Using Scrivener to Publish and Flourish**

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“Publish or perish” describes the pressure academics endure to publish in order to further their careers. Though publish or perish is a persistent problem, academics have made a call for re-envisioning a world where we can publish and flourish. One useful writing tool that can help researchers do this is Scrivener, an application that has helped many writers of various genres, including fiction and non-fiction. The purpose of this paper is to present five of its basic features and their corresponding benefits: writing history, a binder, a threaded corkboard, an outliner, and revision mode. Then, I relate these benefits to the Fogg Behavior Model to illustrate how the user can become a more productive and, potentially, more successful writer.

**Key words:** Scrivener, publish or perish, writing motivation, Fogg Behavioural Model.

Publish or perish describes the pressure to publish that academics face in order to further their careers. An academic's publication record is one factor that influences not only hiring (Kimura, 2023) but also contract renewal, tenure, and promotion decisions (Brandon, 1996). Publishing is a time-consuming practice, be it for scholarly writing for work, or creative writing for pleasure. This is a problem because it detracts from lesson planning, a language teacher's most important task (Webb & Nation, 2012), and teaching (Brandon, 1996). Adding to academics' pressure is demands from universities for both quantity (e.g., the number of publications) and quality (e.g., in prestigious journals with high impact factors). Under these circumstances, many academics look for tools to facilitate their writing tasks, and in this article, I aim to introduce one such tool called Scrivener. While the focus of the article is to help the reader get started in using Scrivener, I will frame my discussion in terms of how specific features of Scrivener address writer motivation and habits. To prepare the reader for this discussion, I begin with a brief discussion of motivation and an overview of the Fogg Behavior

Model (FBM), which can help academics manage pressure from the threat of publish or perish. Then, a longer and more substantive section on Scrivener will follow, where I describe five features of Scrivener and how they foster writing motivation as described by the FBM.

**Fogg Behavior Model**

According to self-determination theory, we can describe motivation as extrinsic or intrinsic (Deci & Ryan, 2011). Extrinsic motivation is a person's desire to do something because of the outcome. Many educators might feel extrinsic motivation to publish because publishing means keeping their jobs or furthering their careers. On the other hand, when people perform an activity merely for the sake of enjoyment, the motivation is likely to be intrinsic (Csikszentmihalyi & Nakamura, 1989). For example, some researchers may enjoy simply sharing their ideas with others in the discourse community, whether or not their institution requires publications.

Although academics tend to more commonly receive extrinsic motivation to publish from their

employers, it would be ideal if we could be intrinsically motivated and thus enjoy writing for the sake of it. Of course, motivation is not necessarily wholly extrinsic or intrinsic. However, in a perfect world in which academics can publish and flourish (Yeo et al., 2021) without their livelihoods being threatened, motivation would, in theory, become increasingly intrinsic.

Unfortunately, the extrinsic motivation from the institution is not always sufficient to encourage an academic to foster a habit of sitting down to write regularly. One more drawback of extrinsic motivation is that it can feel superficial. Yet, people who enjoy the challenge of playing video games are motivated by earning points (Ryan et al., 2006), even though points have no tangible value. I am motivated by the promised reward of a small piece of chocolate when I have enjoyed a successful writing session, and the chocolate is an arbitrary reward I have decided to give myself after spending even 20 minutes on (mostly) daily writing. Earning points in a video game or chocolate after a successful writing session are compelling extrinsic motivations and prompt us to want to work harder, even though these motivations are short-lived (Mekler, 2015) and superficial.

Nevertheless, motivation, be it extrinsic or intrinsic, is not always sufficient to push us in the direction of doing tasks that serve our interests. Like people who enjoy jogging have a hard time getting out the door, academics who actually want to write cannot always easily summon up the necessary motivation. The Fogg Behavior Model (FBM) (Fogg, 2009, 2020) can guide us toward positive writing behaviors, which is easy as A, B, and C. These writing behaviors are followed by good feelings, not the other way around. In the FBM, A stands for anchor. An anchor is an existing habit, i.e., a prompt, that reminds us to engage in the new desired behavior. For example, after we brush our teeth, we are reminded to floss. B stands for behavior, i.e., the new desired behavior, such as flossing. C stands for celebration, which capitalizes on behaviorism. When we perform a new habit, we must remember to celebrate by smiling or saying a few words of praise to ourselves. The celebration is a form of positive reinforcement. I illustrate examples of the ABCs of the FBM in the following table:

**Table 1***Explanation and Examples of the ABCs of the FBM*

Element	Explanation	My example with writing	Additional example
Anchor	Existing routine that occurs regularly.	Scheduled writing time arrives	I see my running gear in the kitchen when I come downstairs in the morning
Behavior	Simple version of new desired habit	Write for 25 minutes	I put it on and head out the door for a run
Celebration	Something done to foster positive emotions	Enjoy a piece of Andes Chocolate	I smile to myself as soon as I get home from my run

**Note.** Adapted from *Tiny Habits* by B. J. Fogg, 2020.

According to the FBM, for a behavior to occur, there are three necessary conditions: motivation, a prompt, and either ease of the behavior or ability of the individual (Fogg, 2009, 2020). The acronym MAP makes these elements easy to remember: motivation, ability, and prompt. For the sake of clarity, I will refer to ability as ease/ability. Motivation is not the best way, or even the only way, to spur a behavior (Fogg, 2009, 2020; McGonigal, 2015). What is worse, motivation is not only unreliable but also fickle (Fogg, 2020). Motivation to write might be high on one day and low on the next.

Fortunately, motivation alone is less critical to success than previously thought (McGonigal, 2015). More so than motivation, prompts and ease/ability have a stronger influence over whether or not we engage in a behavior (Fogg, 2020). By modifying prompts, we can rely less on motivation, which is unpredictable (Clear, 2018). Therefore, though academics have extrinsic motivation to publish from their institutions, writing may not come easily, or

prompts may be necessary to encourage us to sit at our desks to begin work. From this point of view of behavioral psychology, Scrivener can help circumvent such problems by leveraging motivation and increasing the ease/ability with which we write in order to engage more in writing. Because Scrivener offers features and corresponding benefits not found in other word processing programs, it can positively influence academics' writing behaviors and, therefore, foster an environment in which we not merely publish or perish but, ideally, publish and flourish. In this paper, I will elaborate on five features and corresponding benefits of Scrivener that can support academic writers and illustrate how these benefits support two of the three aspects of the FBM: motivation and ease/ability. Before doing so, however, let me first start with a brief overview of Scrivener.

### **Scrivener to the rescue!**

Many fiction and non-fiction writers use Scrivener, an inexpensive word-processing program developed and sold by Literature & Latte. As of December 2023, the standard license costs ¥8820, and the educational license costs ¥7479. Upon purchase, writers may use the subscription indefinitely. After installing the software, the user can import a manuscript from Google Docs, for example, though this may be slightly time-consuming and cumbersome. This is because the user might sometimes have to redo formatting or paste in comments one by one. Also, common word processing applications such as Microsoft Word, Pages for Mac, or Google Docs are typically single documents. On the other hand, one useful feature of Scrivener is its folder-based structure. Therefore, texts written using Microsoft Word or Google Docs may have to be split and then saved to Scrivener. For these reasons, I would not recommend introducing Scrivener to undergraduates because the learning curve might not make learning the software worthwhile. Writers would be better off starting a new project in Scrivener rather than importing one that is already underway. In other words, the software is more suitable for new projects than existing ones, which means that it might be appropriate for students at the graduate level, because they have to begin larger writing projects, such as dissertations, than they did as undergraduates.

Conversely, however, once work on the manuscript has progressed, the user can export a manuscript from Scrivener to other standard formats, including .docx or PDF, should the need arise, such as

when sending the manuscript out to collaborators or editors who do not use the software. Furthermore, instead of sending an entire project, the user can select which folders (i.e., files) to export and exclude research notes, for example. Though there are only Windows, Mac, and iOS versions of Scrivener, this is a sufficient number of platforms; therefore, many researchers and other writers can run the software. Two versions lacking are Linux and more notably, Android. The lack of an Android version means that Scrivener cannot be installed onto tablets other than iPads. One other problem is that users need to purchase a separate license for each of them. In addition, while collaborators can work simultaneously on Google Docs or Microsoft Word, online collaborating with Scrivener poses challenges, as files can only be saved to Dropbox, which may lead to problems with synchronization or worse, data loss.

Another caveat worth pointing out is that although writers can use Scrivener for article-length manuscripts, it is more suitable for books or dissertations. According to testimonials on the developer's website (Literature & Latte, n.d.), Scrivener is popular among novelists and other writers. Longer manuscripts are more suitable for Scrivener because word counts for each section appear by clicking on the folder in the binder on the left of the screen. Tracking the word count for each section is more critical for book-length manuscripts than for articles because writers often need to be mindful of the balance of the word count among the chapters. However, even for an article such as this one, which was written using Scrivener, tracking the word count of each section is helpful for overall writer motivation, and it helps see the overall balance among sections. I will explain more about the word count feature and its accompanying benefits later.

### **Getting Started with Scrivener**

The opening screen of Scrivener looks like any other word processor; for example, it includes a toolbar, an editor, an inspector, and a format bar, which is analogous to the formatting toolbar in Word. However, Scrivener has one feature that other word processors do not have: a binder. These five elements comprise the main aspects of the Scrivener interface. Three elements of the binder that are of most use to researchers are the main content, research, and notes.

The Scrivener editor looks like that of any other word processor. It is the space in which the user types.

One feature of the editor is that it allows the user to split the screen and view two sections simultaneously: side by side or one above the other. In terms of the FBM, this addresses the ease/ability aspect because it helps the writer compare sections when checking for consistency, such as parallel structure, by which I mean keeping ideas in the same order as presented throughout the manuscript.

The user can also list references in the designated research folder of the binder and store any other digital references, such as research articles and eBooks, in this folder as well. The research folder is a convenient place to keep reference materials, eliminating the need for reference management software, such as Mendeley or Zotero. Keeping references within Scrivener provides a more seamless and, therefore, easier way of working so that the user does not need to look up other files in a separate folder. Like other word processors, Scrivener can format references according to most common styles, such as APA, MLA, or Chicago, which also fosters ease of writing. Similarly, the notes folder provides users with a convenient place to store notes to themselves without creating a cluttered manuscript, as the comment function of Word tends to do. Scrivener does have a comment function, but it is better suited for communicating with others who read and comment on the manuscript. Furthermore, in most other word processing programs, though, comments cannot easily be moved around in the document. Also, the user needs to highlight the text, which causes the manuscript to become more cluttered.

### Features and Benefits

Scrivener has many standard features of widely used word processing programs such as a wide selection of fonts, automatic text correction, reference formatting, and spell and grammar checking. However, in addition to standard features of word processing programs, Scrivener offers features with corresponding benefits that can help foster good writing behaviors from the point of view of the FBM. The three elements of the FBM are ease of the behavior, prompts that encourage the behavior, and motivation to engage in the behavior. How can the user leverage the benefits of Scrivener's features? From the point of view of psychology, I will explain how five features and their corresponding benefits can foster positive writing behaviors. I will address the features in the order of most to least powerful. The five features are (a) writing history, (b) a

binder, (c) a (threaded) corkboard, (d) an outliner, and (e) revision mode.

### Writing History

Scrivener's writing history function shows daily and total progress on each project. Writing history statistics include the number of writing days, the average number of words written per day, and word count by day and month. With average word counts, the user can set realistic targets if they choose to aim for a number of words written per day. Writers need to set realistic goals so that we can monitor progress and decide if our approach to the task of writing is effective. According to the FBM, realistic targets are important: we should set the bar low so that even on our worst day, we can achieve something and, therefore, both stay motivated and feel a sense of efficacy (i.e., ease/ability). As we track progress, attain goals, and set new ones, self-efficacy increases, thereby fulfilling the ease/ability criterion of the FBM. We can create a virtuous cycle. Tracking words written per day in Scrivener is less cumbersome and time-consuming than recording in a separate spreadsheet or by some analogue means, such as in a notebook. Should the user be inclined, they can export word count statistics into a .csv file.

Watching a growing writing streak helps to build and, more importantly, sustain extrinsic motivation to work on a project, fulfilling the motivation criterion of the FBM. In addition, monitoring the daily and monthly word counts can confirm if a writing project remains on track to be completed by the deadline. In turn, the awareness of the growing word count thereby also serves as a prompt to continue the behavior of writing. In addition, monitoring word count can sustain motivation when a manuscript grows at a brisk pace and can stoke motivation when writing slows down. In addition to stoking motivation, the unhappy realization that writing is slowing down can serve as a prompt in the FBM to increase the writing pace when a deadline is fast approaching. Finally, watching the running word count can be helpful when writing abstracts or articles, which have strict word limits.

There is one caveat to setting and tracking word count targets: words per day can also be an arbitrary target. Not all writing involves writing. We need to read, discuss, and, most importantly, think about our ideas (Elbow, 1973; Provost, 1972, 2019). Furthermore, we need to consider other quantitative measures of our writing, including word counts or time spent writing, as

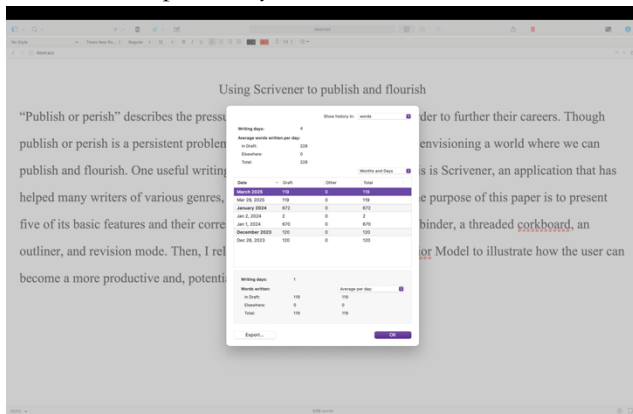
well as qualitative measures, such as coherence and cohesion.

Another benefit of Scrivener's writing history function is that the user can return to previous versions of the manuscript. This is helpful if the writer decides to incorporate an idea previously discarded. Scrivener's writing history function is analogous to Word's undo. In Word, however, the program cannot show changes made to the manuscript after it has last been saved. One workaround in Word is to Save As, but creating and keeping track of several versions can become unwieldy. Scrivener's writing history supports the ease/ability aspect of the FBM.

### Figure 1

#### Writing history.

Screenshot captured by author.



### Outliner

Not all competent writers use outlines. Some people are planners; others are not. Sword (2017) and others (Jenoff, 2013; Ritchie, 2017; Sax, 2013) refer to writing without planning as *pantsing*: writing by the seat of one's pants (Sword, 2017, p. 46) but even such writers can benefit from Scrivener's outliner feature by reverse engineering an outline from a completed first draft (Elbow, 1973; King, 2012; Tully, 2019). Though the user can generate outlines with the binder function and the corkboard, the outliner function of Scrivener allows the user to do this as well.

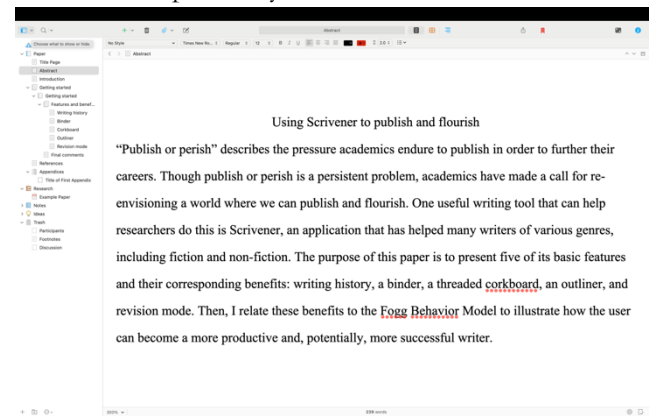
While it is possible to create outlines using standard word processing programs, Scrivener's outliner feature does so much more elegantly. On any word processing program with headings, one can impose a loose outline on a manuscript and watch it gel as the manuscript grows. However, in Scrivener, the user can create folders and subfolders to the left of the page making it easy to see how many words have been written in each section, as well as indicating the balance

of the manuscript and what the outline looks like. As mentioned earlier, the growing word count can help build and sustain motivation, one of the three aspects of the FBM. The gradually emerging outline addresses ease, another aspect of the FBM. In addition, seeing the way in which sections of a manuscript relate to one another makes it easier for the user to follow the structure.

### Figure 2

#### Outliner.

Screenshot captured by author.



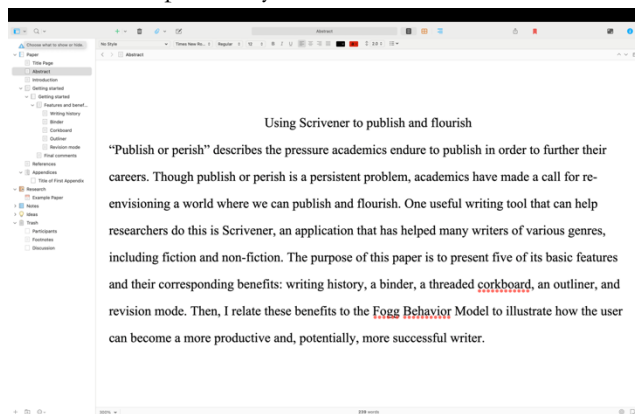
### Binder

On the left of the screen, there is a binder which contains folders and subfolders. The user can split the manuscript into folders, which represent a section or chapter of the manuscript. In terms of the FBM, the binder function addresses the ease/ability aspect and benefits the user because the outline is easy to see and manage. For pantsers (i.e., writers who do not plan, but fly by the seat of their pants), the emerging outline works as a kind of reverse outline, which is easy to see at a glance. The user can also manipulate the outline by dragging and dropping folders in order to rearrange the outline or structure of the manuscript. When exporting to another format, writers can preserve the binder function by indicating page breaks where one folder or subfolder ends and the next begins. Exporting to other allows for ease of sharing and collaborating.

Furthermore, working piecemeal by breaking a manuscript down into sections makes the sometimes-daunting task of writing more manageable. Committing to writing one specific section in a session feels more manageable than committing to writing some nebulous and less quantifiable portion. In addition, watching the outline of the manuscript unfold while writing also addresses the ease/ability aspect of the FBM.

**Figure 3***Binder view.*

Screenshot captured by author.

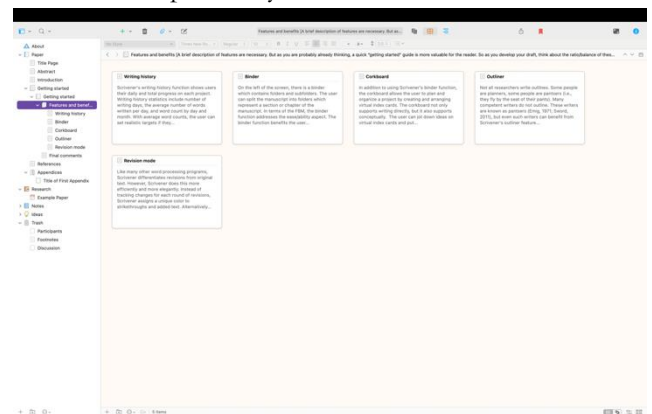
**Corkboard**

The corkboard function supports writers conceptually. It allows the user to plan and organize a project by creating and arranging virtual index cards. The user can jot down ideas on the cards and put them on the corkboard. Keeping ideas separate from the main manuscript is helpful when the user is unsure whether to include an idea or where to include it. Index cards are also beneficial for getting down thoughts about planning or about the project that the user does not necessarily need to incorporate into the manuscript. The user can lay out cards in a linear function, which may be helpful to novelists, who need to consider a plotline, or the user can lay cards out freeform, which allows shuffling, making it easier to consider the relationship among ideas.

This function of cross-linking ideas eliminates the need for notetaking programs such as Obsidian, Roam, or Notion, which fulfill the same function. Furthermore, to make the corkboard even more legible and visually appealing, the user may adjust the size of the cards and the space between cards. This ease of planning what to write positively influences the ease/ability aspect of the FBM.

**Figure 4***Corkboard view.*

Screenshot captured by author.

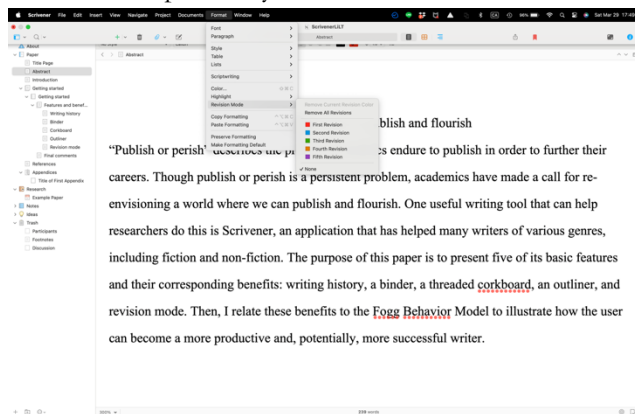
**Revision Mode**

Like many other word processing programs, Scrivener differentiates revisions from original text but does so in a more efficient and elegant manner. For up to five rounds of revisions, Scrivener assigns each round of revisions a different colour, allowing the writer to easily track and smoothly make changes in later versions. The colours can be set by default or chosen by the user. Rather than going into review mode, like in other programs, in Scrivener, the user merely needs to delete what they do not wish to keep. Fortunately, deleted text remains in Scrivener's history, so the user can be assured that ideas are not lost forever.

In terms of the FBM, the revision mode and its corresponding benefits address the ease/ability aspect. Furthermore, the different colors of text in each subsequent revised version of the manuscript allow the user to easily distinguish between versions without having to save a new file for every revision, making for less cluttered folders. Not only can writers customize colors of text in revisions, but they can also set Scrivener to appear as a typewriter, so that their manuscript scrolls as they type, thereby allowing the user to look straight ahead, not down. Likewise, when focusing on a particular line, sentence, or paragraph, the user can set Scrivener to dim the surrounding text, thereby allowing the user to focus on the selected portion of text, and thus increasing the ease/ability aspect of writing, according to the FBM.

**Figure 5***Revision mode colors.*

Screenshot captured by author.

**Final Comments**

Living under publish or perish is stressful at best and counterproductive at worst. In this paper, I have highlighted five features of Scrivener and their corresponding benefits, as well as their influence on writing motivation as viewed through the FBM. These five benefits are: (a) writing history, (b) the binder, (c) the (threaded) corkboard, (d) the outliner, and (e) revision mode. Considering how to deal with the publish or perish problem from the point of view of the FBM, we can see how Scrivener might help academic writers in terms of motivation and ease/ability. Because Scrivener cannot provide notifications for users to sit down and write, users must set these up for themselves, considering their own needs. I schedule time with myself to write and book an appointment with myself in my calendar or with another individual on focusmate.com, a free service that pairs up remote workers to work together for a 25-, 50-, or 75-minute block of time. For more on how to use Focusmate, see (Kimura, 2023). Another prompt I use on my work-from-home days is incense. The scent puts me into work mode as I build writing momentum.

Before purchasing the paid version, readers should consider using the free trial version, available for Windows and Mac but not iOS. The trial version comes with all the features of the paid version. The trial version is free for 30 days, and the software need not even be used on 30 consecutive days. Such terms should allow ample time to become familiar with the program and provide enough sessions to complete a small project. In addition, the user can work on the same file across several devices by syncing Scrivener with Dropbox (Literature and Latte, n.d.). If the user should choose to do so, however, it is essential to

remember to save their work so that they will be able to work on the current version the next time they open the program on another device.

In a perfect world, users should be able to use new software intuitively without having to read dense manuals or take crash courses. In reality, however, when getting started, it can take some time to familiarize ourselves with any new program. In other words, there is a learning curve. With Scrivener, it is not too steep. I have not been driven to read any manuals, but by trial and error, I continue to learn about Scrivener's features and benefits. However, online searches, video tutorials, and even asking acquaintances in JALT have helped me to figure out everything I have needed to. In addition, the developer of Scrivener has uploaded their own instructional videos to its website. The developer has also embedded interactive tutorials into the program. Furthermore, in addition to offering videos and tutorials, an instructional eBook is available for ¥2255 through [literatureandlatte.com/store](http://literatureandlatte.com/store), and a Kindle version is available for ¥1652 through [amazon.co.jp](http://amazon.co.jp). There is also a book in the *Dummies* series: *Scrivener for Dummies*. One other problem with the program is that there is only an English version of the program.

I have enjoyed writing this paper using Scrivener, and I hope I have persuaded the reader to consider at least using the trial version. Some of the features that helped me the most included the writing history, binder, and outliner functions. Just as I hope to encourage readers to at least try the trial version of the program, I have conducted workshops highlighting some of its features and benefits. A new pair of running shoes can help an athlete recommit to training for a marathon, and similarly, a new word processor can provide enough novelty to help a writer recommit to writing regularly. I also hope that readers will consider how to apply the FBM to their own writing habits so that they will eventually publish and flourish even more.

The author declares that she has no relationship with Literature & Latte, the developer of Scrivener, nor with Tootsie Roll Industries, producer of Andes Chocolate Mints, and thus, no conflict of interest.

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*Feature Article***Pre-Service Turkish EFL Teachers' Attitudes toward Writing and Teaching Poetry**

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The purpose of this study is twofold: 1) to explore pre-service Turkish EFL teachers' attitudes toward writing and teaching poetry, 2) to investigate the impact of poetry reading, writing, and instruction on their attitudes. Data from an online survey administered to 69 undergraduate students enrolled in the English Language Teaching Department at a public university in Türkiye reveal a general lack of confidence and interest among participants in writing and teaching poetry, alongside the associated factors.

**Key words:** creative writing, EFL, language teacher education, poetry

**Introduction**

English as a Foreign language (EFL) writing classrooms are often characterized as dehumanized settings where forms and abstract notions of language supersede emotions and personal experience (Hanauer, 2012). The problem is that language teachers focus too much on formality, while not enough on creativity, decentralizing the very individual human being in the process of literacy and language education. To address the problem of normative ecologies that prioritize the teaching of prescriptive rules in language classrooms, Hanauer (2012) suggests the pedagogy of meaningful literacy, an approach that places emphasis on personal expression and experience in teaching EFL writing. Facilitating a safe classroom environment for writers to express themselves in a foreign language, meaningful literacy promotes EFL learners' self-understanding and expression (Iida, 2012), voice construction and identity (Hanauer, 2015), and emotional engagement (Iida & Chamcharatsri, 2022), which are often neglected in traditional EFL writing classrooms. This approach has the potential to humanize literacy and language education and, in Hanauer's (2012) view, one effective tool for enacting such an innovative pedagogy is *poetry*.

Poetry has always been an important component of creative writing instruction. With recent interest in poetry as a form of meaningful literacy, it has grown beyond the field of creative writing and inspired

innovation in EFL writing pedagogy. While the scope of EFL research on poetry is vast, it has generally fallen into the following trajectories: pedagogies of teaching poetry to language learners (Disney, 2012; Hanauer, 2012; Saito, 2008; Spiro, 2007), poetry writing practices in language classrooms (Chamcharatsri, 2013; Fithriani, 2021; Garvin, 2013; Iida & Chamcharatsri, 2022), the characteristics of L2 poetry (Hanauer, 2010, 2012), voice and identity construction in L2 poetry (Akiyoshi, 2017; Halsall, 2021; Hanauer, 2015), assessment of L2 poetry (Hauer & Hanauer, 2017; Iida, 2008), and perceptions of writing poetry in a foreign language (Iida, 2012; Liao, 2017; Liao & Roy, 2017; Zhang, 2019). As seen in the list of trajectories, a growing amount of research has been devoted to the study of how students perceive poetry writing in a language other than their own (Iida, 2012; Liao, 2017; Liao & Roy, 2017; Zhang, 2019). However, when it comes to the perceptions of teachers about writing (Liao, 2018) and teaching (Masbuhin & Liao, 2017) poetry, empirical research is limited. The pedagogical challenge of this paper is to understand whether prospective teachers of English appreciate the value of poetry in EFL writing instruction. For this reason, this study examines pre-service Turkish EFL teachers' willingness to write and teach poetry. The following questions inform the research methodology:

- What are pre-service Turkish EFL teachers' attitudes toward writing and teaching poetry?
- In what ways do poetry reading, writing, and instruction influence pre-service Turkish EFL teachers' attitudes toward writing and teaching poetry?

### Literature Review

The view of poetry as a pedagogical tool in teaching writing has given direction to various strands of research in literacy and language education. One strand of research focuses on developing pedagogical frameworks on poetry for teaching L2 writing. An earlier work on the topic by Spiro (2007), for example, presented how a creative writer's personal writing strategies could lead to authentic learning activities for L2 writers. Elsewhere, Disney (2012) and Saito (2008) offered strategies for teaching poetry to EFL learners drawing on their classroom teaching practices.

Alongside the extant scholarship, Hanauer's (2012) *Meaningful Literacy: Writing Poetry in the Language Classroom* is arguably one of the most influential works in guiding L2 poetry writing instruction. Outlining a pedagogical framework for designing an L2 writing course around poetry, Hanauer (2012) described three important stages of the course design as 1. generating personal motivation for self-exploration, 2. initiating a process of autobiographical exploration, and 3. facilitating poetic expression of autobiographical memory. To Hanauer (2012), these three steps demonstrate a simple way of facilitating poetry writing in the language classroom. These studies collectively give practical ideas and materials to EFL literacy educators about how to integrate poetry into L2 writing instruction and therefore serve as helpful resources for teachers.

Another avenue of research has emerged from the scholarship investigating the outcomes of integrating poetry as a meaningful literacy practice in language classrooms. For example, contrary to the common misconception that L2 poetry writing is difficult, the studies by Chamcharastri (2013) and Fithriani (2021) documented that language learners could write and appreciate poetry when given the chance. In addition, the extant literature showcased the pedagogical benefits of poetry writing for L2 writers. Assigning a poetry writing project to Chinese students in an undergraduate composition class, Garvin (2013) reported that the project not just facilitated opportunities for students to negotiate their individual identities but also enhanced their L2 writing skills. In a more recent study, Iida and

Chamcharatsri (2022) suggested that incorporating poetry writing into literacy and language education can foster "creativity, language play, and emotional expressions" (p. 64) and transform the L2 writing experience to a meaningful literacy practice. These studies establish the pedagogical value of poetry in teaching L2 writing and humanizing the language classroom by situating the individual language learner at the center of writing practice.

Other studies have shown language learners' perceptions of writing poetry in the target language. In his investigation of the first-year Japanese college students' perceptions, attitudes, and emotions regarding writing *Haiku*, "a three-line Japanese poem with a specific number of syllables in each line" (p. 1472) in English, Iida (2012) concluded that in many cases, students found poetry writing helpful for vocabulary acquisition and self-expression. In a similar research design, Zhang (2019) invited Chinese university students to compose a Chinese poetic form *Da You Shi* in English and found that the students' composition experience promoted their confidence in L2 poetry writing. Further studies delved into the factors influencing perceptions of L2 poetry writing (Liao & Roy, 2017), examining how prior writing experiences shape language learners' views on composing poetry in a second language (Liao, 2017).

Aligned with the objectives of this study, previous research also addressed language teachers' orientations toward the use of poetry in English education. The qualitative data in Liao (2018) suggested that despite the perceived difficulties of L2 poetry writing instruction, prospective language teachers considered poetry as a valuable and feasible pedagogical tool to utilize in language classrooms. Furthermore, in their comparative study of English teachers earning their degrees from the United States and Indonesia on their willingness to teach poetry, Masbuhin and Liao (2017) found that teachers with a degree from Indonesia showed lower interest and desire to teach poetry than the U.S.-educated teachers. In general, teachers' lack of desire to teach poetry resulted from curriculum-related factors and the perceived difficulty of poetry for teachers to teach and students to write. These studies added appreciably to our understanding of poetry as a pedagogical tool in the EFL classrooms. However, much work remains to be done to provide an empirical basis for outlining the pedagogical use of poetry. The more analysis of how EFL teachers approach the use of poetry as a pedagogical tool, the more informed

implications for incorporating poetry into L2 literacy instruction can be drawn.

## Methods

### Research Context and Procedure

This research was conducted in the English Language Teaching (ELT) Department at a public university in Northern Türkiye. Founded in 2018, the department accepted its first students in the 2019-2020 academic year. At the time of this study, 60 freshman, 46 sophomore, 54 junior, and 18 senior level students enrolled in the department. During their four-year education, students are required to take a variety of courses including basic skills courses (i.e., Writing Skills, Reading Skills, Listening Skills, and Oral Communication Skills), and field specific courses (e.g., Approaches to English Language Teaching, Teaching English to Young Learners, etc.). In addition to these, sophomore students are required to take a sequence of English Literature I-II courses where they are introduced to literary works from British and American Literature, whereas junior students take Literature and Language Teaching I-II courses in which they are familiarized with pedagogical approaches to using literature in language classrooms. A review of the curriculum for the ELT Departments in Türkiye, developed by the Council of Turkish Higher Education (YOK, n.d.), shows that the learning outcomes of these literature courses do not include writing or teaching poetry, but understanding the cultural history of English and American literature, as well as significant literary movements and periods, and the critical analysis and interpretation of literary texts. While teacher candidates are expected to integrate literature into the teaching of English in their future classrooms, they are by no means required to do so, and poetry writing is not among the objectives of K-12 English lessons.

After receiving the Institutional Review Board's approval given the ethical considerations for the study, an online survey was administered to all students in the ELT program via a web survey platform, Survey Planet. Students were invited to take the survey through an email. The survey included two open-ended questions and 5-point Likert scale items to measure

participants' demographics as well as confidence and willingness to write and teach poetry (see the Appendix).

### Participants

Sixty-nine ( $N=69$ ) students enrolled in the ELT department during the 2022-2023 academic year completed the online survey. The majority of participants were freshmen ( $N=46$ ), while the remainder consisted of sophomores ( $N=12$ ), juniors ( $N=10$ ), and one senior level student. All students were aged between 18 and 24, and most identified as female ( $N=46$ ). All students identified Turkish as their primary language, and they had been studying English as a foreign language since elementary school for approximately 10 years. They spent one academic year in the English preparatory program at the School of Foreign Languages before proceeding to the ELT department.

### Data Analysis

To answer the first research question (What are pre-service Turkish EFL teachers' attitudes toward writing and teaching poetry?), descriptive statistics were measured for the quantitative data from the survey through the Statistical Package for Social Sciences (SPSS) program. Additionally, qualitative data from the open-ended questions were coded thematically by the researcher following Saldana's (2009) coding manual. Furthermore, two statistical tests –Spearman rho and Mann-Whitney U– were employed with the finding of non-normally distributed data to answer the second research question (In what ways do poetry reading, writing, and instruction influence pre-service Turkish EFL teachers' attitudes toward writing and teaching poetry?).

## Results

### R.Q.1: What are pre-service Turkish EFL teachers' attitudes toward writing and teaching poetry?

Table 1 presents the means and standard deviations of the rated items related to participants' confidence and willingness for writing and teaching poetry.<sup>1</sup>

<sup>1</sup> Interpretation of the mean score is done rounding it to the nearest whole number. For instance, 2.21 would be read as 2 (somewhat disagree), whereas 2.94 would be 3 (neither agree nor disagree).

**Table 1**

*Descriptive Statistics for Pre-Service Turkish EFL Teachers' Confidence and Willingness to Write and Teach Poetry (N=69)*

Item	Mean	SD
1. I feel confident that I can write poetry in my mother tongue.	2.94	1.18967
2. I feel confident that I can write poetry in English.	2.21	1.17410
3. I would like to learn how to write poetry in English.	3.50	1.36794
5. I would like to teach English poetry writing to my students.	3.46	1.40984

*Note.* Scale: 1 – Strongly disagree, 2 – Somewhat disagree, 3 – Neither agree nor disagree, 4 – Somewhat agree, 5 – Strongly agree.

Table 1 shows that Item 2 had the lowest mean ( $M=2.21$ ), demonstrating participants' lack of confidence in writing poetry in English. The participants rated their confidence in writing poetry in their mother tongue slightly higher ( $M=2.94$ ) than in English ( $M=2.21$ ). Regarding their willingness to write and teach poetry, participants ranked the former slightly higher ( $M=3.50$ ) than the latter ( $M=3.46$ ), both means indicating that participants were undecided about their wishes to write and teach poetry.

When asked if they had any concerns about writing poetry in English, 42 participants entered comments in

the survey. The coding of this data revealed four themes:

1. Proficiency in English language is important to be able to write poetry.
2. Writing poetry is a difficult task.
3. Pre-service EFL teachers are not interested in writing poetry.
4. Having not written poetry before is a cause of concern.

Table 2 includes examples from participants' responses coded for each theme.

**Table 2**

*Pre-Service EFL Teachers' Concerns about Writing Poetry (N=42)*

Thematic Categories	Examples
Language Skills ( $N=25$ )	<ul style="list-style-type: none"> <li>• I don't think my English is good enough to write poetry.</li> <li>• I can't even write a simple sentence in English and I can't write something that rhymes.</li> <li>• I fear of making mistakes in terms of grammar.</li> </ul>
Difficulty of Writing Poetry ( $N=11$ )	<ul style="list-style-type: none"> <li>• I feel very nervous about it. It could be difficult for us.</li> <li>• Writing poetry is a very difficult job, especially if you are doing it in a language that is not your mother tongue.</li> <li>• I think writing poetry in English is difficult to learn.</li> </ul>
Lack of Interest ( $N=8$ )	<ul style="list-style-type: none"> <li>• I think it's all about being interested to poems. I'm not sure about writing poems because I'm really not willing to write things.</li> <li>• My priority for English is basic skills rather than poetry.</li> <li>• I do not love writing poetry in any language.</li> </ul>
Lack of Practice ( $N=4$ )	<ul style="list-style-type: none"> <li>• I have not written or even read poetry in English.</li> <li>• I don't have any experiences or thoughts about writing poetry.</li> <li>• Neither I have written a poem in my mother tongue nor in English before.</li> </ul>

Participants were also asked if they had any concerns about teaching poetry writing in English. Twenty-eight

( $N=28$ ) participants answered this question and aligned with the previous data set, four themes emerged:

1. Pre-service teachers perceive their future students to lack interest/skills for writing poetry.
  2. Pre-service teachers feel pedagogically incompetent to teach poetry.
  3. Teaching poetry is difficult.
  4. Pre-service teachers are not interested in teaching poetry.
- Examples from participants' comments are presented in Table 3.

**Table 3***Pre-Service EFL Teachers' Concerns about Teaching Poetry (N=28)*

Thematic Categories	Examples
Lack of Student Interest/Skills (N=9)	<ul style="list-style-type: none"> <li>• I do not believe that all students will be willing to learn poetry.</li> <li>• I don't think everyone has the ability and inspiration to write poetry.</li> <li>• Students' limited vocabulary knowledge may be a problem.</li> </ul>
Pedagogical Incompetence (N=8)	<ul style="list-style-type: none"> <li>• I can't teach others the subject that I myself can't learn and I am worried that I am inadequate.</li> <li>• I guess I can't teach because I have no talent in English about these issues.</li> </ul>
Difficulty of Teaching Poetry (N=7)	<ul style="list-style-type: none"> <li>• It would be hard to teach how to write poetry to those who can't write them in their native language in the first place.</li> <li>• Teaching is harder than learning, I think.</li> <li>• It will be difficult, but it can be beautiful.</li> </ul>
Lack of Teacher Interest (N=5)	<ul style="list-style-type: none"> <li>• Even if I learn how to write, I don't know if I enjoy or be eager to teach it.</li> <li>• I am not interested.</li> <li>• I don't want to teach!</li> </ul>

### R.Q.2: In what ways do poetry reading, writing, and instruction influence pre-service Turkish EFL teachers' attitudes toward writing and teaching poetry?

In response to how frequently they read poetry in English, 45 (65%) participants reported never, 15 (22%) stated one to two times, three stated three to five times, four stated six to seven times, and two stated eight or more times. As for the frequency of

writing poetry in English, almost all (N=64, 93%) reported that they never wrote poetry and five stated one-two times a month. Most of the students (N=64, 93%) also reported that they had never received any English poetry writing instruction in their education. To interrogate the connections between these background factors and confidence/willingness to write/teach poetry, a Spearman rho test was run.

**Table 4***Correlations between Pre-Service Turkish EFL Teachers' Levels of Confidence/Willingness to Write/Teach Poetry and Background Factors*

Background Factors		Confidence in Writing Poetry	Willingness to Write Poetry	Willingness to Teach Poetry
Frequency of reading poetry	Spearman Rho	.256*	.304*	.335**
	Sig. (two-tailed)	.034	.011	.005
Frequency of writing poetry	Spearman Rho	.267*	.130	-.022
	Sig. (two-tailed)	.026	.286	.859
Years of poetry writing instruction	Spearman Rho	.217	.175	.071
	Sig. (two-tailed)	.073	.151	.563

Notes. 1. \* Correlation is significant at the 0.05 level (2-tailed), 2. \*\* Correlation is significant at the 0.01 level (2-tailed).

A statistically significant positive correlation between frequency of reading poetry and confidence in writing poetry ( $r=.256, p=.034$ ), willingness to write poetry ( $r=.304, p=.011$ ), and willingness to teach poetry ( $r=.335, p=.005$ ) was observed. Meanwhile, frequency of writing poetry was associated with confidence in writing poetry ( $r=.267, p=0.26$ ), but not necessarily with the willingness to write and teach poetry. The number of years of poetry writing instruction that the participants received had a significant impact on neither their confidence nor willingness.

When asked “Have you ever taken English literature courses in your education?”, 24 participants said “yes”, 45 said “no”, which is not surprising given that the majority of survey respondents were freshman. To further investigate the influence literature classes may have on participants’ confidence and willingness to write and teach poetry, a Mann-Whitney U test was computed.

**Table 5**

*Mann-Whitney U Test Comparisons (N=69, Yes=24, No=45)*

Item	Grouping	Mean Rank	Sum of Ranks	U	p
1. I feel confident that I can write poetry in English.	Yes	42.11	1012.00	368.000	.023*
	No	31.18	1403.00		
2. I would like to write poetry in English.	Yes	37.77	906.50	473.500	.387
	No	33.52	1508.50		
3. I would like to teach English poetry writing to my students.	Yes	38.15	915.50	464.500	.325
	No	33.32	1499.50		

*Note.* \* Statistically significant difference ( $p= / < .05$ ).

Although participants who had taken literature courses (i.e., English Literature 1/2, Literature and Language Teaching 1/2 as described earlier), as part of the degree requirement in the ELT program, tended to rate all items higher compared to those who had yet not, the difference was statistically significant solely for Item 1 regarding confidence in English poetry writing ( $U=368.000, p=.023$ ).

### Discussion & Conclusion

Quantitative data revealed that pre-service Turkish EFL teachers lacked confidence in writing poetry and were hesitant to write and teach poetry. Although the frequency of reading poetry was related to both confidence and willingness to write and teach poetry, the frequency of writing poetry and the duration of poetry writing instruction received did not appear to be influential factors. However, these results cannot be deemed conclusive as the limited number of participants who wrote poetry and received poetry writing instruction renders the statistical analysis unreliable. Consequently, more data from a larger sample is necessary to establish more valid connections between writing poetry/receiving poetry writing

instruction and prospective teachers’ confidence and willingness to write and teach poetry.

Many participants perceived L2 proficiency as a prerequisite for writing poetry in a second language. This perception may partially explain the participants’ lack of confidence in writing poetry. As confirmed by Liao (2017), the more grammar-based the L2 learners’ writing experiences are, the less capable they perceive themselves to be in writing poetry. Iida and Chamcharatsri (2022) argue that it is important “not to overemphasize the correctness of linguistic use” when teaching poetry in the EFL classroom because “poetry writing is a literacy practice through which language learners/users freely articulate their voice and express themselves with their linguistic, stylistic, and literacy choices” (p. 64). By focusing on expressiveness and creativity, rather than imposing idealized standards and normativity, language and literacy educators can create safe spaces in the classroom for students to experiment and play with language in translating their thoughts to paper.

Results further showed that 24 of 69 participants took literature courses, whereas only five reported receiving English poetry writing instruction in their

education. This means that poetry writing was not necessarily part of the literature curriculum in the participants' English language teacher education program. This was echoed in the qualitative data, which revealed participants' concerns about writing poetry in a foreign language due to the lack of opportunities to practice poetry writing. Interestingly, although most participants had never written poetry, they believed poetry, particularly in a foreign language, was difficult both to write and teach. Hence, they expressed little interest in writing and teaching poetry. These results extend the findings of previous works on the perceived difficulties of L2 poetry writing instruction (Liao, 2018) and lack of teacher desire to teach poetry (Masbuhin & Liao, 2017). Extant research, however, has also established the value of poetry as a pedagogical tool (Chamcharatsri, 2013; Fithriani, 2021; Iida & Chamcharatsri, 2022) and benefits of such pedagogy in the L2 writing classroom (Garvin, 2013). It is, therefore, no longer a matter of whether to include poetry in the language classroom, but how to do.

Explorations of the "whys" of pedagogizing poetry in the language classroom offer insights into the benefits of a poetical approach to L2 literacy education. However, when it comes to the "hows", extant scholarship remains limited. Studies by Cahnmann-Taylor et al. (2017), Çetinavcı and Tütüniş (2012), as well as Dymoke and Hughes (2009) advocate poetry for language teacher education and demonstrate practical approaches for introducing poetry to EFL teachers. The literature also demonstrates resources for implementing poetry in the L2 writing classroom (Chamcharatsri, 2013; Disney, 2012; Garvin, 2013; Spiro, 2007). And yet, there remains much work to be done to document the practical aspects of teaching poetry in language classrooms. More pedagogical works outlining the underpinning approaches to the introduction of poetry to L2 learners in various contexts can be helpful for language and literacy educators interested in incorporating poetry into their teaching but don't know how to. Meanwhile, instructors of L2 writing can experiment with poetry-based writing instruction, explore the possibilities, affordances, and challenges, and take action accordingly.

Furthermore, with the results of this study showing that the problem partly lies in the fact of there being a lack of practice and experience with poetry, language teacher education programs can facilitate opportunities for professional development by offering

workshops, seminars, and courses on meaningful literacy approaches to promote the affordances of poetry in language learning and teaching. Making poetry visible in the discourses of language teacher education can promote teachers' openness to using poetry in L2 writing instruction and facilitate more humanized classrooms where focus is not solely on grammar, standards, and norms but also the individual, personal experience, emotions, and self-expression. Such a humanistic approach to writing instruction can foster a supportive atmosphere in the classroom, encouraging an appreciation for L2 writers' creative engagement with the language without an over-emphasis on rule-based practices.

As with many empirical inquiries, this study has its limitations. First, the study focused on pre-service language teachers, including 46 freshmen, 12 sophomores, 10 juniors, and 1 senior student enrolled in the ELT program at a public university in Türkiye. Future research examining *in-service* teachers' perceptions of and experiences with poetry writing instruction can offer more practice-oriented insights into the topic. Second, this study was not experimental in design. Given the results of past experimental studies demonstrating English language learners' increased confidence and willingness to write poetry after having the experience of writing poetry in English (e.g., Zhang, 2019), future studies with experimental design can investigate the ways in which poetry writing experience can influence teachers' perceptions of teaching poetry in language classrooms. Finally, the results of this study concern teachers of English in Turkish EFL contexts. Pedagogical implications, therefore, may or may not be relevant to language teaching practices in other EFL contexts. To discuss the broader applications of the results, additional research in diverse settings is recommended.

### Author Biography

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## Appendix: Survey Questions

### Section 1: Attitude Items

Please read the statements below and select the option that best reflects your level of agreement on each statement.

I feel confident that I can write poetry in my mother tongue.

- Strongly disagree
- Somewhat disagree
- Neither agree nor disagree
- Somewhat agree
- Strongly agree

I feel confident that I can write poetry in English.

- Strongly disagree
- Somewhat disagree
- Neither agree nor disagree
- Somewhat agree
- Strongly agree

I would like to learn how to write poetry in English.

- Strongly disagree
- Somewhat disagree
- Neither agree nor disagree
- Somewhat agree
- Strongly agree

I would like to teach English poetry writing to my students.

- Strongly disagree
- Somewhat disagree
- Neither agree nor disagree
- Somewhat agree
- Strongly agree

In the text box below, please answer the following questions.

What are, if any, your concerns with writing poetry in English?

What are, if any, your concerns with teaching poetry writing in English?

### Section 2: Background Factors

What gender do you identify with?

- Female
- Male
- Other

Which category below includes your age?

- 18-24
- 25-34
- 35-44
- 45-54
- 55 or over

What is your mother tongue/first language?

- Turkish
- English
- Other (Please specify)

What is your foreign/second language?

- Turkish
- English
- Other (Please specify)

How long have you been studying English as a foreign language?

What is your major?

- English Language Teaching
- Other (Please specify)

I am a ...

- Freshman (first year student)
- Sophomore (second year student)
- Junior (third year student)
- Senior (fourth year student)

How many years of Turkish poetry writing instruction have you received in your education?

- None
- Less than 1 year
- 1-2 years
- 3-4 years
- 5 or more years

How many years of English poetry writing instruction have you received in your education?

- None
- Less than 1 year
- 1-2 years
- 3-4 years
- 5 or more years

Have you ever taken English literature courses in your education?

- Yes
- No
- Unsure

If you answered yes to the previous question, which literature courses have you taken?

How many times each month do you read poetry in your mother tongue?

- 0
- 1-2
- 3-5
- 6-7
- 8 or more

How many times each month do you read poetry in English?

- 0
- 1-2
- 3-5
- 6-7
- 8 or more

How many times each month do you write poetry in your mother tongue?

- 0
- 1-2
- 3-5
- 6-7
- 8 or more

How many times each month do you write poetry in English?

- 0
- 1-2
- 3-5
- 6-7
- 8 or more

*Conference Report***Moving JALT into the Future: JALT 2024 Conference Report**

Mary Hillis

*Ritsumeikan University*

Anna Shershnova

*Kyoto University of Advanced Science*

The International Conference of the Japan Association for Language Teaching was held in Shizuoka at the Granship Convention Center on November 15-18, 2024. On the occasion of the organization's 50th conference, participants were invited to look into the future and consider how to support a new generation of language teachers and learners. The 2024 theme, *Moving JALT into the Future: Opportunity, Diversity, and Excellence*, encompassed a broad variety of sub-themes including diversity, equity, inclusion, and belonging; methodology and practice; professional community; technology and language education; and research.

In 2019, McIlroy and Bibby predicted that “the role of literature language teaching will continue to evolve in the digital era ...” and that this could potentially “... impact on how we use literature, how we determine what literature ‘is’, and how we evaluate literature use within language teaching” (p. 41). Indeed, the JALT2024 conference presentations, reviewed in this report, suggest ways in which literature and language teaching is evolving within the Japanese educational context. Based on the focus of the conference speakers, changes in contemporary education necessitate the cultivation of creativity to effectively navigate the challenges and uncertainties that the future may present.

**Literature in Language Teaching SIG Forum**

The theme of the LiLT SIG Forum at the JALT 50th International Conference, *Moving Literature into the Future*, reflected the broader conference theme, which focused on the future of language education in Japan. As the landscape of education rapidly changes with the growth of technology over the past decade, the role of teaching literature remains steadfast due to its enduring value. The forum featured four presentations, followed by a brief yet stimulating question-and-answer session with the audience. Jennifer Igawa discussed the

potential value of a task-based method that requires students to modify fictional dialogue as a way of developing their real-life communication skills. To address the concerns and doubts raised by ChatGPT among language educators, Camillo Villanueva reported on the benefits of using this technology in a creative writing class. Mary Hillis examined how engaging students in creating visual poetry based on nonfiction texts, such as smart city data, enhances both their awareness of social issues and their language development. In the final talk, Anna Shershnova focused on the value of teaching English-language haiku through a method that integrates pedagogical stylistics with reader-response data to promote intercultural learning among students. Below is a more detailed summary of the four presentations.

**Changing Dialogue to Reflect Interpersonal Relationships by Jennifer Igawa**

Jennifer Igawa presented the results and insights on the use of a task-based method aimed at maximizing learner engagement within the Communication Course at a private university in Japan. The method involved rewriting a dialogue from “The Appalachian Trail”, a short story by Bruce Eason (1991), to reflect character relationships different from those identified in the text. Working in groups, students were tasked with modifying the original dialogue between the narrator and a character, identified by students as a man and woman in marriage, into a dialogue between two siblings with a warm relationship, and then into a dialogue between two siblings who do not get along well. Prior to completing the task, the students discussed the original tone and diction of the excerpt in an instructor-led conversation and were provided with a model for completing the task.

After measuring the students' cognitive, behavioral, and affective engagement (Bonner et al.,

2022), the presenter concluded that, although students had not shown increased mental exertion in the new language creation task compared to a discussion task, they did demonstrate more active participation in the new task. In addition, some students expressed positive feelings about the class due to the new task. The value of the method used by the researcher lies in providing students with a stimulating context that prompts them to be playful and creative with language. Moreover, manipulating language with the aim of reflecting certain relationships may be useful in developing emotional awareness and better critical thinking skills in students, resulting in improved communication in real-life situations.

### **Coauthoring Stories with ChatGPT in a Creative Writing Class & Student Perceptions by Camilo Villanueva**

Camilo Villanueva's presentation, aimed at investigating students' perceptions of using ChatGPT in creative writing, offered a bold perspective on the value of the tool. While many educators believe that ChatGPT is detrimental to creative writing abilities (see, e.g., Niloy et al., 2023), Villanueva's research has shown that using ChatGPT as a coauthor in students' creative works contributed to higher levels of engagement and motivation to create their own stories. In his study, 20 Japanese university EFL students were tasked with experimenting by using ChatGPT as a coauthor to create a 300-word short story. Students later added original dialogue and action to the stories created by ChatGPT. In the next stage of the study, students created a new character using a character questionnaire they had completed earlier as part of their preparation for using ChatGPT and were tasked with writing an original story. They were allowed to use ChatGPT for ideas but not for the actual writing of their stories. Following this, participants completed a questionnaire about their perceptions of using ChatGPT in the creative writing class.

Students' responses indicated that they found ChatGPT useful, fun, and instrumental in providing a model for story creation. Moreover, a majority of students stated they would continue using the tool in the future. Drawing on Hall's (2015) idea that students' perceptions are important in literature and creative writing contexts, the presenter concluded that teaching creative writing should be informed by students' perspectives. For this reason, rather than seeing GenAI as destroying creative writing, it should be viewed as a

means of reinvigorating writing in new contexts (Dobrin, 2023).

### **Moving Language: Art, Poetry & Technology by Mary Hillis**

In her presentation, Mary Hillis demonstrated how the fusion of art, poetry, and technology-related content can become a method through which students harness their awareness of social issues while improving their language proficiency. In her one-year-long university course, titled "English Seminar: Social Issues and Poetry," students explore the value of smart city data collection in improving the quality of urban citizens' lives. They analyze how information collected through advanced technological tools, e.g., traffic flow, energy consumption, and waste management analytics, can be useful in providing citizens with better services. The course also introduces students to the project *Every Thing Every Time* by Naho Matsuda (Future Everything, n.d.), which focuses on transforming smart city data such as weather reports, traffic patterns, and public transport schedules into playful poetic forms featured on split-flap displays around Manchester. Matsuda's works prompt the public to reflect on the link between data, daily life, privacy, and technology. Through this example, students are encouraged to create their own visual poems using everyday data, such as smartphone notifications, weather updates, or public transport information. The activity aims to explore the narratives that emerge from these data points, allowing students to examine technology's role in shaping their daily lives and experience conducting their own arts-based research (see Greenwood, 2019).

In another activity, students are asked to write their original ideas about Kyoto using sentence stems like *This city is ...*, *This city is like ...*, *This city is as ... as ...*, and *This city is a place where ...*, following Matsuda's project *This City is* (n. d.) as an example. Afterwards, students decide where exactly in Kyoto they would like their sentences to be projected and, using software tools, generate visual representations of what their art installation would look like. Participating in the course, students discover the creative potential of raw data and learn to express their understanding of social issues through a novel multimodal medium.

### **Teaching English-Language Haiku through a Pedagogical Stylistic and Reader-Response Approach: Implications for Intercultural Learning by Anna Shershnova**

In her presentation, Anna Shershnova explained why a mixed-method approach to teaching English-language haiku can develop intercultural reader qualities in Japanese university EFL students. The theoretical framework of her small-scale study was drawn from the model of the Intercultural Reader developed by Hoff (2016). The model is based on an understanding of reading as “a multidimensional form of intercultural communication that entails navigating conflict, complexity, and ambiguity” (Hoff, 2017, p. 14). In the study, students engaged in the instructor-led close analysis of English-language haiku – the main method in stylistics, which focuses on the specific details of a text to discern deeper meanings present in it. The method was helpful in drawing students’ attention to juxtaposition, the driving force for meaning-making in English-language haiku, and in teaching them to resolve ambiguities inherent in this genre of poetry. Additionally, students were encouraged to share feelings and associations aroused by such a highly evocative form of poetry, as well as present interpretations that might differ from those of their peers.

At the final stage of the study, students completed anonymous questionnaires aimed at collecting data on their perceptions of English-language haiku sessions. Both oral and written responses from students, coded and analyzed, showed that reading English-language haiku has the potential to develop intercultural reader qualities as set out by Hoff (2016). Owing to the key characteristics of English-language haiku, such as brevity, juxtaposition, ambiguity, and deep themes, teaching it through the mixed-method approach appears to be a natural and effective way to develop a contemporary understanding of cultural identity as a dynamic and multidimensional concept.

### **Presentations by LiLT Members**

#### **Creative Writing Activities for the EFL Classroom by Nathan Crocker**

A workshop on “Creative Writing Activities for the EFL Classroom” was delivered by Nathan Crocker of Matsuyama University. According to Maloney (2019), creative writing activities are valuable because “In the creative writing classroom students are invited to do what many of them find the most challenging yet what is often their most frequently stated linguistic ambition ... expressing what they themselves think and feel, free from the emotionally stressful situation of

direct communication.” With this in mind, Crocker introduced two activities: creating a character and designing a wanted poster and imagining a story and drawing a map.

For the wanted poster activity, students imagine their original character, writing a name and description to accompany their illustration. Because of their familiarity with the wanted poster from the animation *One Piece*, many students are likely to quickly understand the assignment. Several example characters created by students were introduced, such as villainized tangible items (e.g. an evil corn cob who makes its presence known on salads and pizzas, a smartphone thief who steals people’s money, confidence, and time) or intangible ideas, such as a happoubijin (a person who appears to be everyone’s friend but does not show their true emotions). Then audience members had a chance to generate their own wanted poster using a prepared handout and colored markers. Several audience members shared their creations, and the session concluded with a question-and-answer session.

#### **GenAI Pitfalls and Considerations: What You Should Know by Joshua Lee Solomon**

Joshua Lee Solomon presented “GenAI Pitfalls and Considerations: What You Should Know” as part of the Materials Writers SIG Forum, titled “Viewpoints on Generative AI in the Material Writer’s Toolkit”. In his presentation, he addressed the issues related to the use of AI, including reliability, copyright, and ethics.

Determining the reliability of the information provided depends on a variety of factors, including the specific tool used (e.g., ChatGPT, Perplexity, Gemini) and the subject of the query. Providing the wrong information or supplying incorrect citations are not the only ways that the technology could potentially mislead users, however. There are copyright concerns as well, with governments and international organizations defining different parameters for the types of materials which can be used for training large language models. Within this context, Japan has become known as a “machine learning paradise” for its approach to the issue, and “Unlike the UK and the EU, which allow the ingestion of copyrighted works only for non-commercial purposes, Japan allows it also for commercial use, purposes other than production and apparently including the ingestion of illegally obtained content, such as pirated copyright material” (Warren and Grasser, 2024).

There are also ethical concerns about the environmental impacts and human costs of the technology. Specifically, "... AI often relies on hidden human labor in the Global South ... These invisible workers remain on the margins even as their work contributes to billion-dollar industries" (Perrigo, 2023), and web searches conducted with GenAI use energy at the rate of four to five times that of traditional web searches, and huge amounts of water are required for cooling the system (Crawford, 2024).

The primary benefit of the technology is that usable texts can quickly be created, saving the writer both time and effort. On the other hand, a key advantage of manual writing is personal learning and development, which is important to those involved in the field of education. Considering the above, Solomon concludes that generative AI may be more appropriate for certain users and contexts than for others.

### **Digital Transformations? AI in Japanese Education Policy by Cameron Smith**

Cameron Smith's presentation, "Digital Transformations? AI in Japanese Education Policy", conveyed key points from international and national educational programs and policies. The Organization for Economic Co-operation and Development's Future of Education and Skills 2030 project supports curriculum development in countries around the world and places emphasis on areas which are vital for students to succeed in an uncertain future, such as agency, well-being, and 21st century competencies (OECD, n.d.).

In Japan, the Cabinet decided on the New Basic Plan for the Promotion of Education in 2023, and it will be in effect from 2023-2027. Smith highlighted several key points: education as a driver for a sustainable society, lifelong learning, encouragement of wellbeing, and development of necessary skills. The document acknowledges many factors which have affected recent society, including the effects of the COVID-19 pandemic, the age of VUCA (variability, uncertainty, complexity, ambiguity), and the development of artificial intelligence. Under these circumstances, the concept of creativity (the production of something novel and useful) is important, especially in creating "new values" for society. Looking toward the future, Society 5.0 has been described as "... a human-centered society that is sustainable and resilient, that ensures the safety and security of the people, and that enables each and every

one of them to realize well-being" (MEXT, 2023a). In order to achieve this vision of the future, the plan promotes the development of people with "... initiative, leadership, creativity, problem solving skills, logical thinking, expressive ability, and teamwork ..." (MEXT, 2023b). Therefore, even if mentions of English or foreign language education are featured less prominently in this plan, both the humanities and the skills necessary for globalization are still prioritized. As a result, Smith contends that because we emphasize these skills in our language classrooms, we need to assert our value within the educational community.

### **Preschool Development: Games for Language & Social and Emotional Learning by Martin Sedaghat**

Sharing the results of his master's dissertation, Martin Sedaghat delivered a poster presentation titled "Preschool development: Games for Language & Social and Emotional Learning". The purpose of this study was to explore how using language games with very young EFL learners affects engagement and social-emotional learning (SEL). SEL is defined by CASEL (n.d.) as "the process through which all young people and adults acquire and apply the knowledge, skills, and attitudes to develop healthy identities, manage emotions and achieve personal and collective goals, feel and show empathy for others, establish and maintain supportive relationships, and make responsible and caring decisions."

Sedaghat's research was conducted in a preschool class of eight children, and data was obtained through recording, transcribing, coding, and then analyzing learner interactions during language game play. A variety of materials such as tic-tac-toe boards, letter dice, word cups, and character cards were used during the language games. For example, the character battle game features familiar characters from books, video games, and anime, so students become excited when they get their favorite cards, such as those from Minecraft or Pokémon. Sedaghat sums up the research by stating, "Young learners use their whole bodies to communicate when unsure of words. They learn from each other, correct mistakes, and enjoy experimenting with language and challenging themselves when given agency in games." At present, the poster is available at [https://drive.google.com/file/d/1Mg8MRqaOSz2ZFP\\_U2yOnhaS0J-Gkq1UxF/view?usp=sharing](https://drive.google.com/file/d/1Mg8MRqaOSz2ZFP_U2yOnhaS0J-Gkq1UxF/view?usp=sharing)

## Presentations of Interest

### Constraints to Foster Creativity in Language Learning Tasks by Tan Bee Tin

Tan Bee Tin from the University of Auckland discussed the importance of creativity in the presentation “Constraints to Foster Creativity in Language Learning Tasks”. Session attendees were asked to describe the JALT 2024 conference in one word, and most people responded by writing an adjective. Then they were asked to perform the task a second time, revising their descriptions so as not to use a single adjective but rather to use multiple words. The results were more original and varied, demonstrating Tromp’s (2022) claim that “constraints are at the heart of creativity”. In fact, there are two types of task constraints, exclusionary constraints (avoid using X), and focusing constraints (use Y). For example, if students are asked to write similes freely, many may write something along the lines of “Our friend is like a breeze”. In this case, some exclusionary constraints might be not to begin with a possessive pronoun or not to use an adjective. Therefore, avoiding confirmation-based salience and utilizing violation-based salience stimulates creativity. According to the presenter, the former is “instances of language and ideas members of a particular socio-cultural group are frequently attracted to in association with a specific topic or task” while the latter is “cases of language and ideas that catch people’s attention because they are unusual and surprising”. More information about the presenter’s research can be found in the open-access book, *Unpacking Creativity for Language Teaching* from Routledge (<https://doi.org/10.4324/9781003225393>).

### Engaging Readers via Creative Japanese Book Trailer Contests by Kaori Hakone

In the presentation “Engaging Readers via Creative Japanese Book Trailer Contests”, Kaori Hakone of Osaka Jogakuin University informed listeners about an innovative program to promote book reading. Readers of Japanese language books are invited to create book trailer videos which, like movie trailers, creatively summarize and promote the work to others. Although reading is often perceived as a solitary activity, The Book Film Festival frames it as a social affair: a public facing project, the contest fosters engagement and interaction with literature, and thus promotes community-based literacy. Furthermore, this project is related to the United Nations Sustainable Development

Goals (SDGs), specifically SDG 4 Quality Education and SDG 17 Partnerships for the Goals.

Participation is open to all ages, with entries accepted from students in middle school, high school, and university as well as from international students and adults. Based on survey and interview data, learners who have entered the contest appreciate having an outlet for their creativity and a way to connect with a wider group of readers, not to mention an opportunity to be recognized for their video creations. As the contest is currently limited to Japanese language entries, suggestions for organizing similar classroom projects in other languages were given. More information can be found at the Book Film Contest website [www.bookfilm.jp](http://www.bookfilm.jp).

### Creativity and Imagination in Lifelong Language Learning Forum

The Lifelong Language Learning SIG forum was titled “Creativity and Imagination in Lifelong Language Learning”. Drawing on the work of Eagleman and Brandt (2017), the forum theme prompted the presenters to consider how creative and imaginative activities can be utilized in language classrooms across contexts. One presentation of interest was delivered by Joseph Dias who shared two activities, tableaux vivants and mimes, which have been used within the context of intercultural virtual exchange.

Literally translated as “living pictures”, tableaux vivants traditionally involve a group of people staging scenes from books, paintings, or everyday life, and they have a long history as a type of entertainment, a tool for personal exploration, and a form of protest (Murphy, 2012). While it may seem counterintuitive to use nonverbal activities in the language classroom, as Dias demonstrated, students have ample opportunity throughout to negotiate meaning (see Dias, 2014). For the tableaux vivant, first, relevant themes (e.g., love, peace, justice) are selected, and students brainstorm and share words which they associate with these chosen concepts. Second, in small groups, students discuss how to best represent their assigned concepts before staging and photographing their original tableaux vivants. Then students’ word associations and photos (or videos) are exchanged with students in the international partner class. Finally, after having viewed others’ creations, students reflect on the scenes and discuss similarities and differences in the portrayals and perceptions of the target concepts across cultures.

### **Binning the Book Reports by Andy Lawson and Jack Hayford**

Andy Lawson and Jack Hayford shared a variety of alternatives to book reports in the language classroom. These can inspire a more positive attitude toward extensive reading and encourage students to finish their graded reader assignments. If book reports are the only form of assessment for the reading, then students would know what to expect and therefore, they could prepare in advance without having read the book. However, the presenters contend that if there are a variety of creative assessments based on the book, and students don't know which one will be used until they get to the classroom, they may be more inclined to do the reading.

Several of these activities are described below, with some requiring students to have read the same book. In one activity, students position themselves as journalists and imagine how events in the book could be expressed through the genre of news writing. Another activity they have used is called "join the story" in which students imagine that they join the story either as an existing or additional character, and they explain how they would incorporate themselves into the narrative. Additionally, in "every picture is worth 1000 words", students have a limited amount of time to draw a picture from the story and then are given a predetermined amount of time to answer classmates' questions about their illustration. Another artistic activity is to have students design new art for the book cover. Finally, the presenters mentioned that "book skits" are an engaging post-reading activity because students can choose not only which scene to use but also how to act it out, in order to convey the mood and atmosphere of the book to the class.

### **Plenary and Featured Speakers Toward Justice-Affirming Language Teaching by Ryuko Kubota**

Ryuko Kubota, University of British Columbia, delivered a plenary session titled "Toward Justice-Affirming Language Teaching". Her talk covered critical pedagogies and justice-affirming language teaching, and the challenges as well as practical applications. Within the Japanese context, these topics are important not only because of the country's history as a colonial power, but also the continued discrimination against minority populations and the preference for so-called "native speaker" teachers at some educational institutions.

Justice-affirming language teaching includes antiracism, decolonial praxis, and intersectional justice. She discussed epistemological racism and presented the questions "Whose perspective appears in syllabi, textbooks, and curricula? Who do we cite in our writing?" as key points of consideration in this area (Kubota, 2024b). Furthermore, decolonization "challenges Western scientific thinking as the only valid knowledge" (Kubota, 2024b) and as the universal and rational way of thinking (see Mignolo and Walsh, 2018). Furthermore, decolonial and anticolonial perspectives "...problematize the persisting anti-Indigenous and anti-Black racism as well as the exclusion of knowledge produced by minoritized people and those in the global South" (Kubota, 2024a, p. 8).

In the address, she emphasized the need for public-facing scholarship and introduced two of her video projects. One is a documentary film project called "World Englishes: Voices in Canada" (<https://blogs.ubc.ca/worldenglishesincanada/>) and the other is "Linguistic Experiences of Racialized Graduate Students" (<https://blogs.ubc.ca/raciolinguistics/>). Both resources can be used to explore these issues further with students, colleagues, and others.

### **Crafting "Choose Your Own Adventure" Stories by Francisca Maria Ivone**

Francisca Maria Ivone from Universitas Negeri Malang in Indonesia led a workshop on "Crafting 'Choose Your Own Adventure' Stories". As the JALT 2024 Bill Balsamo Asian Scholar, Ivone also delivered a conference session titled "Generative AI in ELT: Tools, Tutors, Mates, and Tutees" which focused on integrating chatbots in the language curriculum. A video interview conducted before the conference can be found on JALT's YouTube channel at [https://youtu.be/rnEFiZEeFE?si=rKzddAckMsGTyN\\_k](https://youtu.be/rnEFiZEeFE?si=rKzddAckMsGTyN_k)

Ivone's workshop began with small group discussion about a favorite story (e.g., picture book, folktale) from childhood and one change that could be made to the story. After that, with the help of ChatGPT, each participant began working on creating a choose your own adventure (CYOA) story. Also called branching narratives, the plot of these stories diverges based on reader decisions. The audience had the opportunity to read a sample CYOA story before beginning work on their own creations. They began

with the prompt and used the following suggested guidelines for assistance: topic (characters, plot, etc.), the format (branching narrative), information about the audience (age, interest, etc.), presentation (headings, branches), and language level (target vocabulary, grammar, etc.). The resulting generated text was transformed into the CYOA format using the online tool Twine (twinery.org). According to the website “Twine is an open-source tool for telling interactive, nonlinear stories.” It has been embraced by educators because it is free, can be used either in the browser or downloaded, and is easy to learn because no knowledge of coding is required (see Salter and Moulthrop, 2021). The session ended with a discussion of generative AI tools and how the activity could be adapted for use in different teaching and learning contexts.

### **The NGLS Project: Words and Tools for Success by Charles Browne**

The New General Service List (NGSL) is a collection of seven open-source, high-frequency English vocabulary word lists based on corpus linguistics research. In his presentation, Charles Browne, who has been at the forefront of the project since its initiation in 2013, introduced a number of pedagogically driven online tools, apps, and resources designed to help users utilize these lists for teaching, learning, materials creation, and research. The NGSL provides an average of 92% coverage of most general English texts and even higher coverage in other areas, such as spoken English, business English, and fitness English. Among the tools and features introduced by the presenter were gamified flashcards, a Wordle game, an interactive learning dictionary, and an AI-powered text profiler. The latter helps analyze text difficulty and simplify content to match students’ language proficiency levels. The NGSL Profiler also includes a Text Generator, a tool for creating English fiction tailored to second language learners, and a Text Rewriter aimed at simplifying texts in terms of length and complexity. Excitingly, in the near future, the NGSL project plans to add a literature word list, which will be invaluable for educators integrating literature into their language curricula.

More information about the NGSL Project can be found at <https://www.newgeneralservicelist.com>. Charles Browne’s TEDx Talk titled “Zipf’s Law: Core Words for English Language Learning Success,” which explains how many of the NGSL word lists were created and elaborates on the impact of the project, can

be accessed at

<https://www.youtube.com/watch?v=KIFOtNk1pyQ>.

### **Conference Reflections**

#### **Reflections on the Conference (Mary)**

Among the presentations related to literature, creativity emerged as a common thread. As advancements in generative artificial intelligence continue to reshape the educational landscape, the need to embrace human creativity—derived from “personal experiences and emotions” rather than the algorithmic “novel” combinations (Frey, 2023)—has never been greater. As Coffey and Costa (2023) observe, to successfully navigate the “shifting sands of technological development, language teachers undoubtedly need to constantly review and update their pedagogy and that requires them to think about new ways to be creative in the classroom” (p. 559).

Literature is an ideal way to explore creativity, and innovative approaches to its use, whether independent of or in conjunction with technology, are springing up in language classrooms around Japan and beyond. The use of tableaux vivants, for example, demonstrates this by having students explore the depiction of universal human experiences in creative ways through an international virtual exchange project. The idea of creativity in the classroom was further reflected in other innovative activities outlined in other conference presentations: creating original characters, reimagining narratives through different lenses, and using AI to co-write stories. These practices not only enhance understanding of literature and its unique features but also encourage student agency and involvement in the learning process. As such, various literary forms, such as poems, stories, drama, games, videos, and graded readers, have great potential for language learning, cultural exploration, and imaginative expression.

#### **Reflections on the Conference (Anna)**

As Hillis points out in her reflection section, numerous 2024 JALT conference presentations emphasized creativity as a fundamental principle for future teaching and learning. This principle should also be applied to teaching literature to maintain the value of learning foreign languages through reading in today’s fast-changing world, where even the nature of reading is evolving (see, e.g. Kuzmičová et al., 2020, on fiction reading from mobile phones).

Reflecting on the LiLT SIG Forum presentations, Igawa’s creative, task-based method, which prompts

students to compose their own fictional dialogues, not only helps in developing students' emotional and critical thinking skills but also encourages language awareness. Stylistic in its nature, the method urges students to pay attention to each language item selected in order to reveal relationships between their characters' traits, thereby increasing learners' language awareness. The latter term refers to "the development in learners of an enhanced consciousness of and sensitivity to the forms and functions of language" (Carter, 2003, p. 64).

According to Hall (2017), efforts to raise language awareness in students through pedagogy are clustered into stylistics and creative writing. Shershnova's presentation on teaching English-language haiku illustrated how stylistic analysis, combined with reader-response data, can help students discover numerous nuances of meaning in a poetic form of extremely short length and transform their interpretations into knowledge about their cultural identities.

Hillis's and Villanueva's presentations showed how teaching creative writing can be enhanced through multimodality and AI. Challenging students to create descriptions of their city and digitally project them onto city objects or locations of their choice, Hillis's university course "English Seminar: Social Issues and Poetry" inspires us to think about how else we can allow students to experience the blending of different artistic forms in the classroom. Based on Villanueva's presentation on the use of AI in a creative writing class, using tools like ChatGPT to develop students' creative skills is an area that deserves further exploration. Embracing technology in a creative way is an endeavor worth aspiring to.

Following the presentations reviewed above, selecting engaging yet accessible literary texts, using novel methods to teach them and evaluate students' knowledge, and applying interdisciplinary approaches to researching the role of literature in language education are key to strengthening the role of reading among student populations in Japan and beyond.

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*Conference Report***Literature in Language Teaching Forum, PanSIG 2025:  
Agency and Autonomy in Language Education**

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*Nagoya City University***Introduction**

In this forum report, five authors provide summaries of their presentations in the 2025 Literature in Language Teaching (LiLT) SIG forum as part of the PanSIG Conference on 16th-17th of May. The PanSIG conference was held at Kanda University of International Studies, a university renowned for its self-access center and research into language learner autonomy. The conference theme was therefore reflective of the institutional aims and was *Agency and Autonomy in Language Education*. Some time has passed since the origins of the term learner autonomy, defined as an “ability to take charge of one’s own learning” (from Henri Holec’s book *Autonomy and foreign language learning*, 1981), yet the importance of learner autonomy is still highly relevant today. Importantly for those involved in language course planning, learner autonomy is not assumed in any educational context. Instead, it must be cultivated and developed by the learning environment, the teaching, and the learners themselves. In keeping with the theme of the conference, each presentation in the LiLT SIG forum had a strong learner-autonomy focus. Creativity, interaction, and humanistic approaches to literature-based topics and the learning process are key to the success of learning with literature autonomously.

With a long and varied history of uses for second language (L2) and additional language (L+) learning in English as a Foreign Language (EFL) contexts,

literature has in general been aligned with learner-centered and autonomous learning approaches. Review papers (Carter, 2007; Paran, 2008) suggest that trends related to literature in language learning continue to evolve, constantly changing to improve the approaches, teaching methods and text selection for use in taught language programs using literature as content. Sometimes associated with Content and Language Integrated Learning (CLIL), language teachers working with literature may use dual language and content-related learning aims (Coyle, Hood and Marsh, 2010). This can be done in combination with descriptors from the CEFR Companion Volume (Council of Europe, 2020) or other recent frameworks (Alter & Ratheiser, 2019). Previous work by members of the LiLT SIG include innovative ideas of how to use literature in the fields of writing poetry (Kamata, 2016; Iida, 2017) and uses of careful text selection for effective language learning (Maloney, 2020). Innovation is therefore a natural way for a field of study to respond to the ever-changing situation of language teaching. The LiLT SIG forum is a space for such new ideas to be presented. The authors of this forum report are all working in the tertiary educational context of Japan, with some of the approaches presented here easily adapted for learners of any level.

The summaries in this report are presented in the order in which they were delivered on the day of the forum. The forum was a 60-minute session, which

allowed for only a limited discussion in the forum itself. In previous years at the PanSIG the Q&A time was a valuable opportunity for further discussion of the topics. It is hoped that the conference planners may consider returning to the 90-minute for future events.

### **Creating Autonomy in the Creative Writing Classroom through Video-based Projects** **Camilo Villanueva**

The creative writing classroom is known to be historically teacher-centered (Salesses, 2021). To shift away from this problem, a promising approach is the integration of video creation within a project-based learning model. Project-based learning is known to improve writing skills (Andargie et al., 2025). Moreover, student-led digital production aligns with the goals outlined in Digcomp, or the European Digital Competence Framework for Citizens (Vuorikari et al., 2022), which emphasizes the importance of fostering digital literacy among learners (Gießler & Summer, 2025). Furthermore, such video projects are a form of digital storytelling, a narrative-based pedagogy that facilitates expressive engagement and reflective learning, as described by Lambert (2013). Digital storytelling allows students an avenue of expression through narratives. Such projects not only stimulate creativity but also support learner autonomy.

In this practice-based study, 25 third-year Japanese university EFL students in a creative writing class created video projects for short stories they had written in class. All students were English majors and had approximate CEFR levels of B1-B2 based on TOEFL scores. Students were tasked with creating an original short story and received feedback from their peers as part of the writer's workshop. They then edited their stories for final submission and subsequently created videos using MS PowerPoint, Zoom, and other tools. Some students utilized AI video creation tools such as Dall-E, OpenAI's image generation model.

One such video presented during the session was created by a student referred to as Maya, a pseudonym. It depicts a narrative set on Christmas Eve in Ireland. The story explores themes of love and internal conflict, centering on the protagonist's dilemma between spending the evening with his wife, Sophie, or joining Patrick at the local pub. The audience responded positively to Maya's video, highlighting the emotional resonance of the piece.

The implementation of this project-based approach appeared to promote learner agency. The

reason for this was that students were given a clear objective but given considerable freedom in how to achieve it, leading students to explore various tools and methods independently. In addition, students spent a considerable amount of time revising their work. Although this study did not measure if students spent more time editing their work than usual, observations and student engagement suggested that students did so since they were presenting their work in video form, thus producing a public and multimodal product. Students were also able to utilize various digital tools and use multimodality in the delivery of their story. This allowed them to gain experience and develop expertise in tools they would not normally use.

One of the limitations of this study is the absence of a systematic investigation into student perceptions. A future study could look at qualitative or mixed-method approaches to explore learners' attitudes toward creating digital narratives. Additionally, quantitative studies could examine whether such multimodal projects contribute to increased time and effort spent on editing and revision compared to traditional formats.

### **Tabletop Role-playing Experiences as a Source for Creative Writing**

#### **Todd Hooper**

Creative writing provides students an avenue for expressing themselves imaginatively in the languages they are learning. However, creating entire stories can be a heavy cognitive load for students to carry, which may leave little energy for examining specific aspects of creative writing. One approach to overcoming this issue is to use tabletop role-playing games. Tabletop role-playing games (TRPGs) are a form of collaborative storytelling (Bowman, 2010). In TRPGs, one player serves as the gamemaster (GM), the person responsible for describing the scenes in the game, playing the non-player characters (NPCs), and providing opportunities for players to make choices in the story. While GMs may use a campaign, a pre-planned story, the choices that players make may alter the story. In this way, the GM and the players collaborate to create a narrative that can be quite different from other groups of players using the same pre-planned story.

The author utilized tabletop role-playing games in a university course on popular culture in the Faculty of International Studies at a four-year private university in Japan. The aim of this course is to familiarize students with the popular culture of English-speaking countries.

Since this is a rather broad subject area, the author focused the course on fantasy fiction. Fantasy was chosen since students are likely to have some background knowledge of this genre based on their experiences with Disney movies or popular fantasy series such as Harry Potter. This course is planned for students at the CEFR B1 level, but as an elective with no requirements, students at lower levels sometimes join the class. This course focuses on the participatory culture aspect of fandom with a special emphasis on creative writing. Participatory culture refers to fans' shift from passive consumption of the objects of their fandom to active production, which also includes a shift in their fandom literacy from the individual level to the community level (Jenkins, 1992; Jenkins, et al., 2009). In other words, rather than just reading or watching works of popular fiction, students were asked to create works based on them. In the second half of this course, over a period of seven weeks, students participated in a creative writing project focusing on the fantasy genre. This project was graded for characterization, theme, and dialogue punctuation; aspects of creative writing that they learned and practiced in the fan fiction writing project they worked on in the first half of this course. The TRPG system used in this course was Quest, which is freely available from the publisher's website <<https://www.adventure.game>>. In preparation for the creative writing project, students spent two weeks on an introduction to the fantasy genre. They then spent two weeks learning the rules of the game using short scenarios and created original characters. As a part of the character creation process, they wrote backstories. The aim of this was to get students to think about how their characters would act and respond in certain situations, which would improve the characterization in their stories. Next, students spent two weeks playing a game of Quest. They played in groups of four to six, with one student taking the role of GM using a campaign provided by the teacher. Before playing, they were taught how to keep a role-playing journal. The journals served as the source for the creative writing project. In the final week, students wrote a one-page story based on one scene in the game.

In the presentation on which this article was based, special attention was paid to the characterization that students were able to achieve in their stories. For example, one student wrote:

“Finally, we’re here!” Jasmine jumped with her arms wide open. Her white skin and Chinese dress waved in the cold wind, making her look like she was floating.

Here, the writer was successful in characterization in a few ways. First, using an exclamation point gives the character's voice power, which differentiates her from other characters. Second, the character's action of jumping with her arms wide open gives her a sense of childlike energy, which contrasts with the more serious nature of the other characters. Finally, the character's appearance is described in a way that makes her “look like she was floating,” which differed from the more grounded descriptions of the other characters. Another interesting point related to the description of characters was the description of places. All student games were based on the campaign provided by the teacher, so the plot of the stories was very similar. However, the way that they imagined the scenes were quite different as can be seen in the examples below:

Description from the campaign guide provided by the teacher:

The [cave] entrance is narrow, and there are markings around the cave entrance.

Description from Student A's story:

The entrance was narrow, with strange patterns and letters carved around it.

Description from Student B's story:

In front of them was the mouth of a narrow and eerie cave. There were sharp claw marks around the cave, suggesting that something was waiting inside.

From these descriptions, students interpreted the markings around the cave in different ways. The story that would result from a cave with carved patterns and letters around it will be different from a cave marked with the scratching of wild beasts. This shows the students' ability to be creative even when working within a campaign.

In the examples shown here, students were able to put effort into making rich character and location descriptions in their stories. By using a TRPG as a source for creative writing, students could rely on the plot of the campaign while focusing on other aspects of creative writing such as characterization, as

described in this article, and theme and dialogue punctuation, not covered in this article. A potential future application of using TRPGs would be to have students play a game at the beginning of a course and then use their notes from that game to cover a wider variety of creative writing skills throughout the rest of the course based on their TRPG notes.

## **AI, literature and language learning: Ethical and Practical Considerations**

### **Tara McIlroy**

Literature, as content for language classes, offers opportunities for the development of critical thinking skills, greater language awareness, and cultural knowledge (Geisler et. al, 2007). The growing accessibility of Large Language Models (LLMs) and other Artificial Intelligence (AI) tools may help support those aims. However, use of AI in literature and language courses brings with it justifiable concerns around content ownership, the accuracy of LLM-generated responses, and broader ethical issues. In addition to these concerns is the issue of fairness in relation to students themselves and the quality of the education they receive in the age of AI. To illustrate this, McIlroy introduced the topic of ethics by describing the AI-generated content at a ripoff *Charlie and the Chocolate Factory* event in Glasgow in 2024 as a cautionary tale. The low-quality AI scripts and garbled content caused outrage amongst parents and children alike.

This short talk reported on the beginning stages of a project entitled *FLER Research Project on AI Utilization and Reconstruction of Evaluation Standards in University English Education (2025-2028)* at the Center for Foreign Language Education and Research (FLER) at Rikkyo University in Tokyo. Within that broad theme, the sub-topic to be investigated individually by the author is *AI, literature and language learning*. In the 2025 academic year, the main aim is to conduct a review of international AI policy documents as they could potentially apply to literature and language teaching contexts. Using ideas from the *Modern Language Association's Joint Task Force on Writing and AI Working Papers* (MLA-CCCC Joint Task Force on Writing and AI, 2024) and other policy documents as a starting point, this short talk explores how teachers may begin to consider AI for language and literature learning, although in the time given and with consideration of the early stages of the project, only tentative suggestions are presented at the current

time. The following three steps were outlined in the brief forum talk.

### *Step 1: Understanding Institutional Perspectives*

The starting point for reviewing policy documents related to this project has been the university's own guiding principles for the use of AI in academic settings. Key phrases such as "appropriately utilize AI," "critically examine its effects and impacts," and "practice ethical AI use" (Rikkyo University, 2023) serve as a foundation for the discussion. In relation to policy, additional insight into the university's guiding position can be found on the website of FLER (*The philosophy of FLER*, 2025), which outlines the center's core principles: (1) promoting interaction between different disciplines, (2) fostering interaction between different languages, and (3) encouraging the integration of theory and practice. Importantly, the third principle aligns closely with current explorations of AI, research, and literature in the field of language education.

One further way to look for information on research trends from the institution itself has been to review research from the Rikkyo Graduate School of Artificial Intelligence and Science website (2025). Here it is possible to find research articles, policy suggestions and project information on relevant topics. One example of a recent piece of language-related research is Ishikawa and Yoshino (2025) looking at emotional expressions from LLMs. Comparable approaches may be adopted by researchers, instructors, and curriculum developers at other institutions, enabling them to assess the extent to which AI-related policies are being formulated and communicated publicly through institutional webpages and stated policy aims.

### *Step 2: Review of International AI Policy*

Only a summary of ideas can be reported ahead of a more comprehensive review. However, it is already clear that the number and variety of policy documents is large and continues to increase. These are being produced by stakeholders (see for example University of Cambridge, 2025; University of Oxford, 2025), international institutions (EU, 2024; UNESCO, 2024) and by educational associations such as the Modern Languages Association (MLA, 2023; MLA-CCCC Joint Task Force on Writing and AI, 2024). Of these, some already seem to be becoming quite quickly out-of-date due to the high pace of change in the field. Nevertheless, useful articles about the ways in which students can be supported in the age of AI are appearing on university websites around the world (University of Cambridge, 2025; University of Oxford,

2025) and could be useful for educators in the Japanese context. While teachers and course planners may not be able to keep up with the pace of change and the variety of policies around the world, it should be possible to distil these ideas down to look at trends. From there it may be possible to apply them to specific fields of teaching such as literature and language learning. The decision of whether (or not) to make use of AI in literature teaching contexts can then be informed by robust review of international and interdisciplinary approaches.

*Step 3: Consider directions for literature, language learning and AI*

The MLA's task force writings and white papers (2024) provides a platform for discussion, including with it the views of those who are resisting the rush to AI in literature and literacy teaching. Key policy documents at the time of writing this summary introduce ideas related to critique and response, as well as considering the thorny issue of ethical uses of AI in writing courses and with literature in particular. Students and teachers who are interested in engaging and critical uses of AI in language courses can already find examples of applications and may in some contexts be trying them out, with caution. The scraping of copyrighted works is likely to continue to be a red line for many educators, some of whom have already lost control of their own academic work to companies creating LLMs with digital published works. Less controversial may be the use of Shakespeare's work or other writing out of copyright, just as these types of texts have been used for corpus analysis. McIlroy concluded this short talk by recommending that teachers and course planners read carefully about ethical issues and retain control over their own decisions in language courses before committing to uses of AI.

### **Exploring the Potential of Shared Reading for English Language Learning**

**Kyoko Kuze**

This forum talk analysed the benefits of shared reading (SR) from the perspectives of English as a second/foreign language (ESL/EFL) learning, and explored its application in English language teaching in Japan. It focused on the SR project run by The Reader (<https://www.thereader.org.uk>), a UK-based national charity organisation that highlights the power of literature to connect individuals and rebuild lost social bonds. Among its various aims, language learning is one potential area; however, previous research on SR

has primarily concentrated on early childhood language development (e.g. Batini & Toti, 2024).

To investigate the potential of SR in ESL/EFL learning, Kuze drew on three data sources: a 2023 survey conducted by The Reader; an interview with a reading group member named Patricia; and the author's own journal entries, which documented her experiences as a member of various reading groups over several months. In the survey, responses to statements regarding attitudes towards SR were compared between ESOL (English for speakers of other languages) learners and native speakers of English. The aggregated data suggested that ESOL participants felt more confident engaging in English-speaking contexts and reported increased exposure to written English as a result of taking part in SR. In the interview, Patricia, who was originally from Chile and a member of Frances's ESOL group with Kuze for five months, commented: *'This activity is very good for my vocabulary and expression', 'Now I speak with much more confidence', and 'Frances' pronunciation is very good for me. I do not understand all the words, but I can feel the rhythm inside here'* (The Reader, 2025). Lastly, Kuze analysed her journal entries using an autoethnographic approach. She participated in three different reading groups over a seven-month period. In the ESOL group, she found that SR enhanced her confidence in speaking and listening, although much of the discussion time was spent on understanding vocabulary and literal meanings, and consequently, there was less opportunity to express opinions or offer interpretations. In a special three-session group that read *A Christmas Carol* (Dickens, 1843/1993), she observed how the group leader effectively facilitated engagement with the long and challenging novel by alternating between intensive and extensive reading approaches. The final group was a regular SR group, where she enjoyed reading short stories and poems, although she often struggled with knowing when to contribute to discussions presumably due to the large size of the group.

The presentation concluded that SR holds significant potential for supporting English language learning, particularly in enhancing learners' confidence in speaking. It may also be effective for learning vocabulary and expression, and for improving reading fluency as suggested by Beglar, Hunt, & Kite (2012). Moreover, SR could foster a genuine enjoyment of reading. Kuze further suggested that SR can be integrated into the EFL curriculum, although modifications to traditional SR practices, such as the

inclusion of pre- and post-reading tasks and the assessment of learners, may be necessary.

**“Fiction can touch the heart, and facts can inform the mind”: Looking at Social Issues Through the Lens of the Picturebook: Introducing A Four-Stage Pedagogical Framework**

**Alison K. Hasegawa**

In this presentation, Hasegawa introduced a four-stage pedagogical cycle she uses in her undergraduate English Medium Instruction (EMI) elective course, Exploring Children’s Literature, for an annual project to raise student awareness of social issues. The cycle—Explore, Investigate, Discuss, and Respond—integrates critical picturebook analysis with factual inquiry and creative production. It draws on Ellis and Gruenbaum’s (2023) model for exploring social issues, Ghosn’s (2002) advocacy for literature as a “change agent,” and Bland’s (2023) Deep Reading Framework.

During the initial *Explore* phase, students critically analyse one of ten picturebooks that address sensitive topics such as homelessness or food insecurity. Working collaboratively in small groups, they examine peritextual features (e.g., cover, endpapers, typography) and reflect on the picturebook’s emotional impact. As one student noted, “At first, I was overwhelmed by the grey and cold world, but as the girl planted seeds, the illustrations brightened. That visual transformation moved me emotionally.”

In the Investigate phase, students independently research a real-world context, examining how support for homelessness or food insecurity is implemented in Japan or internationally. This phase fosters individual critical inquiry by contrasting fictional depictions with researched realities and emphasises learner autonomy.

The Discuss phase centres on collaborative dialogue, through which students identify intertextual connections across the ten picturebooks. One participant observed, “Alone, each book says something important, but together they show how issues like poverty, bullying, and family hardship are connected.” In addition, students also exchange their research findings, facilitating deeper insight into the highlighted themes. For instance, one student wrote, “When my friend shared real-life examples, like free school meals in Ikebukuro, I saw how these issues happen not just in books, but also near us in places. Talking in a group helped me understand more deeply that social problems are around us daily, and books help us notice and care more.”

In the final Respond phase, students independently develop a creative or practical response to the social issues explored and then share these in class to consolidate learning. Creative submissions include artwork, posters, poems, music, diary entries, letters, and alternative endings. Practical outputs include homemade pamphlets or websites introducing nonprofit organisations or personal action plans. Pre- and post-project surveys revealed measurable shifts in student perspectives. The most dramatic increase was in the enhancement of understanding of picturebooks as tools for social engagement, while stronger motivation to take action was also shown. In response to the question, “Has this project heightened your awareness of social issues around you?”, 88% of students either agreed or strongly agreed, and when asked, “Can texts deepen our understanding of issues like poverty and homelessness by blending fiction with factual content?”, 90% responded affirmatively. Reasons included fiction’s capacity to simplify complex issues and make them more accessible and its power to foster empathy and stimulate curiosity in the reader, young or old.

Overall, this four-stage framework facilitated sustained, reflective engagement with literature and real-world issues during the project. It illustrates the potential of picturebooks to cultivate social awareness, increase agency and inspire action.

**Conclusions and future directions**

The talks at this year’s LiLT SIG forum explored new ways of teaching with literature in different learning contexts. Ranging in topics from creative writing (Villanueva) and tabletop games (Hooper), use of social topics (Hasegawa) and shared reading (Kuze) to looking at policy in the age of AI (McIlroy), what was clear from the presentations was the sense of innovation and adaptation. These discussions reflect the shared goal of creating meaningful learning environments through literature. Learner-centered teaching approaches and fostering of different creative and exploratory responses and perspectives helps support learner agency and autonomy, both more useful than ever in today’s changing world.

Teachers using literature for language learning purposes are likely to agree that making new lessons and working with new ideas is a key part of lesson and course design with literature. Students who choose to take courses at university using literature for their language learning goals do so with an openness to new

experiences too. The potential for new talks and ongoing research into the uses of literature in language learning underscores the versatility of literature as a pedagogical tool. Although there were no talks at this forum from teachers of primary or secondary contexts in 2025, many of the suggested activities could be adapted for any level of learner. Teachers and course planners are likely to continue working hard to offer authentic interactions with literary texts, supporting language learning along the way. In the new age of AI and a desire to keep standards high for learners, continuing to work hard to provide a space for discussion and presentation is an important element of professional learning. For those interested in presenting at the next LiLT SIG forum, we welcome contributions that explore the diverse and dynamic uses of literature across all educational contexts.

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## Submission guidelines

*The Journal of Literature in Language Teaching*, the refereed research journal of the Literature in Language Teaching (LiLT) Special Interest Group, invites research articles, research reports on the use of literature and literary forms (e.g. creative writing) in language classrooms, as well as book reviews, practice-sharing and relevant conference reports. Although we have a focus on Japan- and broader Asia-based language education, we welcome submissions from international contexts based on applicability to the journal's readership. Further details can be found at <http://liltsig.org>

### Submissions accepted on a rolling basis.

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

- 1) *Feature articles*, detailing in depth research, whether empirical or theoretical. These are generally between 2,500 to 4,000 words long.
- 2) *Literature in practice*, which describe the practical use of literature in the language classroom which teachers can readily apply. These are typically 2,000 to 3,000 words long. Although such articles detail classroom practice, it is preferred that they try to connect the practice to the academic literature in terms of why or how the practice helps educators and students
- 3) *Reviews* of books pertinent to the field.
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- 7) *Comments* on article previously published in the Journal.

We may also occasionally accept "My share" style activities describing original, effective activities for promoting literature.

Submissions should follow APA7 style, also known as the *Publication Manual of the American Psychological Association*, 7th edition, particularly with regard to referencing. Submissions should be in carefully formatted MS Word, Pages or Libre Office, in Times New Roman size 12.

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