

A Haibun of Learning and Becoming with Haiku Practice

by

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B.A. Vietnam National University, Ho Chi Minh, Vietnam, 2004

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A Dissertation Submitted in Partial Fulfillment of the
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University of Victoria

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ABSTRACT

This dissertation (by publication) is concerned with the introduction of the haiku form of poetry to elementary schooling. Four publications examine a variety of phenomena regarding learning and becoming with haiku practice from multiple angles, drawing on various analytical methods from discourse analysis to conversational analysis, and beyond (towards transaction analysis). The first study examines the discourses of haiku and mindfulness through texts available online and articulates the potential integration of teaching these two practices in education. The second takes a more critical look at the teaching and learning haiku materials to understand the discursive resources of doing haiku. The third study moves to understanding the nature of learning to read haiku by looking at communication between teachers, students, and researchers in a haiku reading event. The fourth study examines emptiness embodied in the practice of writing haiku through examples of Basho's life and poetry and articulates my personal experience as a teacher of reading and writing haiku.

The research and understanding involved in these papers and this dissertation have been for me a journey, which I present here as a *haibun*. *Haibun* is a term first used by the Japanese haiku poet, Matsuo Basho, to refer to a poetic literary form combining prose and haiku and which recounts the various journeys of a haiku practitioner. As the title, **A *Haibun* of Learning and Becoming with Haiku Practice**, indicates, the following text describes a journey of learning and becoming with haiku practice, holding together and surrounding the four studies as a necklace holds precious stones.

This dissertation links these four studies through a narrative of the flux of my research journey with haiku practice from text to life. Drawing on transactional perspectives underlining all four studies, I propose an alternative way of theorizing and understanding the experience of

learning and becoming with the practice of haiku as event. The four studies function as four main events (steps) on my research trail and the dissertation presents itself as a lively story in a continuous conversation about researching, teaching, and learning with haiku practice. Finally, and as a last step recorded here, but far from a final step, I offer a haiga (haiku painting) and some haiku lyrics (songs I sing and poems I have written) as an invitation to look back along the path we have walked together to celebrate, and to continue our walk towards a spring of new beginnings in research and haiku reading and writing.

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1

The moon and sun are eternal travelers. Even the years wander on. A lifetime adrift in a boat, or in old age leading a tired horse into the years, every day is a journey, and the journey itself is home. From the earliest times there have always been some who perished along the road. Still I have always been drawn by wind-blown clouds into dreams of a lifetime wandering. Coming home from a year's walking tour of the coast last autumn, I swept cobwebs from my hut on the banks of the Sumida just in time for New year, but by the time spring mists began to rise from the fields, I longed to cross the Shirakawa Barrier into the Northern Interior... And I left a verse at my door:

*Even this grass hut
may be transformed
into a doll's house*

(Matsuo Basho, 1644-1694)

¹ A photograph of cherry blossoms in Victoria, BC, Canada amid pandemic 2020, illustrating “everyday is a journey, and the journey itself is home” (© Hong-Nguyen Nguyen)

CHAPTER 1

Introduction: The Haiku and I

Sitting at my laptop for days, not knowing how to introduce myself and present my dissertation reminded me of the Fall-Winter term of 2008 at Saint Michael's College in Vermont, when I wrote my MA thesis. Although the stage and the time are different, I still find the writing process challenging when I reach the end, when all my ideas, after evolving and morphing over time, need to be tied up; especially as I write in English, a language that is not my mother tongue.

Yet as for the poet, Sujata Bhatt (1988)

Everytime I think I've forgotten,
I think I've lost my mother tongue,
it blossoms out of my mouth, (p. 66)

thus, for me, writing is in fact a process of searching and re-searching for a tongue that is growing with other tongues in my mouth. Here, as in other introductory chapters of dissertations, I articulate my motivation for and commitment to this research project: investigating haiku practice through online data and in an educational setting. In other words, I return to my original starting place to discuss *how* and *why* I have come to this research trail and have been walking this trail over the past four years.

My Father Took Me to the Haiku World

As the title of this chapter, "The haiku and I," suggests, first, I retrace my initial steps in the haiku journey. Initially, my father introduced me to haiku and its philosophy. He is a great

reader of literature, philosophy, and religion. He writes poetry and has learned Sanskrit and English in his leisure. I still remember how people noticed the large bookshelf in the living room of my tiny house. Reading is one of the traditions of our family. I also still remember each time my father brought home Vietnamese translated versions of well-known short stories or novels in English, Chinese, or French; he eagerly shared those with me and then asked me to read and tell him all my thoughts regarding the stories. I was ten or eleven when he handed me a collection of Matsuo Basho's haiku—I was amazed by its form. At that time, since all other Vietnamese literary works were either lengthy or complicated in form, haiku stood out in its brevity. Also, in literature class I was expected to follow and focus on the interpretation of a text that the teacher offered. Haiku, on the other hand, never discouraged the reading and imagination of a young girl of ten. For unknown reasons, reading haiku by Basho at that time gave me the same feeling as when I went to a pagoda deep in the mountains for a summer retreat with my family.

I did not know why I always felt that haiku were like an old friend until very recently, when I discovered that traditional haiku practices embrace the philosophy of Zen Buddhism, which is also a cultural practice of my family. At our young ages, my sisters and I followed my parents to pagodas or other places far in the mountains for meditative walks in the afternoons, or for short retreats in the summer time. I remember my curiosity, as well as admiration, when I first met Thich Nhat Hanh, a very well-known Vietnamese Zen master. I remember the scent of incense and the image of the peaceful Buddha. All of these images and memories have been with me since my early days. Many people have said that our generation was lucky as we did not have to experience the Vietnam war. Yet, during the post-war 1990s, Vietnam was still a very poor country and many people at that time, including my family, suffered from a slow, closed, and chaotic economic and political setting. I did not understand much then; yet I could notice how my parents were at ease and calm when they went to pagodas. Much later, when I was a college

student, I still went to pagodas by myself, to stand or sit in front of the Buddha statue whenever I needed a space for myself.

In short, I was introduced to both practices: the reading of poetry, especially haiku, and Zen Buddhism at an early age. Nevertheless, I did not write haiku then. I preferred writing long poems in other forms, as writing was (and still is) a way to show my competence in playing with words and expressing myself aesthetically. My haiku practice at this time was still like an acquaintance or a place that I once visited and with which I fell in love, but where I did not stay for long.

My First Research on Haiku in Vermont: The Haiku Approach to Teaching ESL

Only when I went to pursue a master's program in Applied Linguistics at Saint Michael's College in Vermont did I start to write haiku in English. I learned to play with words in English and haiku seemed to be a good way for me to describe the moments that I experienced. Also, probably because my English was not that good, I simply found that a short form like haiku was more manageable. As I was hoping to return to Vietnam to teach British/American literature at a college, I was searching for any topic related to this field for a master's thesis. I imagined an English literature classroom as captivating and as meaningful as a haiku poem. I read more and more about haiku and across my mind flashed the idea of haiku as a metaphor for an ideal ESL literature classroom. I created the "haiku approach" for teaching English literature with features based on principles underpinning the haiku. However, I still didn't write haiku often and I never thought of myself as a haiku practitioner. Instead, I focused on talks related to haiku and how to connect the principles of haiku to the teaching approaches that I was practicing and learning. "The haiku approach in this study is not related to teaching or learning haiku, but it is a name for . . . practical techniques that could be used in teaching literature to Vietnamese students"

(Nguyen, 2011, p. 16). I then discussed how the principles and characteristics of haiku could be utilized in an ESL literature classroom: choice of texts, type of texts, order of texts, exploring cultural backgrounds, sharing and interaction, space for creativity, comparing English literature to Vietnamese literature, use of visuals, use of sounds, journal writing, and students' full involvement in assessment.

I still recall that at that time, whenever someone heard of my topic and asked if I wrote haiku, I felt very uncomfortable and embarrassed. I didn't know why, but it was hard for me to explain that haiku in my thesis was only a tool and a metaphor for a teaching approach. I would say that, ten years ago, I was "*talking about* haiku," rather than "*doing* haiku" (the two discourses presented in Chapter 6 in this dissertation); I could compare myself to a novice tour guide to the haiku world, but I did not live there.

The Time in Japan, the Country of Haiku and Zen Practice

My degree from the United States took me to Japan, as I was recruited as an English language professor at a technical university that had a strong connection with Saint Michael's College. I lived in Kanazawa, a small city in Japan, for five years, which helped me understand the historical and cultural aspects of haiku and Zen practice. These two practices constitute a means, a way for self-perfection and for achieving a deep relationship of interiority with the environment and with other people. In Japan, all cultural practices use the word or suffix *-do*, which means "way of doing something" in English. For example, *kado* indicates the way of flower arrangement; *Zendo* indicates the way of meditation; *shodo* indicates the way of calligraphy; *aikido* signifies the way of breathing; and *chado*, the way of enjoying tea. The *-do* in Japanese (or *-dao* in Chinese or *-đạo* in Vietnamese) is a way for becoming one with the world, with nature. In fact, this way of being and becoming, which refers to the highest levels of

performance attained by only a few people, was familiar to me because it is typical of Eastern philosophy. However, I was surprised at how dominant that *-do* spirit affected every little thing in Japan. I also discovered that this philosophy is a bit conflicted: On the one hand, this way of living requests full perfection; on the other hand, perfectionism or mastering a certain practice is not the main purpose of such a way of living. Just as Japan gets lost in tradition and modernisation, I found it hard for teachers and students, including myself, to find ways to navigate their teaching and learning.

For example, at the university in Kanazawa, large salaries were paid to recruit English language teachers from abroad. The school also built excellent facilities and modern, technological buildings. However, the curriculum was based on a top-down structure with out-of-date teaching and learning methods. I recall that even though the students were expected to be global engineers, which meant that they should be able to communicate in English in their field when they graduated, the English language teachers were expected to focus on reading skills and grammatical structures to prepare them for tests. It was common that a graduating student could not carry out a basic English conversation. At that time, at least one student every year committed suicide from the top floor of the library; the administration confronted the problem by reducing the size of windows in every classroom in the library so that students could not jump out of them. To me this was a huge issue, but we, the teachers, were not allowed to discuss it openly. I felt stressed and distressed with such forms of teaching/learning and living in Japan despite how much I loved Japanese culture and poetry.

I always recall that Matsuo Basho wrote in his haiku journey, *Oku no Hosomichi*, or *Narrow Road to a Far Province* (as translated by Hamill, 1999),

The moon and sun are travelers through eternity. Even the years wander on. A lifetime adrift in a boat, or in an old age leading a tired horse into the years, every

day is a journey, and the journey itself is home. From the earliest times there have always been some who perished along the road. Still I have always been drawn by wind-blown clouds into dreams of a lifetime of wandering. (p. 1)

How could Basho live a life with such a free spirit and lightness? I wondered what I could do to make each day in my life of teaching a “home.” I returned to writing short poems, just as a way to help me talk out what I couldn’t understand and express at school. I kept questioning the real purpose of teaching and learning and I felt like I was a ‘loser,’ I lost all interest in language teaching and learning as whatever I did in the classroom was not what I wrote and imagined in my previous research with the haiku approach. I wrote to my former supervisor in Vermont and she advised me to return to an English-speaking country to pursue a program in Education. She said perhaps an open and enthusiastic academic environment could help me understand my concerns in teaching and learning and would also be a better choice for me and my family at that time.

The Essay on My Haiku Project Helped Me Enter the University of Victoria

With the decision to go to another English-speaking country to continue my studies, I browsed programs in curriculum studies and soon the program in Curriculum and Instruction at the University of Victoria stood out. I contacted one of the professors in the department expressing my interest in curriculum, especially in teacher professional development, and describing my master’s thesis regarding a haiku approach to teaching language and literature to non-native speakers of English. During the talk with her on Skype from Japan, she said she might have misunderstood me when I mentioned the haiku approach, which could be a poetic approach for teachers’ wellness. She introduced me to the e-book, *Transformative Inquiry* (Tanaka, Stanger, Tse, & Farish, 2014), as the topic seemed like something that could follow

from my previous research with haiku. My first impression of the book was that it was beautiful in layout and design and that it seemed in accord with the concerns of teachers or pre-service teachers. However, on the one hand, I did not think that I had found the answers for my own concerns after reading the book. On the other hand, I thought that it was more of a collection of personal and beautiful essays than an empirical research project. In any case, I applied for the doctoral program in Curriculum Studies of the Department of the Curriculum and Instruction with an essay related to my ongoing passion in learning and teaching as a haiku journey. On acceptance into the program, I was led into readings related to the philosophy of education. Interestingly, I found the questions, “What is the purpose of teaching/learning?” and “What is the process of teaching/learning?” raised in those readings. I enjoyed the readings as well as the scenery in Victoria, B.C., and somehow haiku kept flying towards me. I started to get to know the work of Heidegger, Dewey, Vygotsky, and others and realized how much my mind got twisted by their theories. At the beginning, apart from a strong interest in haiku and wanting to do well in all coursework, I did not think that a haiku practice would follow me to the end. However, the nature of the program, in conjunction with beginning coursework, forced me to read Western philosophical schools of thought, which took me back to what I knew, namely the haiku with its Eastern philosophical ideas. Naturally, in the process of learning I kept comparing and contrasting Western and Eastern schools of thought. This led me to relate everything I wrote in the courses to haiku and what I had experienced in Japan. At the same time, I wrote short poems in English more often; especially, I restarted writing haiku, which I called semi-haiku as I thought my writing could never be the same as traditional Japanese haiku. The more I wrote and read material related to haiku and education, the more I was drawn into haiku practice as a poetic approach to teachers’ teaching/learning. Thus, I decided to explore the function of a haiku practice in human life, especially in an educational setting. I wanted to understand whether it is

possible to integrate haiku and mindfulness together as a gateway to teachers and students' well-being.

Studies Regarding Poetic Approaches for Teachers: What's More?

When reading literature regarding poetic practices in teacher education or professional development, I found teaching described as “a complicated and untidy process that can be likened to a swamp—a habitat that is ever changing, multifaceted and difficult to make sense of” (Tanaka, 2014, p. 9). In that process, many teachers and educators deal with pressures from different school stakeholders, as well as from overwhelming work responsibilities (Friedman, 2000; Plash & Piotrowski, 2006; Sharp & Jennings, 2016). Recently, many teachers have turned to mindfulness practices, a process of simultaneously attending to internal and external experiences of the moment, as a means to release stress and to (re)navigate their teaching and learning (Frank, et al., 2015; Hue & Lau, 2015). At the same time, educators have shown interest in poetic approaches (Cross, Dun, & Dotson, 2018; Teman, 2019; Wallace, 2015; West, 2009) as a way to solve life problems and heal emotional and psychological issues. Interest in haiku as a unique form and in its therapeutic, creative, and artistic benefits has also increased among scholars (Rudnick, 2003; Stephenson & Rosen, 2015; Tsuchie, 2009).

However, is it real? I wonder if reading and writing poetry improves mental health. I ask myself in what way can writing poetry function as a therapeutic tool. Can all forms of poetry be cathartic, and, if so, what feature of reading or writing poetry creates such power? We know, however, that a poetic approach to teachers' wellness has been strongly recommended and researched in education. Nevertheless, for the most part researchers have relied on narratives (content analysis or theoretical interpretation) to report the effects, and so, just as in many other arts-based educational studies, papers in this field are still considered to lack rigour and

relevance (Babcock, 2017). Thus, when reading the literature of haiku, reading, and poetic approaches to teachers' well-being, I found a lack of empirical studies regarding poetic approaches in educational settings. At the same time, I doubted that it was possible for me to continue with research on haiku as a cultural practice for teachers or students. When people read or write poetry, they can do it alone or in a group, but when talking about the experience of transformation while reading or writing poetry (haiku), it is very often referred to as individual experience—and how can we study it? For me, it is true that I often read and write haiku alone. Yet, I understand that I am not alone because from the very first time, haiku practice came to me from another (my father) and with many other relations. For inexplicable reasons, I also believe that the ultimate goal of a certain practice, including reading and writing poetry, is not to experience a *private* enlightenment, but to return to the community and be close to everything around me. As Basho noted in his haiku journal, “From the earliest times there have always been some who perished along the road. Still I have always been drawn by wind-blown clouds into dreams of a lifetime of wandering” (cited in Hamill, 1999, p. 1). His haiku practice was not a “private path;” among the “dreams of a lifetime of wandering” he has been with many others along the road. But for a while, I wondered in what way I could study such an individual phenomenon and bring this study back to the community.

Empirical Research on Haiku

I would like to return to the idea of why research regarding trustworthiness and credibility matters to me. In 2008, when I approached a professor at Saint Michael's College to discuss my idea of haiku and how I could use it in a language classroom, she rejected the idea. She said that the topic was very original and creative; yet she didn't think that I could do empirical research on the topic. She suggested my dropping the idea of writing a thesis and doing

a capstone paper (a short essay summarizing what I had learned during the whole program), in which I could add a few haiku and other ideas. I became quite sad with this rejection, but I wanted to show that she was wrong because (a) I thought everyone in the United States, including myself, had the right to study and explore anything they wished (that was the reason why I had left my country to go there); and (b) the fact that not many people or no one had been doing haiku-related research in education did not mean that I could not do it. I emailed another professor and, with her guidance, I designed a questionnaire-based study to test the potential of a haiku approach for teaching English literature to Vietnamese students. The thesis I wrote regarding this study was subsequently published in Europe (Nguyen, 2011). The professor who initially rejected my idea congratulated me after my oral defense and said that I had done great work in turning an original idea into a qualitative study. Since that time, I have learned that doing research is writing for a community of readers, which means that I can find ways to bring my idea(s) closer to a community and even into action if possible, by addressing rigour, reliability, and validity.

In Spring 2016, I took the University of Victoria course “Advanced Research Methodology” and met professor Dr. Wolff-Michael Roth, my current supervisor (whom I refer to as Michael for the remainder of the dissertation). In this course, I read his book, *Rigorous Data Analysis: Beyond Anything Goes*” (Roth, 2015a). For the first time, I learned to read something not by summarizing content or providing interpretations. Rather, with discursive analysis, I learned to treat data as it is. I learned to attend to what speaker(s) or writer(s) make available to each other and I learned to listen to how participants in a conversation take up what someone else has said. For a course requirement, I chose to analyze a transcription of a radio conversation regarding poetry and haiku between two American poet laureates. I enjoyed doing the analysis because for the first time I learned something new—I learned that the haiku, not

only as a literary form, but as a cultural practice, transforms itself from its original form in Japan into a different form. I learned that when people talk, use, and experience the form and the practice, they (re)produce it in a modified way; and, in fact, through modification is the only way in which something can continue to live. More interestingly, I found that the way a researcher employs discourse analysis or conversation analysis is close to what a haiku practitioner does with poetry and life. Just as a haiku practitioner learns to treat things as they are by removing unnecessary words and focusing on the short form of poem, the researcher with discourse analysis or conversation analysis learns to treat data as they are, letting a phenomenon appear as it is. I had to admit that learning those things was fascinating but was also challenging for me. By nature, when I read something, I try to go into an individual's mind and interpret things; very often, I do not realize that I am a part of such an interpreting process. Although as a literature reader and writer, I do not object to an individual viewpoint, I believe that if I want to understand a social phenomenon and share what I learn with a community, it should be more than just my own construction, or an expression of my own personal feelings or experience.

In *Ariadne's Thread*, Miller (1992) states that:

I have not reached an end in the sense of a goal, a satisfying endpoint. I have only made another reading that shows once more the asymmetry between theory and reading. But each such reading is generative. It keeps reading going and more than reading. (p. 257)

That is, reading is not only about determining what a writer means, what may be right or wrong; it also refers to the transaction between the reader and the text, which keeps reading in a reproductive system and in generative cycles. So here I follow other scholars (Bakhtin, 1993; Livingston, 1995; Miller, 1992) in taking an alternative approach to understand reading, an approach that focuses on the process of reading arising from the relation of writer and reader,

rather than on absolute or reliable meanings of texts with the belief that the end result of reading is the transmission of ideas from one mind to another. I decided to continue empirical research with haiku by looking at haiku practice and studying the fundamental processes of learning to read or write haiku in the classroom; and to employ discourse analysis and conversation analysis in doing so.

At this point, I started to realize that I did not only write haiku often, or do research related to haiku, but I also wanted to do research in a “haiku” way. Indeed, the way of doing haiku had started to engrave itself in almost everything in which I was engaged in life: writing, reading, learning, and also being with others.

A “Haibun” of My Research Journey with Haiku: Dissertation-by-Publication

To understand more regarding the origin of this dissertation, I need to explain my situation more. First, when I approached Michael in late Summer 2016 to explain how I was interested in haiku practice and learning to do data analysis, as we had done in the course, he introduced me to two things: (a) a research team that had started a long-term project at a local school (from Fall 2016 to Summer 2017 and Fall 2017 to Summer 2018); and (b) the idea of developing a dissertation by publication, which is a collection of published articles. At that time, I was both nervous and excited about this opportunity. I was excited because I had a chance to collect and analyze data right at the beginning of a project and I understood that if I did well, the publications would help me later in my professional career hunting. Yet, I was puzzled because I could not see how my interest would connect with what other members of the team were doing and, more importantly, I could not see how all the pieces at different stages of my study would come together as one whole paper to submit to the department for graduation.

I felt nervous and insecure about the research path I took for quite a long while. Even after I had finished my candidacy with the first two papers (Chapters 5 and 6) related to the discourses of haiku, teaching haiku, and mindfulness in an educational environment, prepared for publication in late 2017, I still could not understand the connections of everything around me and all the pieces with which I worked. I picture myself at that time as a novice who had just started the journey, taking good photos of the haiku trail. However, the thing that I could not see is how the observation of the language patterns (discourses of haiku) in texts would take me or others (teachers and students I work with) to feeling “at home” as Basho used to mention in his journey of living and writing haiku. The way I got lost in my exploration journey now makes me think of people who go to Japan to retrace Basho’s steps to the deep North in 1689, in searching for his actual being and becoming with his haiku. I used to dream of doing the same thing, but I live and learn that it is impossible for us to make an exact copy of what Basho did 350 years ago and experience just what he did. In fact, we have no need of doing so. It took me another two years of struggling with another two studies, one regarding the nature of reading through a haiku lesson (Chapter 7) and another regarding my own experience as a teacher writing haiku (Chapter 8), to understand my own process. Only very recently have I come to understand that getting lost after the candidacy defense was an inevitable step, as it indicated that I was not ready for distinguishing between the discourse of a practice and the actual practice, and that I was not ready to move forward along my research trail. Only after considerable work and reflection, I realized that although each piece evolved at a different time, but all came together with the remaining text in this dissertation because they are all interconnected in the continuity of my research experience with haiku practice.

Now, when I reread the four articles related to haiku, appreciating how they weave into one another, I realize that this dissertation is not a final product of my exploration. In fact, no

such final product will ever exist. “We do not arrive somewhere and start to investigate whatever is out there: we co-evolve with the world around us in and throughout observations” (Maheux, 2010, p. 9). Thus, I would like to call this dissertation a *haibun* of my journey with haiku (a journal of my research journey to introduce haiku practice to elementary schooling as an effective gateway to mindfulness). The dissertation under the format of articles by publication, as a *haibun*, allows me to record and narrate every step of my research journey. I am able to start from whatever I could observe around me and in the data. I then can follow the train of my emerging understanding in the thick of research, rather than following an established research plan framing my exploration from the start and without having to give it such a shape after the fact. The way that I am writing these autobiographical notes as an invitation to the reader to follow my research journey also makes evident my interest in suggesting a haiku practice for teachers, and how I have been learning and coming to an understanding with my observations. I have no single starting or ending point in the here and now of my research journey. This dissertation, which is a collection of small studies, is self-evidence of how it has emerged from several relations and connections intertwining with one another. I have been enjoying every bitter-sweet moment of my journey along the trail. I arrived at this trail from many other trails and I believe that at the end of this trail await other trails. I keep walking and I invite the reader to join me. Let’s walk together, so the road comes into existence.

Hope cannot be said to exist, nor can it be said not to exist. It is just like roads across the earth. For actually the earth had no roads to begin with, but when many men pass one way, a road is made. (Lin Yutang)

Let’s walk together, so that “there is nothing you can see that is not a flower; there is nothing you can think that is not the moon” (Basho, translated by Barnhill, 2006, p. 33).

CHAPTER 2

From Haiku to Haiku Experience: The Transactional Perspective of Being and Becoming

In the previous chapter, I invited the reader to accompany me on the journey of my research with haiku practice. Before I lead you along the first steps of this journey, let us look at my resources. These resources will influence—if not determine—how I land on spots along the road and where I am heading. You may also consider this as the theoretical chapter of this dissertation, as in other dissertations. However, as the four article chapters (Chapters 5, 6, 7, and 8) include theoretical sections, my goal here is not to provide a lengthy or exhaustive literature review. Rather, I would like to familiarize you with my theoretical perspective through presenting a big picture of the basic premises of the theoretical approach I adopt in each chapter of my observations and learning.

As the ultimate purpose of this journey is to understand learning and knowing within a haiku practice among teachers and students in educational settings, in this chapter I will first introduce the philosophical concepts of haiku practice and then the transactional perspective on experience (learning, knowing, and becoming).

From Haiku to Haiku Experience

Currently, haiku are known and described as three-line poems of 5-7-5 syllables divided into three verses (5-7-5). In addition, haiku are also known as Zen poems, poems that capture a moment of mindfulness, a moment of the here and now (Wakan, 2003; Yasuda, 1957/1995). Haiku originated in Japan from a poetic game of *renga* (linked verse) in the seventeenth century, in which a first participant recited the opening verses (5-7-5) and a second participant added the

next two verses (7-7), creating a *waka* poem (Zizovic & Toyota, 2012) featuring thirty-one syllables (5-7-5-7-7). Through time, haiku “gradually developed into a more crystallized form of Japanese poetry” (Zizovic & Toyota, 2012, p. 33). However, it is not the brevity of the form or their profundity that make haiku stand out as an aesthetic practice (Yasuda, 1957/1995). Rather, it is because “every word . . . in a haiku, rather than contributing to the meaning, as words do in a novel or sonnet, is an experience” (Yasuda, 1957/1995, p. 32). As Rilke (1992) states, the haiku experience depends on more than the words:

verses are not, as people imagine, simply feelings. . . . [T]hey are experiences. For the sake of a single verse, one must see many cities, men and things, one must know the animals, one must feel how the birds fly and know the gesture with which the little flowers open in the morning. (p. 26)

The poet could continue this list of experiences; it might lead him to verses regarding, for example, steps to unknown regions, unexpected encounters and separations, nights of lovers, winter solitude, or death. Whatever he may write about, a single, individual feeling is never sufficient to create a single line/verse in a poem (Rilke, 1992). Nor are poems merely beautiful sights or images. A haiku poet, in fact, has to come to a state in which he or she is ready to produce a haiku, when he or she “is unattached and sings naturally,” when he or she “has no awareness of [self] as separate from what he [or she] sees or hears, from what he [or she] is experiencing” (Yasuda, 1957/1995, p. 12). In creating a haiku, the poet experiences a moment in which there is no distinction between subject and object. At that very instant, the poet goes into “the heart of created things and becomes one with nature” (Yasuda, 1957, p. 13).

We can see that the philosophy underpinning haiku describes a unified and harmonized attitude toward art and life. One of the outstanding characteristics of Basho’s work, for example, is that life and art are in perfect harmony, as remarked by Yasuda (1957/1995): “In his work, art

is the expression of the whole man, and in it, the whole man was able to emerge in the art” (p. 35). In the life of this poet, his day-to-day attitudes were very important. The haiku poet finds the way of art in every mundane thing he or she does in life. Every haiku is the very last one for that day and life, as Basho called his work “death verse.”

In sum, writing haiku is also a process of endless effort in seeing the unity of life and art and to make life a haiku. The moment that a haiku arises is the moment in which the words that created the experience and the experience itself become one. The nature of the haiku moment is anti-temporal and its quality is eternal, for, in this state, man and his environment (nature) are one unified whole, in which there is no sense of time (Yasuda, 1957/1995). Writing haiku is actually an example of the way of life and art (a cultural practice) in Eastern cultures, expressed as: “follow nature, return to nature.” The idea of “follow nature, return to nature” might not be familiar and may sound abstract to the reader. In fact, people also misunderstand haiku as a poetic form that embraces the image, the love of nature (Barnhill, 2006). However, Basho used to say that haiku are not about the love of beautiful nature, the love of environment; in his view, copying a scene to create the totality of image, within which one finds one or more objects, is not composing haiku (Yasuda, 1957/1995).

Likewise, in this dissertation, haiku is not only a poetic form. What is more important to me is the doing, thinking, feeling of haiku. In other words, in my haibun, haiku is a practice in which each word in the haiku is an experience. As it is experience, we have to study it from a holistic approach; as Dewey (1934) suggested, “The outline of the common pattern [of experience] is set by the fact that every experience is the result of interaction between a live creature and some aspect of the world in which he [or she] lives” (p. 44). Experience is neither individual or only in the mind of the poet, nor is it composed of only the world or things around the poet. In fact, we do not need to make a distinction between subject | object, mind | body, the

haiku practitioner | the world, or individual | social. If we accept that each haiku is an experience, then we accept that it is a phase of ongoing interaction between the poet and everything around them.

The Transactional Perspective of Being and Becoming

To continue with the idea of haiku as experience, and since I am reporting in this dissertation on a study of such experience among teachers and students, I present here a look at John Dewey's ideas regarding experience and the transactional perspective, which have helped me to look into the phenomena of haiku experience holistically.

The word "experience" is one of the most used terms in education; it is recognized as being related to learning and becoming (Roth & Jornet, 2014). However, the way that this term is often used shows that experience is considered as something that happens separately after a certain doing, something that belongs to an individual's mind; for instance, we can read that "in order for teachers to make sense of students' experiences of learning, they needed to *look inward* upon *their own experiences*, as both individuals and teachers" (Morawski, 2018, p. 65, emphasis added); or "poetic discourse promotes understanding of *individual experience*" (Masbuhin & Liao, 2017, p. 22, emphasis added). In general, "experience" in those studies is only a mirror or reflection of nature, of what is occurring in reality. The dualism of mind-body, individual-social, subject-object are still found in many theories or studies of experience (Hodkinson, Biesta, & James, 2008; Roth, 2019).

In his work, *Experience and Nature* (Dewey, 1925), Dewey takes a different position. In his view, experience is not a mirror or reflection of something outside nature. The living subject is in and of nature and everything experienced is equally part of reality. Dewey further added that nature consists of "events rather than substances, it is characterized by histories, that is by

continuity of change proceeding from beginnings to endings” (pp. xi-xii). That is, the world or nature is not a set or unchangeable, mechanical system of material things; rather, it consists of dynamic events and processes. Everything, every experience, exists only if it interacts with other things—and change is inevitable. Instead of looking at activity (the doing/learning) and associated transformation (becoming) as distinct things, Dewey proposed doing and becoming as interconnected phases of event and experience; experience is actually part of the ongoing adjustment of a living creature with its environment (Dewey, 1925). Take the experience of enjoyment when reading haiku. If I say I enjoy reading a haiku, then it is not that my subjective perception makes the poem or reading enjoyable; the reading activity itself is enjoyable. The experience of enjoyment is actually a part of the dynamic reading process in which the I, the haiku, and the reading activity itself are only one. According to Dewey (1925), we do not need to look at the I as the subject, the poem as the object, or the reading activity as a disjointed cause for the experience. The enjoyable experience here refers to the whole process of reading, to the sustained interactions between the organism and the environment, within which the organism and environment are both transformed.

Experience—the unity of environment and the organism—extends both in time and space. It extends in space in the sense that it is not simply something that goes on inside a person’s mind (Dewey, 1938/1997). On the contrary, it actively changes the environment in which further experiences can emerge (Dewey, 1938/1997). As Dewey explains:

Experience involves both an internal side that goes on within the person and external one that belongs to ongoing, practical, social activity. An experience is always what it is because of a transaction taking place between an individual and what, at the time, constitutes his [or her] environment. (Dewey, 1938/2008b, p. 25)

Because experience extends along and in transaction with concrete situations, experience not only is distributed across tools and participants, but also includes the continuous unfolding of action and, therefore, needs to be seen as internal change (Roth & Jornet, 2014).

Dewey further explained this concept of transaction by giving an example of Einstein and his thinking. For Einstein, Dewey claims, “space, time, and movement are not independent properties of nature, but designate *relations between events* as they appear to an observer (Dewey, 1929/1960, p. 146, emphasis added). Dewey further explained this idea in another work:

Space is more than a fixed setting in which objects move; movement becomes a comprehensive and enclosed scene within which are ordered the multiplicity of doings and undergoings in which man engages. Time also becomes more than an endless string of separate points; rather, time is “the organized and organizing medium of the rhythmic ebb and flow of expectant impulse, forward and retracted movement, resistance and suspense, with fulfillment and consummation. (Dewey, 1934, p. 23)

In Dewey’s thinking, the term *transaction* refers to the fluidity of nature; thereby it also rejects any absolute distinction between mind and matter, inner and outer.

The transactional approach was developed by Dewey only late in his study of psychology (Cutchin & Dickie, 2012). Unlike his ideas regarding education and philosophy, Dewey’s work on a transactional perspective has been largely neglected. However, recently, since criticism regarding the study of human behaviour or knowing and becoming through classical psychological theories based on dualism, [such as that of cognitivism or constructionism], has appeared, recent scholars in education have turned to Dewey’s transactional perspective (Brinkmann, 2011; Roth, 2019). For example,

If we want to reach an in-depth understanding of human conduct, we must keep together the individual and the environment. Dichotomic oppositions, such as inside and outside, individual and context, are poor and misleading theoretical tools when it comes to understand human development and educational processes. (Roth, 2019, p. vi)

In their work, *Knowing and the Known*, Dewey and Bentley (1949/1999) outlined an approach to the study of human behaviour as events: their transactional approach “concerns events and actions or the process of experience itself without giving any underlying elements any independent causal power” (p. 108). Instead of focusing on the dualism of inner and outer, they portray a world without a within (Alexander, 2009; Tiles, 1995). Using this approach, we can investigate the event—the process of an ongoing encounter between human beings and their environment and between human beings themselves. In this view, it is impossible to study such processes from the perspective of separate entities disconnected from the event as a whole. As well, the transactional perspective is different from an interactional understanding, since the latter begins with objects and asks how these interact, while the former begins with the process itself and considers objects as functional distinctions within the larger whole (Biesta & Burbules, 2003).

What makes the transactional perspective particularly useful is that the acting individual, fellow beings, other organisms, things and phenomena in the environment are not looked on as predetermined or autonomous. Rather, it is *in* the transactional process that humans and their environments transform; transformation or changes emerge through encounters and as a consequence of those encounters. In this way, experience, transformation, doing and becoming, are not treated as something that exists within things themselves or in the mind of each individual, but as connected to the relations that emerge in and by action.

The thinking of Dewey and Bentley is similar to that of the cultural-historical activity theory adumbrated by Vygotsky and Leont'ev, which also refers to a holistic, interdisciplinary approach to studying human learning and development (Roth & Lee, 2010). These scholars explain that cultural-historical activity also looks at human behaviour in terms of the totality of social relations, from Vygotsky's perspective; and in terms of the totality of the societal activities that realize these relations, from Leont'ev's perspective. In this approach, who a person can be has to be viewed as a unit of analysis as a whole because experience is also continuous; society is the integrating unit that gives us the sense of constancy and continuity in the face of the constant physiological and psychological changes that we undergo (Roth, 2019).

Although cultural-historical activity theory has proven to be helpful, providing a framework to those scholars interested in understanding human knowing and learning by analyzing interactions holistically (Foot, 2014), essential aspects of the original theory either have been missed or have been altered in the take up (Roth & Lee, 2010). For example, those who follow Vygotsky in his early works, and the work of his student, A. N. Leont'ev, have focused attention on processes of mediation, adopting mediated action in context as a basic unit of analysis. This line of work is often referred to as sociocultural research.

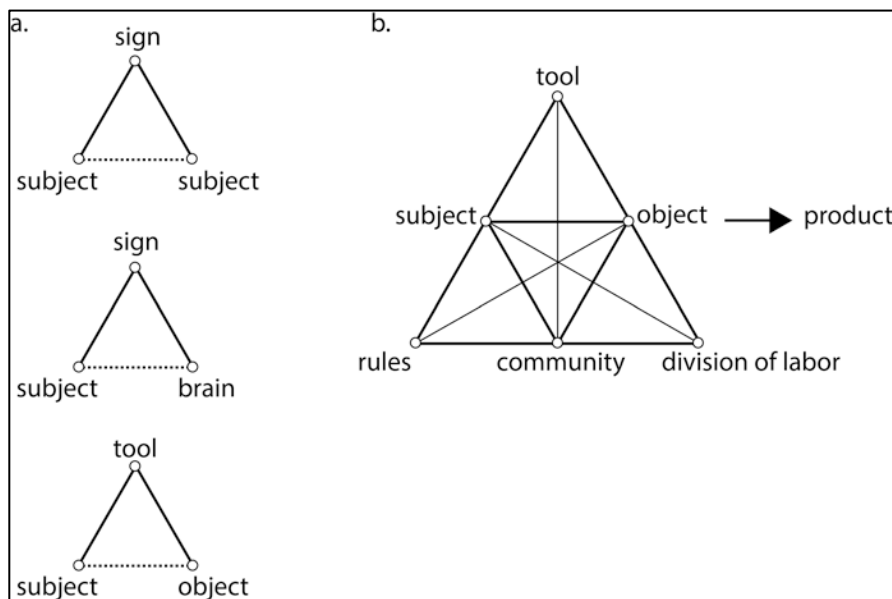
However, the mediational model makes it difficult for researchers to think of human knowing and learning, experiencing and becoming as a whole, fluid or continuous (Roth, 2019). In the mediational triangle (Figure 1), as discussed by the early Vygotsky (1989) or Leont'ev (1987), signs and tools stand between a person and others; or material objects or a tool stand between subject and object; and a subject stands between the division of labour and the object of activity. All these are stable entities or things that require mediated, external relations.

Only just before the end of his life, Vygotsky (1994) managed to outline the idea of *perezhivanie*, that is, felt experience, feeling, which takes the person and environment as a whole

unit in understanding human behaviour. The idea of felt experience is similar to that of transaction, proposed by Dewey and Bentley (1949/1999), in demonstrating the dynamics and fluidity of life; both ideas claim a unity of mind and body, intellect and affect, or a continuity of experience in the face of pervasive change (Roth, 2019).

Figure 1

Common examples of “mediational triangles.”



Note. (a) For Vygotsky (1989), signs and tools are things that stand, respectively between two subjects or between subjects and their brains or between subject and object. (b)

Engeström/Leont’ev (1987) extended the triangle characteristic to include seven “elements” that form an activity. Both forms of representation orient toward stable entities, things, rather than toward events (reprinted from “Transactional Psychology of Education: Toward a Strong Version of the Social”, by Roth, W.-M., 2019, p. 43, Switzerland: Springer. Copyright 2019 by Springer Nature Switzerland AG, with permission).

In this dissertation, the transactional perspective underlies all three studies presented in Chapters 5, 6, and 7. In understanding the learning and becoming of people doing haiku, I treat

the haiku experience as a minimal unit of a person-acting/emoting in the environment. Accordingly, I did not decompose experience into detachable and independent entities, such as person, thing, mind, word, meaning, doing, and becoming. Rather, with the transactional approach as a background, I observed experience as a series of micro-events or weaving *relations* of teachers, students, observers (including myself) | the haiku practice, and described whatever transformations (knowing and becoming) that arose from those relations. I followed the dictum of Brinkmann (2011), who asserts that

there is no spiritual/mental/or social reality opposed to a material reality. There is only one reality, which consists of numerous transactional events with many kinds of qualities that have complex relations to other events. Describing those relations is what Dewey calls transactional observation. (p. 302)

CHAPTER 3

The Flux of My Research Experience: Learning and Becoming with Others

In Chapter 2, I presented the transactional perspective, which is considered to be the theoretical resource that sheds light upon my research trail. To continue, I briefly introduce the research methods, which are also the analytical resources (Barry, 2009) that I applied in approaching different data sets in my studies of haiku (Chapters 5, 6, 7, and 8). However, as each chapter carries a detailed presentation of research methods, here I focus on the holistic unit of analysis (the fullness of life) from the transactional perspective and provide an overview of the process of working with the data and of coming to different levels of understanding. I divide this overview into four sub-sections. First, I discuss *experience* (the fullness of life) as the unit of analysis. Second, I describe the flux of my research experience, from working with discourse analysis to conversation analysis, and beyond. Last, I present how my research experience has been a process of learning and becoming with others.

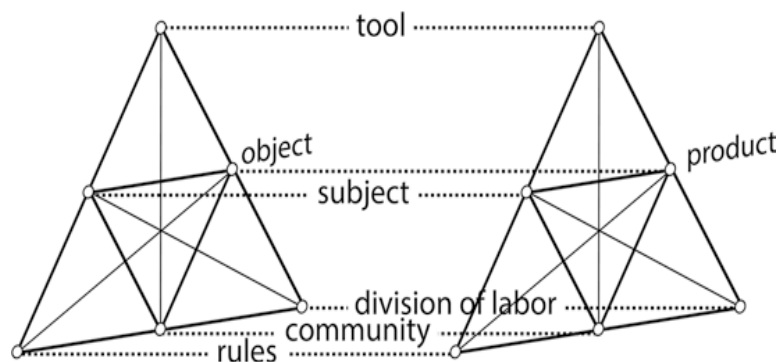
Experience as the Unit of Analysis

In most literature in education, the notion of experience tends to be treated as an unproblematic aspect of the phenomenon investigated (Quay, 2013; Roth & Jornet, 2014). However, in proposing the transactional approach, Dewey and Bentley (1949/1999) claim that experience itself is a minimal unit of analysis, a category for understanding the process of learning and development. In this perspective, experience is not something that belongs to or is had by individuals; rather, it emerges from multiple transactions in and across time and space within irreducible person | environmental units.

Accordingly, I offer two figures illustrating (1) experience as an irreducible unit of analysis that includes people and their material and social environment and their transactional relations (Figure 2); and (2) the continuity and fluidity of experience (Figure 3). To depict that experience is an irreducible unit of analysis that includes people and their material and social environment and their transactional relations (Figure 2), we first recognize that an activity is a repeated form of event, dependent on tools, objects, the proposed product, and the community (rules, community, forms of labour). But this figure does not structure activity in a triangular form, as depicted in Figure 1. Instead, this structure orients us toward the various constitutive events that compose experience as a whole and form it into a whole. However, it is impossible to attribute the experience to any of those elements. From the transactional perspective, the named elements are merely abstractions from relations/experience.

Figure 2

The revised version of the fundamental unit of experience

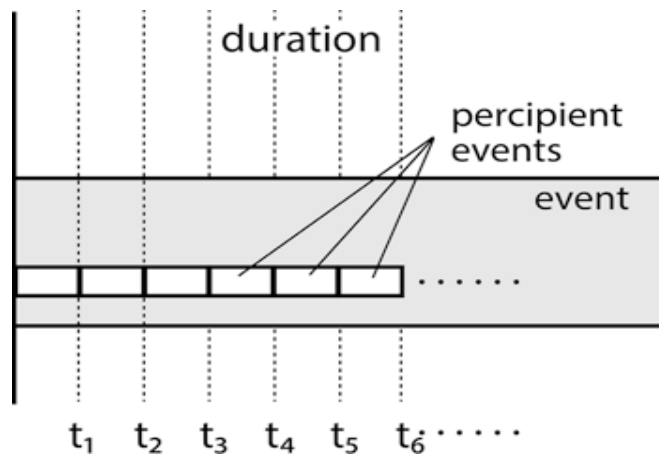


Note. This revised version of the fundamental unit of experience orients research toward the various elements that comprise experience as a whole. Because subject, object, tool, division of labour, community, and rules are *ingredients* in the event (i.e., activity) they all may change while the experience happens (reprinted from “Transactional Psychology of Education: Toward a Strong Version of the Social”, by Roth, W.-M., 2019, p. 45, Switzerland: Springer. Copyright 2019 by Springer Nature Switzerland AG, with permission).

In Figure 3, we see that events or experience occur continuously in time, from time t_1 to t_6 to t_n , having no end, with distinct percipient events at distinct times, yet each of which yield to the successive percipient event.

Figure 3

The time structure of experience.



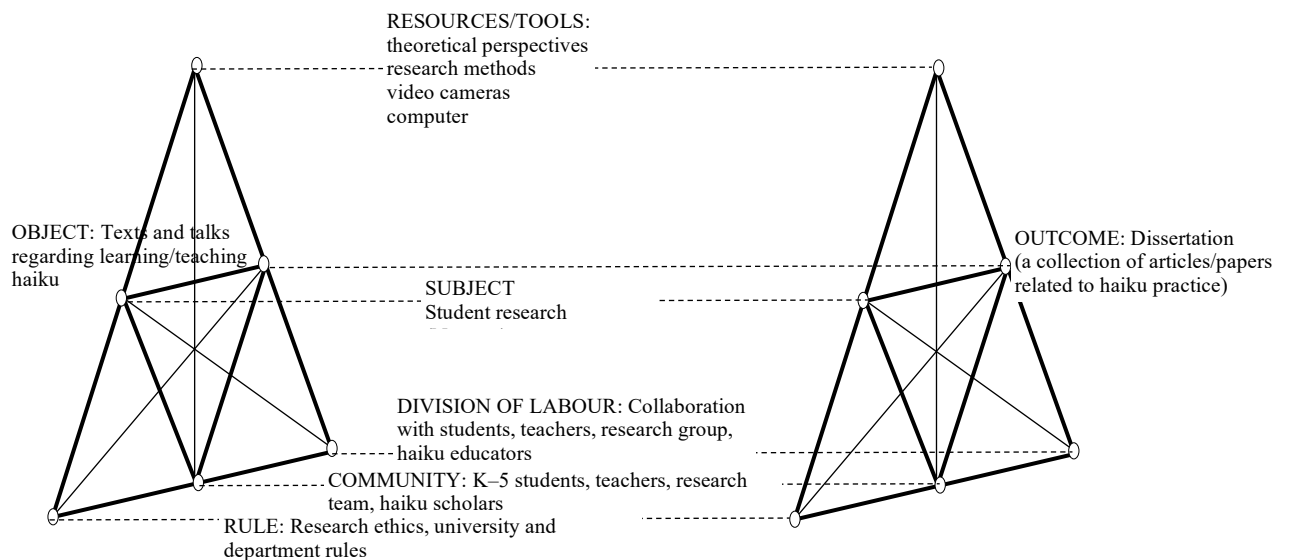
Note. The relation between an extended event, itself part of the duration of the world, and a series of percipient events occurring while it is lasting is such that the event as a whole can be perceived and grasped only after it has ended (reprinted from “Transactional Psychology of Education: Toward a Strong Version of the Social”, by Roth, W.-M., 2019, p. 36, Switzerland: Springer. Copyright 2019 by Springer Nature Switzerland AG, with permission).

So whether “experience” is the haiku experience (the process of Basho doing haiku or of teachers and students, including me, learning to read or write haiku) or my own process doing research, it is treated as the minimal unit of analysis, which cannot be attributed to or broken into smaller elements, people or things, subject or object, mind or body. It is an event composed of various micro-events, leading to percipient events and constituting a bigger event/experience. Here, I would like to offer my research experience as a concrete example. I avoid using the

words “dissertation” and “research project” intentionally because my research experience is not an outcome or an activity. Even though the dissertation might exist as a document—a snapshot of a moment in time, the research experience is an event-in-the-making. That is, it consists of several elements in sustained interactions with each other (Figure 4). More importantly, these elements may change as the experience happens.

Figure 4

My research experience as a unit of analysis—the fullness of life



Note. The research experience is shown as an unbreakable structure connecting various elements, from resources/tools, object, subject, division of labour, community, rule, and outcome.

In Figure 4, the dissertation (the outcome of the research experience with haiku practice) is not just an individual contribution from me as an individual; it is a collective practice involving the supervision, partnership, and collaboration of different communities. Without the structure of the department, faculty, or agency, such research would be impossible. In addition, the theoretical resources (transactional perspectives) or the research tools (discourse analysis,

conversation analysis) provide a generic and useful means to approach the data that I have collected during my research. Thus, instead of attributing experience as the outcome of one single relation or an individual, in this text the unit of analysis is the fullness of life.

Subsequently, I introduce the flux of my research experience with different research methods (resources) that I applied in approaching different kinds of data with which I worked during this research journey.

My Research Experience: Discourse Analysis, Conversation Analysis, and Beyond

The flux of my research experience

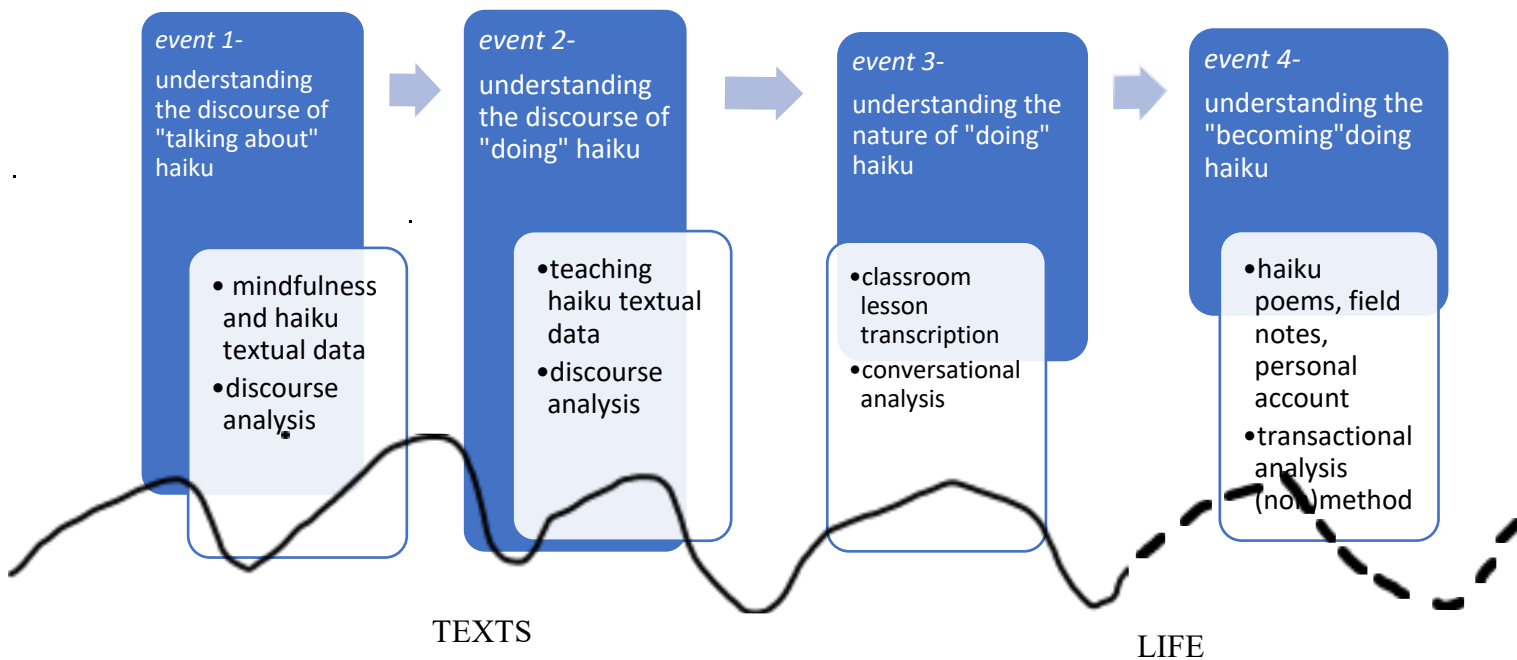
As explained in the introductory chapter, this dissertation is a *haibun* of my research journey, a collection of chapters illustrating my understanding of haiku practice at different stages of my work. I have co-evolved with everything around me through the continuous transactions of which I am an active part. To understand “how I come to know” as a researcher, and a practitioner of haiku, I have defined two different phases, text and life (as shown in Figure 5 and explicitly described in Chapter 5). First, in examining the literature on the topics of poetic practice and teachers’ well-being, I realized that teachers usually mention two practices together: poetic practice and mindfulness practice. Therefore, in order to uncover the topics discussed and the claims available in texts regarding those two practices, I decided to investigate the discourse of haiku and mindfulness through those texts. However, I did not want to summarize those claims or categorize only topics available in the texts. I was interested in the resources, that is, in the language patterns that people employ in discussing those topics and making claims (ways people use language to talk about haiku practice). Second, from this start, I went deeper in understanding the discourses of teaching and learning haiku in educational settings (ways people use language in haiku teaching and learning materials). Finally, in the field, participating in haiku lessons with teachers and students at a local school, I video-recorded lessons and

transcribed them. I worked with the transcriptions of conversations in understanding the experience of doing haiku (ways people use language in *doing* or learning and teaching haiku). Following Dewey in understanding the world as events, in narrating my understanding of what occurred in the lessons I employed discourse analysis and conversation analysis as they seemed appropriate tools to help me describe the transactional relations I found.

One major set of data with which I worked included *extended texts* related to haiku practice and mindfulness practice in an educational setting (articles, book chapters, transcription of online videos). The other major set of data consisted of transcriptions of videos of haiku lessons recorded at a local school. The choice of different sets of data show the transactional dimension of my observations of haiku practice: from “text” (text data) to “life” (data from the field). The choice of discourse analysis and conversation analysis also demonstrate how I grew with what I studied and how I viewed the phenomena from a transactional perspective. With discourse analysis, the unit of analysis is discourse, the blocks of language patterns that people rely on when talking about something. With conversation analysis, the unit of analysis is the conversation (as transcribed) between all participants in the haiku lessons. Both discourse analysis and conversation analysis functioned as telescopes for me to observe the event or the transaction as the minimum unit of analysis.

Figure 5

The flux of my research experience, from text to life



Note. Each event represents the research question (purpose) in each study. The wavy line shows the continuity of experience from text to life

Figure 5 shows how I grew with my research questions, choice of collecting data, and approach to data. The black line shows that from one experience arose another experience; one finish is an opening for the next. When my experience with textual data was completed, it provided an opening for another experience with “life/field” data, which is ongoing. There is no completion point. The dotted line demonstrates the “unknown” and “still-in-the-making” experience. The grey messy drawing illustrates that all of the little pieces of understanding in my research journey arose from various relations and how all of those bits are related and weave into each other and await new experiences/events.

Discourse analysis, conversation analysis, and beyond

We ask what it is about natural language that permits speakers and auditors to hear, and in other ways to witness, the objective production and objective display of commonsense knowledge, and of practical circumstances, practical actions, and practical actions, and practical sociological reasoning as well? What is it about natural language that makes these phenomena observable—reportable, i.e. accountable, phenomena? For speakers and auditors, the practices of natural language somehow exhibit these phenomena in the particulars of speaking, and that these phenomena are exhibited is itself, and thereby, made exhibitable in further description, remark, questions, and in other ways for the telling. (Garfinkel & Sacks, 1986, p. 163)

Language is conceived as an auditive event, bound to a sensible perception taking time and happening in a concrete space, and is not viewed as a visible structure or as a product one can fixate and contemplate. (Bertau, 2014, p. 249)

So how would we look at and analyze an extended text or a stretch of conversation from the transactional perspective? In the description of language by Garfinkel and Sacks (1986), we can see the social nature of language practice. Similarly, from a transactional perspective, language is viewed as a social practice. Thus, in understanding the phenomena from an extended text or a stretch of conversation, we should focus on *communication as an event* rather than on language as structure. Discourse analysis and conversation analysis are designed and employed to understand communication as an event.

Discourse analysis

During the 1960s and 1970s, discourse became a major topic in many North American academic studies in the social sciences and the humanities. In particular, researchers (e.g., Chomsky, 1968) were interested in how language was used to constitute social reality. Later a distinction between *discourse* (with a lower-case *d*) and *Discourse* (with an upper-case *D*) was introduced, where the former refers to language in use and the latter, while including *discourse*, greatly exceeds verbal expression, integrating “body, clothes, gestures, actions, interactions, ways with things, symbols, tools, technologies (be they guns or graphs), and values, attitudes, beliefs and emotions” (Gee, 1999a, p. 7). Currently, researchers typically consider discourse in wider sense, not restricted to verbal symbols (Kress & Van Leeuwen, 2001, Van Dijk, 2013).

In this dissertation, the term *discourse* is used to indicate “the special way in which natural language, spoken and written, is used in particular disciplines or by particular communities of practice” (Roth, 2005, p. 317). Discourse is not treated as an abstract linguistic code that represents what goes inside an individual’s head. Rather, it is taken as central to interaction and cognition, and a unit of study in its own right (Edwards & Potter, 1992). Discourse in this sense illustrates forms of using language that are available publicly to all participants and illustrates how people make use of those forms to constitute certain social activities and topics of talk (Roth, 2008).

In sum, discourse analysis is interested in understanding “how events are described and explained, how factual reports are constructed, how cognitive states are *attributed*” (Edwards & Potter, 1992, p. 2, emphasis added). To explain this in another way, written and verbal texts display how people approach and define certain topics. It shows how language is used to *do* things and *talk about* things. With discourse analysis as a method to approach the data sets related to haiku, I am able to understand how people casually and routinely use language to talk about and do things with haiku, such as describing, reporting, or accounting for actions.

Of particular interest in discourse analysis are *interpretative repertoires*, defined as “the building blocks speakers use for constructing versions of actions or cognitive processes” and are “constituted out of a restricted range of terms used in specific stylistic and grammatical fashion” (Wetherell & Potter, 1988, p. 172). They may be understood as non-contentious cultural resources speakers or writers can employ in support of claims (Roth & Hsu, 2010). Thus, for example, when investigating the discourse of haiku, I discovered that people usually support a claim regarding the effectiveness of haiku and mindfulness practice by relying on a personal narrative repertoire. One speaker in talking about the catharsis effect of haiku writing, says, “So it’s started off as a joke. But actually, I really enjoyed writing it so I started writing it everyday. And every day I take about ten to fifteen minutes to write a kind of short haiku and I publish it onto my Facebook.” The other person in talking about mindfulness, says, “I think mindfulness made my personal life a lot better. I felt more connected to myself and when I got back to the classroom it made my professional life better too.” Importantly, the same repertoires may be used in supporting claims and counter-claims.

Conversation analysis

Conversation analysis is an analytic method that the sociologist Harvey Sacks introduced and developed and which has been applied in education in recent years to understand students’ learning and development (Sacks, Schegloff, & Jefferson, 1974). However, “conversation analysis always is the analysis of conversation, but not all analyses of conversations *de facto* do conversation analysis” (Roth, 2015, p. xi). Just as Dewey and Bentley (1949/1999) make a clear distinction between interaction and transaction, I also distinguish conversation analysis from a transactional perspective and the analyses of conversations from other interactional perspectives. Whereas an interaction is based on two or more people acting upon one another at a simple specific space and time, transaction refers to the irreducible inner relation of a whole action as

event that cannot be reduced or attributed to any elements or independent entities (Dewey & Bentley, 1949/1999). Indeed, researchers relying on a classical interactional approach still look at each participant of a conversation as a self-acting unit. By self-acting unit, they mean that participants, each with his or her own mind, word-meanings, and intentions *contribute* to the conversation *by and after interpreting* what another has said. Conversation, in this give-and-take fashion, is the result of an interaction among different individuals; hence, for researchers to understand the phenomena, they will need to make up an interpretation of what each individual brings into the conversation (Roth, 2019).

In the study of interactional patterns from the transactional perspective, the conversation is treated as an event in which

each (temporally unfolding) phrases-in-the-making of an exchange . . . constitutes something like a fluid mini-event in the flow of life. In the event of conversing, this part of the flow is intersecting with the different flows of which each participant consists. (Roth, 2020, p. 12)

This means that it is impossible to understand the conversation when we look at an exchange and try to understand that when A says this, he means that, and that is why B says that, because he means this. In other words, a conversational turn cannot be attributed to any individual, but belongs to all participants. A saying always implies a hearing, a question always implies a response.

For example, consider the following excerpt from a conversation:

- 01 Tara: Can we share? ((read her haiku to Sandra)) Red pink white and purple / Craft your vessel and open wide / to give love
- 02 Sandra: ((laughing hard))
- 03 Tara: ((laughing, clapping her hands once)) Isn't that great? I love it.

In this short fragment of a conversation, the interactional approach would say both Sandra and Tara laugh in turn 02 and 03 because of the meaning of the poem or the ways that Tara shares in turn 01. Of course, there is a connection between turns 01, 02, and 03, just as Tara in this short conversation appears as the speaker, and Sandra, the recipient. That is, the event of conversing is then theorized as the context-based contribution of each separate individual with different roles: saying and responding. Nevertheless, from the transactional approach, turn 01, 02, or 03 cannot be attributed to either Tara or Sandra. The turns belong to both Sandra and Tara and any other participants in the extended conversation. The sharing or talking in turn 01 comes from Tara's mouth, but it also rings through Sandra's ears and, then, this sharing and laughing initiates the continuous laughing and talking from Tara. In a way, each unfolding turn (event) initiates, leads to, or clings to the other, and is, thereby, transactional. Each part exhibits functional relations with other parts and the whole. Here, the conversation appears as an event that has two flows of mini-events: corresponding and responding and each mini-event is formed by the jointed actions from both participants, and more importantly, these two mini-events are coming into each other in their flows as one (Roth, 2020).

Thus, in analyzing a conversation, we should look at turn pairs as a minimum unit. Rather than making up an interpretation, the researcher attends to what participants in the transcription make available to each other.

He [or she] listens to how the participants themselves take up what someone else has said, investigates the kinds of social relations that are exhibited in the back-and-forth or give-and-take of the verbal exchanges; and, with this, he [or she] hypothesizes what the nature of the social event might have been so that in the concrete event that had been transcribed the particular talk was produced. He [or she] tests the emerging hypotheses, rejects some and retains others until he [or

she] states the most likely hypothesis as to the nature of the event, which constitutes the end of the analysis. (Roth, 2015a, p. viii)

And beyond—Towards a method of non-method

At the time I was working on Chapter 7 of this dissertation, I asked my supervisor, Michael, for samples of conversation analysis. As I have explained in the introductory chapter, I had a chance to approach the two different methods—discourse analysis and conversation analysis—in the course with Michael. I already understood the difference between these two methods and I was learning how to read data by attending only to what is available in the data and how participants take up what another has said. However, when Michael provided me with samples, but said that he has not been using this method in his recent studies, I had the same reaction (puzzled and surprised) that I had when one of professors told me that I had to learn that the only rule of English grammar is that there are no rules at all.

When I started to understand better the social nature of human behaviour and that life is transactional and non-static, after I wrote Chapter 6 and Chapter 7, I recalled this with a laugh. Indeed, life is not only discourse or conversation or personal perception. In his article, “Organic theory to theorize activity in terms of events,” Roth (2020) suggested that we should look at the world, even the perception of this world, as an event, as a “world-as-event” (Bakhtin, 1993, p. 32). As an event, the world itself is always a whole, living organism. If I want to understand something, I should look at each unfolding event as if it arose from several other events that link it to and transform it into many other events. If there were a name for such a theory or method in educational research, it would probably be “a method of non-method.” With this way of viewing life and the world, I invite you to walk with me into the learning and becoming with haiku practice with each other.

Into the Learning and Becoming with Others

English is tricky, since when I said, “*my* research experience,” the possessive pronoun, “my,” seems to tag the experience to only the individual me. However, just as Matsuo Basho, in saying, “From the earliest times there have always been some who perished along the road,” (Hamill, 1999, p. 1), suggests that the paths he walked had been taken by others, this path is not mine alone. From the transactional perspective (Dewey & Bentley, 1949/1999), the “self” is just an abstraction if it does not come along with “others.” Congruently, in this last (but not least) section, I would like to present factual information regarding how I have learned “with others” through the observation, collection, and analysis of data.

The studies rest on two sets of data, which have been collected under the same umbrella study and ethics application. One is the collection of texts related to haiku, mindfulness, teaching and learning haiku that I collected from different sources available online or in chapters of books and journal articles. The details of texts with word counts and the length of the videos that I downloaded, watched, and transcribed are outlined in each chapter (Chapters 5 and 6) of this dissertation. The other set of data consists of observation of young students’ (K-5) learning through the Arts, namely, “The Arts Knowing Database.” This database documents one academic year at an independent arts-based elementary school in Canada in which the arts take a central role in developing an innovative cross-curricular curriculum. Data was generated and collected through a participatory ethnography stance, where the whole research team participated as staff members of the school throughout the entire academic year. The database consists of over 389 hours of video collected using up to four GoPro cameras and one high definition hand camera recording simultaneously different perspectives on school activities taking place inside and outside the school setting. In addition to video, the database includes over 500 pictures documenting different spaces and learning products generated throughout the year, as well as

letters, emails, and research notes generated as part of the researchers' participatory engagement. In the first phases of research (September 2016 to December 2016), the primary investigator (Alfredo Jornet) helped me and another research team member become familiar with the field by going with one of us to the school almost every day to observe and video different lessons, teachers' meetings, rehearsals and shows, and to interview teachers at the beginning of the school year. In the second phase of research (January 2016 to June 2016) when each of us in the research team had a chance to collaborate with teachers in designing and teaching lessons to enhance cross-curricular learning through arts, I was able to talk with classroom teachers and collaboratively integrate a set of ten haiku lessons in the English Language Arts class. The data that I employed in this dissertation comes from those haiku lesson videos. In those lessons, the students were asked to do different activities related to reading/writing haiku.

Throughout the "haiku lesson" data collection (filming and teaching haiku lessons to young learners), Alfredo and/or another research team member joined the classroom to ensure that the recording of the sessions went well and to support teachers and students during activities. Data (including students' works or the school's materials, for example, meeting agendas, notes, and written curricula) were collected and everything was digitized and securely stored so as to be available for all members of the research team.

During this process, I took part in all aspects of the research, from gaining ethical approval to contributing to the design of the lessons and co-teaching those lessons. However, as a researcher, I did not impose any ready-made lessons or ideas regarding how to teach haiku on either teachers or students. I observed the language arts or poetry lessons first and then I openly discussed the idea of introducing haiku reading and writing lessons with the teachers. When the teacher(s) became interested in integrating haiku in their lessons, I provided them with resources (websites, articles regarding teaching haiku for elementary learners); I designed haiku-related

activities; and I discussed these activities with teacher(s) either through emails or in person. I did not present to the teacher(s) or students any tasks with expected outcomes. I supported teacher(s) in designing lessons so that we (the teacher(s), other research team members, and I) could see the emergence of the children's learning and knowing of haiku.

After collecting the data, I began first-hand observation and analysis. I used iMovie™ version 3.0.3, a free software package for Apple computers, to watch the videos frame-by-frame. The software allows playing videos back and forth as needed. I designed a coding system (an Excel™ spreadsheet containing the number of the tape, the date and specific time on which it was recorded, the location of the lesson, a brief description of its contents, and further notes). This spreadsheet helped me to find the phenomena I was studying in any one of the ten videotapes, which corresponded to ten hours of video. I used this spreadsheet (outlined in Appendix 5) for Chapter 7 and Chapter 9 in this dissertation. I watched the recordings several times and I took notes regarding what seemed interesting to me. I also transcribed extracts from conversations that I thought would be useful. I raised questions regarding issues that I could not find in the literature and made research claims connecting ideas with theoretical frameworks. This way of approaching the data was in line with the tradition of establishing authenticity in qualitative research described by Guba and Lincoln (1989). They propose that there is not a fixed answer or truth, but, rather, reliable interpretations developed through:

- Prolonged engagement: I spent several hours with students and teachers at the school, and participated in different events at the school;
- Persistent observation: I made numerous observations to identify features of student and teacher interactions relevant to research claims;

- Peer debriefing and checking: I discussed with the research team, including my mentor researcher, Michael, any research claims that arose and progressive research steps;
- Progressive subjectivity: I kept myself away from situations in which I might find what I wanted to see.

After the first analysis, I prepared a detailed description, transcriptions of short extracts of the videos, and copies of the videos themselves to share with the research team. I normally organized a meeting involving the entire research team (Michael, Alfredo Jornet, and Isabel Antonini). I selected one fragment of the data and presented it to the whole team. We then examined the video extract and the transcription in detail, discussing what happened in the video. I took notes in these discussions and the meetings were also recorded so that I could review them and use them as a basis to further my analysis and writing. This approach is called interaction analysis (Allen, 2017; Jordan & Henderson, 1995) and is fruitful because (a) this is how I first learned to do data analysis, which does not stop at the content/thematic level; and (b) my notes and personal interpretations and the ideas from others were discussed and formed a collective sense of the data. Indeed, in this collective manner of doing analysis, I learned (*with others*) to keep myself from making assumptions as to what the researchers, the teachers, and the students wanted to do, think, or know. Rather, I kept following and attending to what they actually said, how they moved, and the tools (e.g., language) they used.

“Research is truly *re-search* and finding is developing a way, coming to look, so that we see certain things in the phenomena we observe” (Maheux, 2010, p. 30). I wrote this dissertation and these studies as a way of learning and becoming *with others*. It is through this way of doing research (collaboratively collecting and analyzing data) do I find that I gradually dance into the

ongoing conversations of the community of practice and contribute to the (re)production of research in the field of poetic approaches for teachers and students in education.

CHAPTER 4

A Bridge-Passage: The Road is Beneath Your Feet

Figure 6

A “haiga” illustrating the road beneath the feet²



² A photograph illustrating that the road comes into existence when we start wayfaring (© Hong-Nguyen Nguyen)

In the Introduction and Chapters 2 and 3, I have presented the resources (theoretical perspectives and research methods) that have come with me along this research trail. I have also introduced the idea of the dissertation as a *haibun* (journal) of learning and becoming with a haiku practice. The next following four chapters (Chapters 5, 6, 7, and 8) record places I went and things I have seen during my research journey and contain the substantive material of this dissertation. These chapters present four separate studies (modified for the dissertation) that have been prepared and submitted to different research communities. We may think of these four studies as four different lines/trajectories. Nevertheless, as experience is continuous and transactional, these texts have come together without an overall plan. In other words, I can still see a coherent story, just a river flows, through all these lines, connecting them from the beginning towards the (non)ending. The story was not present at the dawn of my wayfaring, but it grew and blossomed from the ground of all my work. Hence, just as does the bridge-passage of a piece of classical music, this short chapter delineates separate sections of an extended work and smooths what could be an abrupt discordance. In the following, I first provide a *haiga* painting of the roads I walked, the places I have been to and what I have seen through a summary of the four studies. Then I illustrate the story line (the big theme) of this *haibun* by articulating how these roads are not parallel lines; rather, they emerge from each other, weave into each other, and fit in with other parts of the dissertation.

A *haiga* of some small roads

A *haiga* (or haikai painting) is a Japanese-style painting that incorporates the aesthetic aspects of haiku. *Haiga* are often drawn by haiku poets and provide a good companion for a haiku poem. *Haiga* contain a minimum of brushstrokes needed to evoke the beauty in serenity and simplicity. Addiss (1995) points out that “since they are both created with the same brush and ink, adding an image to a haiku poem was such a natural activity” (p. 14). In the following

summary of Chapters 5, 6, 7, and 8, which I consider to be a *haiga* of the small roads I walked, I will smoothly guide the reader into a more lengthy reading of the following chapters—an extended walk through time and space towards the understanding of learning and becoming with a haiku practice.

Chapter 5

It was not my intention to work with mindfulness. However, in an initial search of the literature of education, I found little related to the practice of haiku, simply a few studies, especially in nursing literature, that indicated the use of the haiku form as a therapeutic tool. Rather, I discovered that many teachers turned to mindfulness practice as a means to deal with their stress and to develop reflexivity for a better personal and professional life. Scholars in education seemed to address the same issues, with the same goal and with similar results when mentioning either mindfulness or haiku practice. As the first step to find myself a position in the community of educational researching, I decided to go hand-in-hand with “mindfulness education,” which was/is widely developing in education in general. Thus, this chapter (which is a study on its own), “Haiku and Mindfulness for Teacher Education: A Discourse Analysis,” was designed to investigate the discourses that teachers may encounter if they were to search for online resources regarding mindfulness practice or the writing of haiku. Employing discourse analysis, the study shows that the texts pertaining to the two fields of endeavour share topics (catharsis) and discursive repertoires (experience, qualities practice), which are subdivided in more fine-grained repertoires (autobiography, affect, form, and minimalism). I present salient commonalities of the discursive resources of these two practices; from where I reach the conclusion that the teaching of haiku and mindfulness should be integrated in teacher education.

Chapter 6

In Chapter 6, “An Analysis of Haiku Teaching Discourse: From Talking About to Doing Haiku,” I take a more critical look at the discourse of teaching and learning haiku. Although having attracted interest among educators and teachers because of their aesthetic, intellectual, and therapeutic possibilities, haiku have not yet been officially taught in teacher education programs. Thus, scholars whose interest is piqued might turn to online resources. This is the reason why in this study I decided to investigate the resources available for teachers or scholars who wish to learn and teach haiku. This chapter is designed to uncover resources concerning haiku that teachers might find online. Drawing on a discourse analysis, I reveal two different discourses: (a) a *talking about haiku* discourse, which includes topics concerning theoretical aspects of haiku; and (b) a *talking/doing haiku* discourse, which concerns modelling haiku. The latter shows a movement toward an authentic practice in teaching haiku instead of using only a metalanguage approach that concerns the structures and rules of traditional haiku. Based on the findings, I suggest that teaching haiku might be improved if it were organized as social game (as it used to be), as only in such teaching practice where the essence is in the *doing*, we, teachers and scholars, would become more aware of the flexibility and transformation of this cultural practice and maximize its potential benefits.

Chapter 7

If in Chapters 5 and 6, I focus on the texts related to haiku practice that are available online and in the literature, in Chapter 7, I walk a bit further into the “doing haiku.” At the point of writing this chapter, “The Social Nature of Reading Poetry: The Case of Reading Haiku for Content,” I had already worked with students and teachers integrating haiku lessons in their English Language Arts class. Therefore, taking on an understanding of the discourses of haiku from the previous chapter, I designed a study to understand the nature of learning and teaching

haiku as observed in teacher-student communication. Interestingly, in the literature of reading poetry (haiku), the fact that students know or do not know how to read or write haiku is attributed to what individuals say or do. Whenever studies mention the social aspect of reading haiku, it is normally attributed to the context in which students and teachers come together to communicate and do haiku together. What I observed in the actual lesson is something different. I did not find that each student and the teacher brought together something individual and made it social. In the lesson, the teacher, students, and I read haiku with and for one another. Therefore, in this chapter, using a theoretical framework based on Vygotsky's later work, I defend the *strong social nature* of reading poetry for content through an example of how students read haiku. I illustrate that this sense of social is not constructed in the minds of individuals in a social setting, but it refers to a relation—a visible and irreducible joint production that develops as transactional features of the organization of turns in the haiku reading event. I demonstrate how reading haiku transforms itself into a what-where-when poem in this community. Understanding that reading poetry is social in this sense, *through and through*, helps us recognize how learning and becoming through the practice of doing haiku is always an ongoing process *with others*.

Chapter 8

Chapter 8, “Stepping into the Haiku World to Invoke Emptiness in Teachers,” describes my first steps into the “doing haiku” dreaming of a beautiful home at the end of the journey—the so-called “emptiness.” In this chapter, I examine the emptiness embodied in the practice of writing haiku through examples of Basho's life and haiku and then discuss my own experience as a teacher. I start out with an extensive review of what emptiness is from Eastern philosophical perspectives and how Basho evokes emptiness in his life and haiku.

Then I reimagine that teachers may also better navigate an active and complex terrain of teaching and learning by searching for and experiencing a similar emptiness, leading to true ethics in teaching because Basho, describing himself as a traveller without direction, could journey towards emptiness, as expressed in his haiku. The chapter ends with a discussion of my very first attempt in seeking for such sense of emptiness through teaching, learning, and writing haiku.

The theme: From understanding haiku as texts towards understanding haiku as life

In essence, the poet has only one theme: his live body.

--George Seferis, *A Poet's Journal*, translated by Athan Anagnostopoulos (Mason, 2011, p. 154)

It is true that the four independent studies (modified as Chapters 5, 6, 7, and 8 for the dissertation) have four different topics and theoretical treatments because they are influenced by dialogues with their target publications, their imagined readers and other articles issued in these publications. Thus, those chapters are not constructed to be read as a progression, carefully developing a point or idea. Nevertheless, each of those studies stem from my ambling in the terrain of haiku, and from study to study (or chapter to chapter) emerge one theme, as a river flowing, *from understanding haiku as texts towards understanding haiku as the fullness of life*. The chapters, then, can be read as iterations approaching this main theme. I am not a poet, but as the introductory quotation confirming the one theme of the poet, which is his live body, in my dissertation, I use my own re-searching experience to illustrate this theme. That is, in the following, I offer a reflexive meta-narrative that frames a developmental trajectory. I discuss how this main theme is found in different chapters, how it is related to the different communities of practice or to the trajectory of my involvement in the graduate program, and to my relationship with my supervisor, Michael.

The first two studies (Chapters 5 and 6) (P1 and P2 in Figure 7) focus on examining the discourse of haiku through texts available online, in articles, and in book chapters in order to understand what topics and what language resources are deployed when people talk about haiku. Even though P1 seems to address pre-service teachers and mentor teachers and aims at proposing an integration of haiku and mindfulness practice in teacher education, and P2 mainly centres on the two teaching practices in haiku teaching and learning materials: talking about haiku and authentic practice—doing haiku—these two pieces demonstrate my position with haiku practice as a research and a haiku-practitioner. As a research practitioner, at the point of writing these two pieces, I was learning to move from understanding haiku text as individual expression (individual interpretation) towards understanding text as collective consciousness (discourse). I learned to attend only to what is available employing discourse analysis to uncover some cultural blocks or interpretative repertoires in the text. Moreover, while it was not the first time that I had written academically, it was the first time I formally learned to write for publication (for particular communities of readers that require particular styles of writing) under the supervision and support from Michael. In this I realized how all texts actually emerge from relations (me and others, and the world around me). As a teacher who loves haiku, I felt a push (from the nature of working with a research team under a common project) for me to move from dreaming, theorizing, talking about haiku towards real teaching haiku. From understanding the discourse of haiku teaching, I knew the teaching approaches available and how I could apply them in teaching haiku to teachers and students in the field.

In the third study (Chapter 7) (P3 in Figure 7), we can see the flow of the theme “towards understanding haiku as life. First, in this study, I learned to work with conversation analysis. From looking at texts to investigate discourses, I moved to look at life communication: from a haiku reading event through a video fragment and transcript, using the conventions of

conversation analysis. I no longer focussed on the language patterns (texts), but I learned to hear what participants made available for each other in this event. I attended to how people take up language from each other and how, in this reading event, all participants “read” together. This became salient in response to the necessity to avoid making assumptions as to what is known and to attend to the actual communicative acts in and through which are realized knowing haiku, knowing how to read, or knowing about what is taking place between teachers and students. Second, I arrived at the understanding of the social nature of reading haiku. That is, reading haiku emerges and exists as social relations. In reading haiku (doing haiku), the teacher, students, and I all reproduced this cultural practice, and I discovered that the way that text (haiku poem) comes back to life as relations is the only way for it to continue in the flow of life. This study is related to the study of haiku teaching discourses (Chapter 6), illustrating how the essence of doing haiku is far from the discourse of talking about haiku. In addition, it also shows that the social nature of reading haiku (reading haiku, a traditional Japanese poem, as a what-where-when poem), reminds us of the discourse of simplicity found in haiku and mindfulness-related texts in Chapter 5.

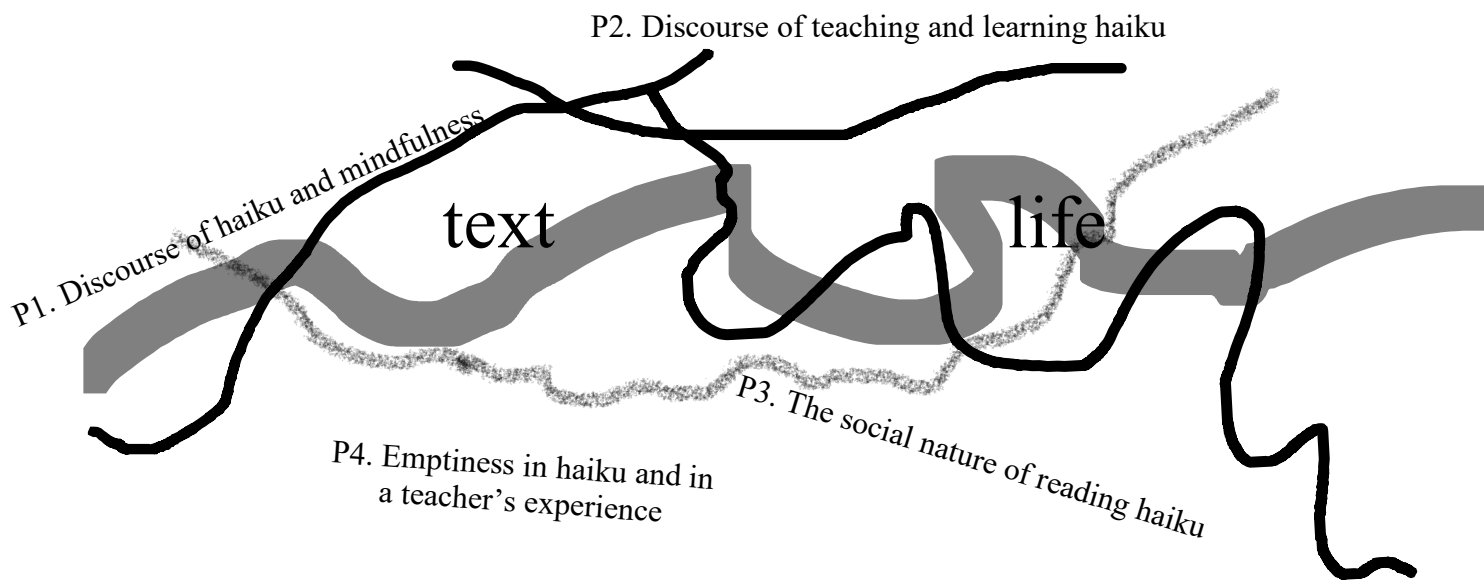
The theme is also found in the fourth article (Chapter 8) (P4 in Figure 7), which studies the emptiness underpinning a haiku and Basho’s life and examines emptiness through my personal experience as a teacher. On the one hand, this piece seems to evoke the theme the strongest because it approaches haiku as texts and examines the haiku life of a poet and a teacher (myself). On the other hand, I was concerned about its rigour and relevance to the other pieces along the research trail. I started this piece very early in the graduate program at the University of Victoria and I forgot about it. Then I came back and decided to submit the work to a journal after considerable revision. When I finished the walking in chapter 7 (P3), I no longer dreamed about journeying towards a particular sense of emptiness in haiku, teaching, and reading haiku.

Nevertheless, it is still a line of becoming in my continuous research experience. More than ever when I review this chapter now, I find that it is a necessary and important part of this dissertation, as it explicitly connects with the theme and other chapters of the dissertation. In this chapter, we can also find some discourses of haiku that are presented in the other two studies regarding the discourses of haiku and mindfulness (Chapters 5 and 6): the topic of catharsis and the personal narrative repertoire.

In sum, I offer Figure 7, which illustrates trajectories of my observations and understanding.

Figure 7

Lines of my observations and understanding



Note. P is abbreviation for piece/paper (study) prepared for publication. The clear bold lines illustrating empirical studies (P1, P2, P3). The blurry line illustrating non-empirical or theoretical study.

In this figure, I use lines instead of boxes of cycles for my walks from text to life because as lines, those studies can stand on their own, freely travelling towards different communities as

publication-destined texts. However, although they emerge at different point in time with different topics and styles, they still come together and fit in this dissertation without overall plan because they illustrate my emergent inquiry and understanding in the continuity of my research experience: *from understanding haiku as texts towards understanding haiku as the fullness of life*. Text and life are not two separate parts, neither the departure nor the destination. Text and life are continuous in the flow of life.

As you continue reading, you will find each chapter is prefaced by a short reflexive meta-narrative, which positions the chapter in reference to the time in my graduate program when it was written, for which journal and audience it was written, and briefly describes the specific material found in the chapter in relation to the story line outlined above. Also, in the very last chapter (Chapter 9, “Understanding Becoming: Towards a Spring of New Beginnings”), I return to those lines/roads for a discussion of where the walking leads me.

For now, I would like to invite you to traverse with me, as my companions, across fields of yellow flowers, rivers, and mountains towards understanding of being and becoming with the haiku practice.

You carry the burden, I pull the horse

We welcome the sun as it rises, and bid goodbye as it sets

Stomp flat the bumpy road, to become the Great Way

After defeating dangers and obstacles, we set out again, and then again

From spring to summer and back again, through the many bouts of life’s joys and sorrows

If you ask where the road is, the road is beneath your feet

If you ask where the road is, the road is beneath your feet.

(Yan, 1986)

CHAPTER 5

Haiku and Mindfulness for Teacher Education: A Discourse Analysis

Preface

It all started with the first assignment in the course, “Advanced Research Methodology,” with my supervisor, Michael in Spring 2016. I was asked to choose any kind of data and analyze it. Since I was interested in haiku talks and I am a YouTube wanderer, after spending some hours on YouTube, I found a talk related to haiku that I transcribed.

Through interactive analysis in the class, I learned how a fragment of a talk illustrates different topics and how in a talk, people use language to describe those topics, defend those topics, or make those topics available to each other. I also learned that one of the common topics in texts regarding haiku is that of “catharsis,” the feeling of release or purification. As I was also interested in what practices teachers turn to for their well-being, I also discovered that the literature of education showed that many teachers turned to mindfulness practice for therapeutic reasons. Mindfulness practice had already been integrated into the teacher education program at the University of Victoria and had also been introduced to teachers and students at the local school where the research team and I worked. Thus, an idea flashed into my mind: if mindfulness had been introduced to the school because of its therapeutic effects, and if people talk about haiku practice and the cathartic effect of this practice, then perhaps a haiku practice can also be introduced into a teacher education program. In addition, the literature of haiku reveals a lack of empirical research in general and the literature regarding mindfulness reveals a lack of studies related to discourse analysis.

With this observation in mind, I went through a collection of texts related to haiku and mindfulness that I had collected. During Fall 2016, in my first opportunity to present these texts

at a meeting with the research team, I chose a fragment of a talk related to haiku and mindfulness that I had transcribed. We looked at it together and Michael suggested collecting more texts related to these two topics and investigating the language patterns in those texts. If I could understand how people talk about haiku and mindfulness, I could understand whether haiku and mindfulness share some common themes and what language resources people use to support their topics. Perhaps this understanding could be the first step in proposing integrating teaching haiku and mindfulness together at school. Therefore, the primary question I want to answer in this chapter is:

What topics are available in both haiku-related and mindfulness-related texts? What language resources are used to formulate those common topics?

From there, I worked with my supervisor to articulate the ideas and organize the text of the article, composing and editing about eighteen different versions of the study. In its final form, this chapter draws on a data set consisting of online texts related to mindfulness and texts related to haiku practice.

This chapter is based on collaboration with the author, Wolff-Michael Roth, has been submitted to the *Journal of Pedagogical Research* and is currently under revision.³

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Haiku and Mindfulness for Teacher Education: A Discourse Analysis

Introduction: Educators' Rising Interest in Mindfulness

Over the past decade, increasing numbers of educators have become familiar with the concept and practice of *mindfulness*, a process of simultaneously attending to internal and external experiences of the moment. Studies provide evidence for multiple positive effects that teachers receive from participation in mindfulness programs. For example, through the practice of mindfulness teachers and pre-service teachers can cope with stress better and develop their well-being (Frank, Reibel, Broderick, Cantrell, & Metz, 2015; Hue & Lau, 2015; Roeser et al., 2013); they can enhance their teaching capacity and efficacy (Flook et al., 2013); and they can help students cultivate their awareness and resilience in the classroom, thereby improving their attentiveness and learning (Jennings et al., 2011; Singh et al., 2013). However, confusion remains in education regarding the practice of mindfulness and the ways in which it can best be integrated into school settings (Felver & Jennings, 2016; Monteiro, Musten, & Compson, 2015). Whereas some critics raise questions about the overall efficacy of mindfulness training programs and regarding objective measurements of well-being and improved academic performance of students, others suggest that mindfulness with its spiritual roots might not be beneficial and suitable for all teachers and students (Davis, 2015; Foster, 2016). Teachers also continue to be concerned that the teaching of mindfulness falls outside content-focussed curricula, thus creating additional responsibilities and tasks for teachers (Forbes, 2016; Thompson, 2007).

The past decades also have shown increasing interest in haiku, a poetic form that captures the 'moment of mindfulness.' Educators have included the practice of writing haiku in the curriculum because of its therapeutic, creative, and artistic benefits (Rudnick, 2003; Stephenson & Rosen, 2015; Tsuchie, 2009). Because of its orientation to mindfulness, the writing of haiku

may be a form of engaging in that practice while allaying the concerns of those who fear that teaching mindfulness might constitute an additional burden for teachers.

Mindfulness does not yet have a place in most teacher education programs. Many teachers thus will not have had opportunity to learn about mindfulness or mindfulness practices in their training. Those whose interest in either mindfulness or haiku is piqued may seek to find out more through online searches. What would they find there? What are the topics that might be found in online materials? What forms do the discourses in the online resources take? The purpose of this study is to investigate the discourse of mindfulness and that of haiku through the discourse analysis of extensive online resources.

Background

Mindfulness and the writing of haiku have their origins in Asian culture generally and arise from or are related to Buddhism specifically. Taken up by individuals in Western cultures with an interest in Asian cultures and Buddhism during the 1960s, they have gained special importance over the past two decades. In the following, we review some of the pertinent literature in both areas.

Mindfulness programs for teachers and some current concerns

In English, the word “mindful” commonly means “being careful or heedful in doing something, intending to do something, and being conscious or aware, attentive, and thoughtful” (Stanley, 2014, p. 1187). Since the 19th century, the term has been widely used to refer to a central concept of Buddhism, the awareness that emerges through careful observation of an object without judgement or interference (William & Kabat-Zinn, 2011). In the late 1970s, as a result of research regarding mindfulness based on the social psychology of thinking and decision making, the concept was expanded to include the qualities of a mind that is open to new

information, welcomes more than one perspective, and creates new categories (Langer, 1989). From a psychological perspective, mindfulness is defined as a state of mind in which the person's whole attention is placed in the present-moment experience (Bishop et al., 2004; Brown Ryan, & Creswell, 2007; Williams, 2010). Although the senses of mindfulness differ when seen within the contexts of Buddhism and Western psychology, they have been conflated among researchers from different fields (Hyland, 2009; Stanley, 2014, Williams & Kabat-Zinn, 2011).

Recent research shows that several mindfulness-based programs bring positive effects to participants in different settings (Felver & Jennings, 2016; Monteiro, Musten, & Compson, 2015). For example, Mindfulness-Based Stress Reduction (MBSR) was started in the early 1990s based on seven points: non-judgmental observation, patience, beginner's mind, trust, non-striving, acceptance, and letting go (Stanley, 2014). This program has been successful for individuals suffering from stress, distress, or chronic pain (Kabat-Zinn, 1990). It has presently been adapted for a variety of populations in prisons, law offices, businesses, and educational institutions (Baer, 2003; Brown & Ryan, 2003). Research in teacher education and development shows that some mindfulness-based programs, including MBSR and Cultivating Awareness and Resilience in Education (CARE) for Teachers, help teachers and pre-service teachers reduce stress and develop well-being (Hue & Lau, 2015; Flook et al., 2013; Frank et al., 2015; Jennings et al., 2011). The program Transformative Inquiry has been shown to support teachers and pre-service teachers in navigating their teaching and learning better and in improving teaching efficacy (Tanaka et al., 2014).

Despite the positive effects of mindfulness-based programs, concerns remain regarding how to collect data and measure mindfulness effects; and, more importantly, questions remain about how to bring mindfulness into the curriculum effectively, even though some educators have already developed explicit approaches for doing so (e.g., Figure 8). Most research into

mindfulness programs tends to measure the effectiveness of mindfulness practices in randomized, controlled experimental designs (Stanley, 2014). One of the limitations of such studies is the issue of whether mindfulness is a “state of being,” a “meditation practice,” or “the outcome of meditation practice” (p. 1190). In addition, the conceptualization of the factors that make up mindfulness is not uniform in different studies, thus no generality is available across current research. The concern also arises whether measurement tools assess mindfulness appropriately (Christopher et al., 2015).

Figure 8

Class-based mindfulness practice (MindUP)



Concern also arises regarding the implementation of mindfulness programs in education. Some suggest that introducing mindfulness-based programs into a school system might involve religious activities that are not aligned with educational aims and that do not meet the needs of the whole school community (Jennings, 2016). Teaching mindfulness separately from the rest of

the curriculum may indeed add additional burdens to teachers and students. It is also a concern that teachers who are supposed to teach mindfulness have insufficient training and knowledge of this practice, leading to inappropriate practices (Foster, 2016; Thompson, 2007). Figure 8 shows a mindfulness-based program at a school.

Haiku as a cultural practice to promote mindfulness

The haiku is a short poetic form developed in Japan in the 17th century. Apart from being known as a seventeen-syllable poem in a 5-7-5 pattern, each haiku is also known as the Zen poem, a poem that captures a moment of mindfulness, a moment of the here and now (Wakan, 2003; Yasuda, 1957/1995). Haiku results from a cultural practice in which the poet lives and writes as a way of being—a way of practicing, evoking, and celebrating a moment of mindfulness. The haiku is a small monument to (product of) this practice. The writing of haiku currently is taught in English-speaking countries and in other languages around the world as an aid in learning the language. More interestingly, haiku have been employed in education to develop student self-expression and creativity (Blasko & Merski, 1998; Marshall, 2013). Writing haiku has also been used as an intervention in improving attention and awareness (Rudnick, 2003; Tsuchie, 2009); or in supporting physical and mental health (Berman, Jonides, & Kaplan., 2008; Stephenson & Rosen, 2013; Walsh, 2011; Wells, 2000).

Four points summarize the influence of Zen Buddhism on the practice of haiku: (a) timelessness and infinity, (b) simplicity and implication, (c) synchronization, and (d) unity of subject and object (Zizovic & Toyota, 2012). First, a sense of timelessness and infinity arises from the idea that haiku poets can write about any direct and immediate experience of daily life. Second, simplicity is implied in the brevity of a haiku poem. Instead of explaining everything clearly, a haiku only suggests and implies (Janerio, 1970), leaving an experience of emptiness. The emptiness is intended to evoke readers' imagination and to make them active participants,

completing the poem together with the writer. Third, synchronization implies that only the present moment exists: yet the present beauty described in a haiku is limitless and undying. Last, the unity of subject and object brings the reader to the idea that no *self* exists in the haiku poet. Thus, poets are unified with the object and the moment of their poem while leaving behind all the thoughts with which they normally occupy themselves: “Go to the pine if you want to learn about the pine, or to the bamboo if you want to learn about the bamboo” (Basho, as cited by Zizovic & Toyota, 2012, p. 36). Similarly, the poet should forget or abandon the self to enter the realm of nature and achieve unlimited creative force (Peipei, 2005). In other words, haiku is a practice in which poets learn to free themselves from formal rules or conceptual principles to find oneness with nature.

Purpose of the study

This study was designed to investigate the discourses of both mindfulness and haiku writing. Because we are interested in what and how teachers might learn about both topics, we conducted an analysis of a set of online oral and written texts using discourse analysis as method. The analysis sought to provide answers to the question: What are the topics and resources in the discourses of mindfulness and writing haiku?

Method

This study was designed to investigate the discourses on mindfulness and haiku writing as they appear in online texts. The chosen method is discourse analysis.

Text sources

Two sets of data were prepared containing texts concerning mindfulness and the writing of haiku, respectively. All materials had been posted online within the past ten years. Using key words “mindfulness at school” or “mindfulness and education,” we found more than 500,000

videos. We selected the fifteen most recently posted videos with the most views and related to teachers. In addition, using a Google search, we chose the first twenty articles for teachers concerning the effects of mindfulness. In the case of haiku, we found more than 12,000 videos by use of the key words “writing haiku” or “how to write haiku.” From these, we selected the ten videos with the most views most recently posted in the last ten years. In regard to writing haiku, we selected twenty recent texts available either online or from books introducing how to write haiku and the benefits of writing haiku. All texts in our database regarding mindfulness link to education generally, and most texts concerning haiku are either by or for teachers, teacher educators, or beginning teachers. We analyzed all videos and transcribed relevant episodes.

A summary of the total length of the videos and the number of words of the texts is provided in Table 1. A detailed list of the texts and videos analysed may be obtained from the authors.

Table 1

A summary of text sources

	Mindfulness set	Haiku set
Oral texts	15 videos on mindfulness and teachers (156.65 minutes)	10 videos on haiku writing (54.08 minutes)
Written texts	20 articles (80,678 words)	20 texts (13 articles + 7 book chapters from 3 books) (158,500 words)

In our investigation of the discourses of mindfulness and haiku writing from these online texts, the analytic object is discourse, a cultural, rather than an individual phenomenon. Discourse, as explained below, is shared within communities of practice and is understood even when an individual might not have said a particular phrase. Thus, all texts from one dataset have been entered into a single file, from which excerpts have been chosen as representatives; the topics and repertoires that we analyse in this paper are typical of that dataset.

Discourse analysis

This study investigates the discourses of haiku and mindfulness. A discourse constitutes the universal, shared, and recognizable ways in which members of a community talk and talk about topics specific to and characteristic of the community (Potter & Wetherell, 1987). The concern in this form of analysis is not the truth of written and verbal texts, but how the structural and semantic properties of language are employed for the particular purposes of any situation at hand. The approach has led to an alternative take on social psychology: discursive psychology (Edwards & Potter, 1992). Discursive psychology does not assume that a speaker or author acts to maintain or preserve a “self” or self-image or any internal aspect of a person (Willig, 2014); instead, the language of the discourse itself is taken to be the only “reality-constituting resource” of interaction (Roth & Hsu, 2010, p. 302). “It is a central feature of discursive psychology that it treats both external reality and mental states . . . as phenomena that are themselves open to constructive description . . . by participants” (Edwards & Potter, 1992, p. 10).

Of particular interest in discursive psychology are *interpretative repertoires*, which are defined as “the building blocks speakers use for constructing versions of actions or cognitive processes” and are “constituted out of a restricted range of terms used in specific stylistic and grammatical fashion” (Wetherell & Potter, 1988, p. 172). They may be understood as non-contentious cultural resources speakers or writers can employ in support of claims (Hsu & Roth, 2010). Thus, for example, a high school student who claims that evolutionary theory is wrong and that the earth was created in one act—and supports the claim by saying, “I am right because God has taught me so many things how . . . I was made, and God brought me up this way” (Roth & Lucas, 1997, p. 158)—employs a religious repertoire; and a student who says that “from experiment we can prove that energy and entropy really do exist” (p. 159) draws on an empiricist repertoire. Importantly, the same repertoires may be used in supporting claims and counter-

claims.

In this study, we employ discourse analysis because it allows us to examine texts carefully and to identify ways in which the discourses on mindfulness and haiku are constructed and mediated as a social phenomenon. The discourse analytic approach helps us remain on the textual level to explore the discourses of haiku rigorously, rather than to concern ourselves with the speakers or writers who talk or write about the phenomena. Identifying and analysing interpretative repertoires enables researchers to understand the resources people draw on when they talk about mindfulness and writing haiku.

Mindfulness and Haiku: Catharsis and its Discursive Resource

The purpose of this paper is to identify the topics and resources employed in the discourse of mindfulness and haiku writing. In focusing on discourse, the study is concerned with the patterns of language-in-use rather than with the specific claims one or another individual might make. In both contexts, the same patterns were identified. First, we find an overarching concern with the *cathartic* effect achieved in and through the practice (section 4.1). Two main interpretive repertoires can be identified: *personal experience* (section 4.2) and *qualities of practice* (section 4.3). Each of these repertoires has two parts: (a) *autobiographical narrative* (section 4.2.1) and *affect* (section 4.2.2); and (b) *form* (section 4.3.1) and *minimalism* (section 4.3.2). We present a model grounded in and fully describing the data.

The cathartic effect as discursive topic

In both sets of data, we found the discursive topic that both mindfulness (data set 1) and haiku writing (data set 2) are cathartic or have a cathartic effect. In data set 1, we identify the catharsis topic through the way in which the text employs words, grammatical constructions, and rhetorical features that claim a positive change in emotion or a sense of release of emotional

tension in mindfulness practices. The claim that mindfulness can help a practitioner achieve a cathartic effect is direct and apparent across all texts. For example, the following text fragment makes a claim about the effects of the practice of mindfulness⁴:

Fragment 1

[i] I think mindfulness made my personal life a lot better. [ii] I felt more connected to myself and when I got back to the classroom [2:00] it made my professional life better too. [iii] Because I was connected with myself I was also more connected with my students. [iv] We were able to create relationships and that's where I think a lot of deep learning occurs. [v] Don't get me wrong, you know, it didn't happen all of a sudden, but I did notice one day—it was like wait a minute—I haven't cried between classes for a little while, what's going on here? (Mindfulness set, lines 9355–9361⁵)

The text employs the causative verb “made” to make a strong and direct claim about the way that mindfulness can help in teaching and personal life. The comparative forms with adjectives and verbs evoke emotions to describe a transformative change or a release of feelings. Thus, for example, “mindfulness made my personal life a lot better” [i] or “I felt more connected to myself” [ii, iii] or “but I did notice one day—it was like wait a minute—I haven't cried between classes for a little while” [v]. In addition, the verbal phrases “I felt,” “I did notice,” tend to be used together with phrases that create the expectation that something different is coming or changing or that a kind of tension release is happening. For example, pertinent descriptions include “it was like wait a minute” or “what's going here?” [v]. In short, the choice of emotional words, comparative structures, and rhetorical questions make available the claim that this practice can be cathartic.

In the haiku data set, we find claims about catharsis and cathartic effects employing the same kind of language, that is, similar word choices and grammatical features. Consider the following

⁴ Roman numerals are used to identify and reference specific sentences or statements (e.g., Roth & Lucas, 1997).

⁵ *Mindfulness set, lines xxxx-yyyy* refers to an extract from lines xxxx to yyyy in the data set concerning mindfulness.

text fragment:

Fragment 2

[i] Funnily enough, writing daily haiku allows me to practice these three themes like almost daily. [ii] So everyday I get to be grateful that I get ten to fifteen minutes to write something fun and creative then I get to deal with the kind of funny feelings of fear and vulnerability . . . [iii] So, this is how writing daily haiku has helped me be a more grateful be more courageous be more humble and live a happier and more productive life. (Haiku set, lines 7094–7102)

The text fragment makes a claim about the results of writing haiku through the use of the causative verb “allows” [i], ‘helped’ [iii] and the repetition of the phrase “I get to” [ii, iii]. This direct claim about the usefulness of the practice is emphasized with adjectives characterizing emotion such as “grateful,” “fun” [i], and “the kind of funny feelings of fear and vulnerability” [ii], which show how the claim relates to catharsis. The verb “get to” also illustrates a change relating to feelings caused or created by the process of writing haiku. Moreover, we notice how the text makes use of comparative forms and adjectives that evoke emotions to make a claim regarding the transforming experience of writing haiku: “this is how writing haiku has helped me be a more courageous be more humble and live a happier and more productive life” [iii]. Further examples of how other authors make the claim that mindfulness or haiku writing helps them achieve a cathartic effect appear in text fragments below.

The personal experience repertoire

Forms of language that are uncontested and, therefore, may be used both in support and questioning of a claim constitute *discursive repertoires* (Roth & Alexander, 1997). One such repertoire appearing in both mindfulness and haiku writing discourses to support the claim that these practices are cathartic is the *personal experience* repertoire. In this repertoire, forms of personal experience are related as supportive evidence (i.e., resource) for claims about the

cathartic and helpful effects of mindfulness or haiku writing. The personal experience repertoire appears in the form of two constitutive repertoires: the *autobiographical narrative* and *affect-related narrative*. In the following extracts, we examine how these repertoires are employed and intertwined in both data sets.

The autobiographical narrative repertoire

The autobiographical narrative repertoire is mobilized by the narration of stories from the personal life of the speaker/writer. Although it appears in both speaking and writing, the narrative line may be more frequently employed in the former. Consider the following text fragment concerning mindfulness, in which the text starts with a personal story about how negative the speaker felt when she was young, and ends with a claim that mindfulness has been helpful. That is, an autobiographical narrative precedes the claim about the cathartic effect of mindfulness training [viii].

Fragment 3

[i] At the age of 11, my father was out drinking and didn't return all night, leaving me alone in the house overnight. [ii] I recall lying awake in bed, terrified, as I listened to the floorboards of the old house creak in the wind. [iii] I held my breath all night long, so I could better hear if someone was breaking into the house. [iv] From that day forward, holding my breath became my coping pattern in times of stress and uncertainty. [v] As I grew older, this pattern created throat and digestive ailments, which required treatment. [vi] Thankfully, my voice therapist drew my attention to this unskillful way of managing the fear of a potentially traumatic situation. . . . [vii] Today, I can mindfully turn my self-awareness to the deepening of my breathing and recite the mantra 'just breathe' while affirming to myself that I am safe. (Mindfulness set, lines 1798–1809)

The fragment features copious use of the personal pronouns “I” and “me” and the repetition of “myself.” This use marks the statements as pertaining to personal experience. Such statements—for example, “I recall lying awake in bed terrified” [ii] and “I held my breath all night long, so I could better hear if someone was breaking into the house” [iii]—are difficult to impossible to question. Indeed, questioning such discourse would itself require considerable

substantiation, because it would be undermining something self-evident (Garfinkel, 1967). Here, the autobiographical narrative flows with the use of simple past tense of all verbs. We can see clearly that the paragraph presents a story of the speaker as the main character (“I”), with the setting (school [i, ii]) at a specific time (at the age of 11 [i]), her feelings or issues, what happens next, and how it turns out in the end (mindfulness helps). That is, the text employs autobiographical narrative to articulate stories that substantiate the claim that the practice is transformative, or cathartic, and thus brings about real change. In the present situation, it helps in the context of the additional claim that “Today, I can mindfully turn my self-awareness to the deepening of my breathing and recite the mantra ‘just breathe’ while affirming to myself that I am safe” [vii]. Here, even though the speaker does not directly use the word “mindfulness,” she refers to the self-awareness of breathing as a practice of mindfulness, which helps her to feel ‘safe’ and release her from her childhood issue.

In the context of writing haiku, the same deployment of autobiographical narrative is found; haiku writers use available stories showing how the practice of writing haiku provided aid. In the following fragment, where the cathartic effect is described in terms of the enjoyment it brings to the author, writing haiku is contextualized in an autobiographical narrative of a first time engagement, out of which regular practice evolved.

Fragment 4

[i] What a haiku does it forces the writer to really distill what they’re trying to say into like only the barest essence and that’s why I’m still writing. [ii] Now it’s started off . . . it’s started off as a joke. [iii] My housemate, Andrew, has written a haiku to his girlfriend for her birthday and so on his birthday I wrote him one back. [iv] I wrote this haiku in a kind of series of 150.

happy birthday man
hipster house-mates forever,
you have a large head.

And he has a large head. [v] I think he once told me that his head is like five standard deviations larger than the normal. . . . [vi] So it’s started off as a joke. [vii] But actually I really enjoyed writing it so I started writing it everyday. [viii] And every day I take about ten to fifteen minutes to write a kind of short haiku and I publish it onto my Facebook. (Haiku

set, lines 6949–6958)

The text fragment includes a reason for which the speaker started writing haiku and still practices. As in the case of mindfulness, we notice how with a personal story the text mobilizes the autobiographical repertoire. Through the application of simple past forms of all verbs, the text creates a specific setting (on the occasion of a friend’s birthday), with characters (the speaker, I, and his friend, Andrew). The story is about how the speaker came to write haiku as a joke for his friend’s girlfriend [iv] and then how he enjoyed it later and continued the practice or habit in his everyday life [ix, x]. The autobiographical narrative repertoire highlights details, such as the name of the characters, the roles (friend, girlfriend), the example of the joke, the explanation of why it was a joke, and that the joke was a haiku poem [v].

In both data sets, the speakers/writers draw on the autobiographical narrative repertoire to support the claim that the practice is cathartic. We notice the function of the I-witness in the story telling. Here, speakers/writers put themselves on the stand, which evokes the personal aspect of the theme, catharsis. In addition, the story line in the narrative repertoire first helps create tension and then the change that the topic of catharsis needs. In fragments from the haiku or mindfulness set, we always see stories of how negative feelings arise or issues happen and then how mindfulness or writing haiku intervenes and helps release those feelings or solve those problems.

The affect repertoire

The *affect* repertoire is the second form of discursive resource in the data sets that mobilizes personal experience. In talking about experiences with either mindfulness or haiku writing, texts draw on the affect repertoire when narrating personal stories. The following text fragments show how affect talk is mobilized when the texts (a) present a story of how speakers or writers (come to) know the practice of mindfulness or writing haiku or (b) explain what the

practice does to them.

Fragment 5

[i] I started teaching 14 years ago and I totally hated it. [ii] It was awful, I cried all the time, I cried on the way to school, I cried at school, I cried a lot. Um. [iii] I hated it so much that in my third year teaching I went part time just so I could get my bearings and I was completely stressed out. [iv] And I wasn't alone; apparently thousands of teachers leave the profession in the first five years of teaching. [v] For me, I don't think it's much of a surprise, uh, the cat's totally out of the bag, much of mainstream education simply does not work for teachers or for students. [vi] For me what didn't work was that I couldn't connect with my students, I didn't really know them as human beings. Something was missing. That my professional life was falling apart, so was my personal life. [vii] And I was depressed for quite a while, and so the traditional formula of time, the love from friends and family and of course therapy got me back on my feet. [viii] But something else helped me during this time and that was mindfulness. (Mindfulness set, lines 9342–9352)

Here, the text describes how coming to know mindfulness evokes emotions. Apart from relying on an autobiographical narrative repertoire (already described in the previous section), we note a repetition of words that denote strong emotions, including “cried,” “hated” [i], “stressed out,” “bearings” [iii], “alone” [iv], “a surprise” [v], “falling apart,” “depressed” [vii]. Not only are emotional words used, but many adverbs of level are explicitly attached and repeated to represent and emphasize the level of emotions; these adverbs include “totally,” “all the time,” “a lot,” “so much,” “apparently,” and “much” [i-v]. All of these linguistic structures mobilize the affect repertoire on which the text draws in relating an experience with mindfulness.

In the writing-haiku-related fragment 6, the text draws from the affect repertoire when narrating the results of how haiku writing helps. Even though the content of the talk is not emotion in writing haiku, the affect repertoire can be identified through rhetorical features employed in introducing the topic of writing haiku. Here, we notice the speaker switches from the use of subject pronouns “we” [i] and “some people” [ii] to “I” [iii, iv]. Along with the change in the use of pronouns, we find frequent use of words that evoke different feelings. For example, “cry” [i], “tension” [iii], “sad or depressed,” and “pent up joy” [iv].

Fragment 6

[i] Today, we'll talk about the four common characteristics of the haiku and also a little bit about why you may enjoy writing haiku. [ii] Some people meditate, some cry and still others make it rain on their local train. [iii] There's nothing wrong with any of these things, but when I need to release tension, I write. [iv] It's not even about being sad or depressed, it's often pent up joy that will make my head explode if I don't get it out on paper. (Haiku set, lines 6890-6895)

Here, we do not explicitly see how the affect repertoire intertwines with the autobiographical narrative, as it does in fragment 5 of the mindfulness set. However, the affect repertoire mobilized in both fragments 5 and 6 illustrates how the speaker supports the claim of catharsis; that is, the affect repertoire strongly supports catharsis as the topic. The affect repertoire illustrates the tension and the change in feelings and emotions of the speakers/writers while sharing their experience with mindfulness practice or haiku writing. In fact, the affect repertoire acts as the strongest argument that can be made for the catharsis claim—it evokes the most personal aspect of catharsis. The fact that a person experiences some internal transformation from a practice makes it clear that he or she has to rely on the affect repertoire to illustrate and support the catharsis claim.

The “qualities of practice” repertoire

In addition to the repertoire regarding narrative forms of experience to support the claim that mindfulness and haiku practice are cathartic, we also found in the database the use of another repertoire, the “qualities of practice” repertoire. This repertoire evokes the topic that mindfulness and haiku writing require certain forms of practice. If the narrative forms of experience repertoire acts as a resource for the claim that mindfulness and writing haiku are helpful, the qualities of practice repertoire illustrates the structure of the practice, that is, how it is done.

We found that the *qualities of practice* repertoire appears independently in some texts or

connected with the autobiographical narrative and affect repertoire in other texts. Nonetheless, as we wish to understand the way in which the repertoires are connected with each other (so that we can assess the degree of overlap in the discourse of haiku and mindfulness), we attend to the case in which the qualities of practice repertoire is employed to support the catharsis topic. To this end, we present extracts from both bodies of text to show how the repertoire relates to others. This repertoire splits into two dominant sub-repertoires: (c) *the form repertoire* and (d) *the minimalism repertoire*. An analysis of these two repertoires follows.

The form repertoire

In this discussion, “form” refers to the answer to the question, “What is mindfulness?” or “What is haiku?” or “How does it appear?” In most texts in the mindfulness data set, mindfulness is introduced as a type of awareness practice or meditation. The definition of mindfulness is always attached to the idea of attention to the present moment, without judgement, with the name of the researcher Kabat-Zinn, and with a Buddhist origin. Moreover, mindfulness is described as an everyday activity, which might take the form of yoga, or walking, breathing, visual and auditory meditation, or a body scan, or as a specific program at schools, for example, a “Mind-up Program.”

We may consider an excerpt from a discussion of how texts normally draw on the form repertoire to describe an understanding of mindfulness.

Fragment 7

[i] In my new book, *Mindfulness for Teachers*, I outline several mindfulness practices—including focused breathing, open awareness, loving-kindness, and others—that teachers can use in the classroom, whether they want to invoke a sense of mindfulness in the classroom or to become a more mindful person, in general. . . . [ii] When I teach, I sometimes notice that my mind is so focused on thinking about what I need to do and how to do it that I’m not paying attention to the present moment. [iii] I have expectations about how things ought to be and I become attached to them, rather than noticing and accepting how things actually are. [iv] This causes distress, making me emotionally volatile, which in turn affects my perceptions and makes me more sensitive to threat. . . . [v] Practicing mindfulness can also help us to savor the positive moments in our job—when we feel the joy of true connection

with our students or resonate with the joy and excitement our students feel when learning clicks for them. (Mindfulness set, lines 1631–1657).

As we see here, mindfulness appears in the form of an exercise that requires attention to or awareness of everything around without judgement [i, ii]. The form repertoire is mobilized by the repetition of words that evoke attention, such as “focused” [i, ii], “notice” [i], “paying attention” [ii], “noticing and accepting” [iii], “present moment” [ii]. Moreover, we notice the use of a clear, direct structure, including “I outlined several mindfulness practices—including . . .” [i] to illustrate what some forms of mindfulness practice are and “. . . that I’m not paying attention to the present moment” [ii], to define what is considered not mindfulness practice. In short, the text relies on the form repertoire when describing or explaining certain qualities of mindfulness practice.

In this extract, the form repertoire appears intertwined with the autobiographical narrative and affect repertoires. The text first employs the form repertoire to introduce mindfulness; then, it makes a claim about how mindfulness works and what it does from personal experience. The text supports the claim through use of the autobiographical narrative repertoire and affect repertoire. After that, the text returns to the form repertoire to clarify/confirm certain qualities of the practice. In some sentences (e.g., [vi]), we do not see a clear distinction between the autobiographical narrative repertoire or affect repertoire or the form repertoire, which again shows how the text combines these repertoires to mobilize a particular discourse when talking about mindfulness.

Likewise, in the haiku data set we found a repertoire describing the formality of haiku. All texts describe haiku as a poetic form with three lines, or with seventeen syllables, or arranged in a 5-7-5 order and with no rhymes. In addition to the limited number of verses or syllables in a haiku, the form repertoire includes discourse regarding simplicity of language, exactness of

expression, objective observation, and direct description. Moreover, the form repertoire includes elements of nature, a seasonal word, or a subject shift through juxtaposed ideas or images. Some texts associate the haiku form with Matsuo Basho, a Japanese poet, or introduce haiku as a form connected to Zen Buddhism or another ancient Japanese literary form.

All texts in the haiku data set present at least one of the above elements regarding the form of haiku. For example, in fragment 8, in addition to the idea of 5-7-5 order in three lines [i], the text states that the haiku form includes “a reference to a season of the year” [iii], “simple words” or “keen observations” [i]. All requirements in writing haiku, such as the specific number of syllables, lines, the seasonal word, and careful observation, constitute the resource for the form repertoire that is mobilized in the introduction of haiku in the text.

Fragment 8

[i] Haiku use simple words and keen observations to describe scenes in nature. 2 Each haiku consists of 17 syllables divided into three lines. [ii] In the English adaptation, the first line contains five syllables; the second line, seven syllables; and the third line, five syllables. [iii] Haiku also contain a *kigo*—a reference to a season of the year. (Haiku set, lines 4539–4542)

Likewise, the author of fragment 4 makes use of the form repertoire in many parts of the text. Here, the text emphasizes the shortness of the poem and the requirement that, “So it’s very short and what a haiku does it forces the writer to really distil what they are trying to say into like only the barest essence and that’s why I’m still writing” [i]. The speaker in fragment 4 also mobilizes the form repertoire with an example of a haiku in English that follows the basic rule, a short, 5-7-5 syllable structure: “hap/py/ birth/day/ man, hip/ster house/mates for/ev/er, you/have/ a/large/head” [iv].

As in the case of mindfulness, the form repertoire intertwines with the other two narrative forms of the experience repertoire. The text of fragment 4 utilizes the personal story that the

haiku was written for a friend. The affect repertoire connects with the autobiography repertoire and these two appear in the mobilization of the form repertoire.

In general, as the data sets demonstrate, the form repertoire specifies what haiku or mindfulness generally are and specifies the features or requirements associated with them. We can see that texts draw on the form repertoire to formulate the description of mindfulness and haiku as a practice, their qualities, and what or how they are performed. This repertoire is integrated with other discursive resources: autobiographical narrative and affect.

The minimalism repertoire

Closely connected to the form repertoire is the minimalism repertoire, which emphasizes minimal movements or tendencies in acting or performing mindfulness and in writing haiku. Although we could label this repertoire “simplicity,” we intentionally use the word “minimalism” because this term also refers to a form of practice in art, music, or other media. Excerpts from both the mindfulness data set and the haiku data set demonstrate how the minimalism repertoire is mobilized in the course of substantiation for the topic regarding qualities of the practice. In other words, the minimalism repertoire appears in the articulation of part of the practice.

In the following extract from the mindfulness data set, we identify the minimalism repertoire through the repetition of words or phrases that literally mean “simple” or “minimal” when describing mindfulness. In addition, by providing a list of simple daily activities as forms of mindfulness practice or by presenting a meditative or hypnotizing technique, which calls for direct attention to essential and basic things in life such as breathing or eating, the texts mobilize a minimalism repertoire in describing the qualities of mindfulness or articulating how to enact or perform mindfulness.

Fragment 9

[i] So what if training for excellence in education sometimes looks like this? . . . go ahead . . . try it . . . [ii] take a breath . . . and maybe where you are right now . . . however you're just sitting . . . just notice yourself . . . in the chair . . . [iii] I invite you to be comfortable, close your eyes or put them down at half half mast [a little bit?] . . . and notice your breath in your own body . . . where is it? [8:00] maybe it's in your stomach . . . [iv] maybe you notice your breath in your chest . . . maybe in your nostrils . . . just notice it . . . without judgment . . . and I invite you to take one deep intentional breath with me . . . so. [v] Training for excellence in education is breathing?— [vi] yeah I know, it's not very glamorous or scintillating, you know, it's not even that complicated, but it's extremely effective. . . . [vii] Mindfulness brings us back [9:00] to the most basic function of our body and that's our breath. (Mindfulness set, lines 9399–9410)

In this fragment, the minimalism repertoire is mobilized through the use of a wide range of words and phrases, such as “basic” [vii], and phrases “not very glamorous or scintillating,” “not even that complicated” [vi], which convey simplicity or minimalism when referring to mindfulness practice. In addition, at the midpoint, the text calls for the audience's direct and immediate attention to breathing, one of the most minimal of human activities, by using a series of imperative patterns, such as “take a breath,” “just notice yourself,” “be comfortable, close your eyes,” “notice your breath in your body,” “just notice it without judgement,” “I invite you to take one deep intentional breath with me. . . .” [iii-v]. The statement, “Mindfulness brings us back to the most basic function of our body and that's our breath” [vii], is a claim about the qualities of the mindfulness practice and in supporting this claim the text relies on the minimalism repertoire.

In a similar way, the minimalism repertoire is found in the haiku data set, regarding the qualities of the practice of haiku writing. All texts illustrate haiku as a form with a special limitation on the number of words or as a display of juxtaposed images or by the use of seasonal words and careful observation. All those features show that haiku display a minimal style. In all texts, we can also notice the minimalism repertoire through examples of haiku.

In fragment 10, the speaker describes a basic feature of haiku called “the feeling of lightness” [ii]. The name itself illustrates the simplicity or minimalism of the form. We notice the

appearance of words that indicate an almost ascetic attention in the practice, or a practice that focuses on simplicity; for example, we note “light” [i], “lightness” [ii], “bare minimum,” “five-seven-five” [iii].

Fragment 10

[i] The first characteristic of the haiku I’d like to go over is that it’s always light mainly

[ii] The feeling of lightness is called *karuni*. [iii] It’s the art of putting the use of words to a bare minimum while retaining the poem itself’s meaning. The initial form is the three line, like so: five syllables in the first line, seven syllables in the second line, and five syllables in the third line. five-seven-five. (Haiku set, lines 6902–6906)

Similarly, reconsider fragment 4, which also features the minimalism repertoire. Here, we can see how the minimalism repertoire is mobilized through literal devices, such as the repetition of “short” and the appearance of the phrase, “only the barest essence.” The speaker also draws on the minimalism repertoire to illustrate his understanding and performance of haiku by presenting a five-seven-five syllable haiku for his friend, “happy birthday man / hipster house-mates forever / you have a large head.” The appearance of the poem as a sample of how haiku can be a joke, together with the use of words “normal,” “joke,” “ten to fifteen minutes,” “a kind of short poem,” “Facebook,” and “everyday” mobilize the minimalism repertoire. In addition, we notice how in the same text the minimalism repertoire blends with the autobiographical narrative repertoire, the affect repertoire, and the form repertoire.

In general, the form and minimalism repertoire orient us toward the practice, the doing of it, which takes practice. Also, an austerity oriented towards asceticism in turn supports the catharsis theme. In the haiku set, we can see that the form and minimalism repertoires direct us into a practice of writing that requires attention to shortness and lightness, that is, towards intensity. In the mindfulness set, the form and minimalism repertoires indicate the removal of complicated issues in life and focus on the most basic activities that everyone does and knows how to do, such as breathing or walking. We will discuss further how the use of these two repertoires

support the catharsis theme; yet, here, we observe a change in writing form, or in lifestyle, underlining a return to the most basic and simple things, and the employment of a form repertoire and a minimalism repertoire that implicitly act as resources for the claim that the practice has a cathartic effect.

A model of interpretative repertoires in texts concerning haiku and mindfulness

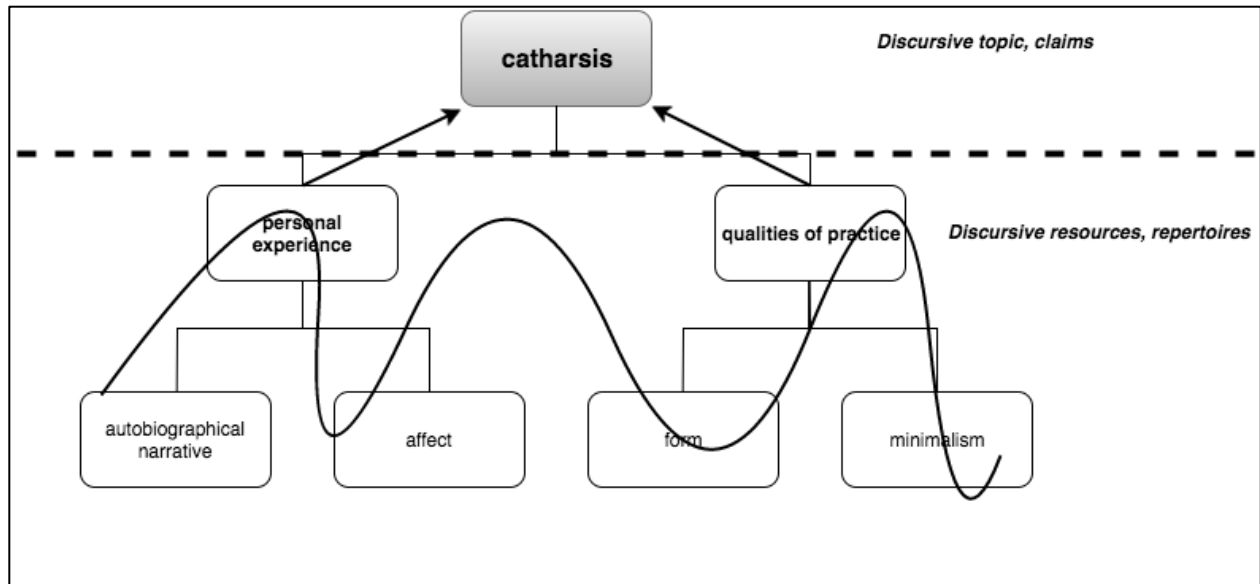
Upon analysis of the database, we found different shared discursive topics and resources. To answer the research questions posed in this paper, we present and discuss only common topics and interpretative repertoires found in the database. Both data sets illustrate the same structure, namely the purpose of the practice (mindfulness or writing haiku), how it is, and how something helps. In particular, both haiku and mindfulness texts share a discursive topic that the practices are cathartic; when people talk about mindfulness in education or about writing haiku, they make claims about the cathartic use of those practices. Claims, because they always are tenuous, are supported by forms of discourse that are not problematic and which, therefore, serve as resources or repertoires (Edwards & Potter, 1992). In the present study, the discourse on the cathartic nature of haiku and mindfulness is supported by the *autobiographical* and *affect* repertoires. The claim also is supported by repertoires regarding certain qualities of the practice, which we call *form* and *minimalism*. In short, our analyses revealed that in mobilizing the catharsis topic, texts rely on two core repertoires, the *personal experience* repertoire and the *qualities of practice* repertoire and four second-order repertoires, the *autobiographical narrative* repertoire, the *affect* repertoire, the *form* repertoire, and the *minimalism* repertoire.

In addition to those repertoires, we found other second-order repertoires in both bodies of text; for example, the stress repertoire is employed as a resource for the catharsis claim. However, this repertoire does not appear in all texts, in particular it is often lacking in texts regarding haiku. Thus, in this paper, we chose to present the two core and the four, second-order,

shared interpretative repertoires. Figure 9 provides a summary of the shared repertoires with a wavy line to show how they connect with each other in supporting the shared topic of catharsis.

Figure 9

The analytical framework of the discursive topics (or claims) and discursive resources (repertoires)



Note. The dividing line demonstrates the topic ‘catharsis’ and the others, the interpretative repertoires (narrative forms of experience, and qualities of practices), are different ontological entities. At the same time, the arrows show how the two/four repertoires support the claim of catharsis. The wavy line is to show how all the repertoires are interrelated with each other.

Discussion and Conclusion

This study investigates discourses regarding mindfulness and the writing of haiku in online resources. Drawing on the discourse analysis of a database of 25 oral and 40 written texts online, commonalities are found in the discourses of writing haiku and the practice of mindfulness. We summarize our analysis by providing a model of interpretative repertoires in texts concerning mindfulness and haiku writing (Figure 9) that features how the two/four repertoires (*personal*

experience and *qualities of practice* repertoire/*autobiographical narrative, affect, form,* and *minimalism* repertoire) function as the main resources for the discursive topic—cathartic effect of the practice.

Mindfulness and haiku writing have been adopted or imported into Western educational environments. Our study shows that these two practices are discussed using similar claims, supported by similar repertoires. In talking about either haiku writing or mindfulness practice, texts constitute similar patterns for the two practices; namely, that these practices are helpful (the discursive topic concerning the *cathartic effect*) and that they indicate their utility through personal experience (*autobiographical narrative* and *affect* repertoire). They also claim that success in these practices requires certain forms of practice (*form* and *minimalism* repertoire).

The discursive topic concerning the cathartic effect of mindfulness is relevant to research reporting positive effects of mindfulness practice. In its turn, although the purpose and effectiveness of haiku writing are not as clearly reported in the literature, we believe, with Vygotsky (1971), that it is impossible to separate the form of art from its meaning and use. Moreover, “catharsis of the aesthetic response is the transformation of affects, the explosive response which culminates in the discharge of emotions” (p. 215). Our findings reveal how the catharsis topic and its discursive resources weave together in the discourses regarding haiku writing and mindfulness. How people accept and live the discourses of mindfulness and haiku writing might be novel to those interested in the practices, but the way shared and connected interpretative repertoires (biographical narrative, affect, form and minimalism) act as the resources for catharsis may be akin to Vygotsky’s concept of art as catharsis.

This study provides evidence of the parallels in the discourses concerning mindfulness and haiku writing. This is important to know, for many mindfulness programs and programs using poetic inquiry have been implemented in schools as if they were distinct practices, duplicating

effort and expenditure. As our analysis presents a thorough account of the overlap of these resources, it offers an alternative to and a means to supplement the practice of mindfulness in school programs. Teachers thus may widen their knowledge by turning to either set of resources. Indeed, the commonalities may suggest a possible integration of haiku writing with mindfulness programs. Our study illustrates a potential to integrate these two practices in teacher education. We do not suggest that writing haiku should replace the practice of mindfulness; rather, since those who write haiku describe the same “moments of mindfulness” experiences as those who practice mindfulness, the practices seem to share many of the same qualities, results, and benefits—and so the practice of writing haiku might give pre-service teachers viable options in maintaining their own well-being as students and as professional teachers. As well, it gives teachers feasible alternatives in the teaching of mindfulness.

Another reason to introduce the practice of writing haiku in education is that it can address those issues within current mindfulness-based curriculum. First, writing haiku as an alternative form of practice in mindfulness may alleviate the concerns of many teachers and administrators that mindfulness-based programs involve religious activities that are mis-aligned with educational aims and that fail to meet the needs of the whole school community (Forbes, 2016; Thompson, 2007). Likewise, the writing of haiku can address those critiques that claim that teaching mindfulness may add additional burdens to teachers and students, since it can be incorporated into current language, literature, and arts-based classrooms. Finally, the techniques of writing haiku are simple and can hardly lead to inappropriate practices.

Our analysis shows that writers and speakers rely on both the form repertoire and the minimalism repertoire when describing the qualities of practice. Minimalism is a familiar concept in Western culture, especially in arts (Vaquer, 2016). In teaching haiku writing, teachers need not consider meta-linguistic knowledge of the form, or knowledge of the Japanese

language; they can bring their backgrounds and experience with other poetic, artistic, or linguistic practices to the classroom. For these reasons, we believe that writing haiku could provide both a viable supplement and alternative to current mindfulness programs.

Our study is relevant to the methodology of current research in mindfulness. If future research on mindfulness seeks to go “beyond the constructs of cognitive ability and style in order to understand how real innovation is possible” (Langer & Moldoveanu, 2000, p. 136), our study shows discourse analysis captures how mindfulness or haiku writing are constituted in and through texts, how they are accepted by participants, and transmitted to others. Instead of engaging in cognitive mapping and inquiry, we have analysed “discourse that is publicly available” (Roth & Hsu, 2010, p. 301).

In the literature, the quantity of the data sources (what is your N ?) is often an issue determining the strength of a study. In this study, we selected 65 texts for analysis. The unit of analysis, however, is not the individual text. Instead, the unit of analysis is discourse; each text is only a manifestation of the universe of the discourse. Like Vygotsky (1987), who viewed each word as reflecting the whole of social consciousness, we may view each text as reflecting the whole of discourse. Moreover, each text has many readers so that the discourse is actually used and understood by the ensemble of its users (e.g., Hsu & Roth, 2009). Previous studies provide evidence of the generality of the patterns that discourse analysis isolates. Thus, one study, which identified the discursive resources in texts and talk produced by eleventh-grade physics students, showed that with one minor addition, the same pattern appeared in the writing of scientists in a journal devoted to the topic (Roth & Alexander, 1997). Another study demonstrated that the talk of 14-year-old Swiss students about the environment and environmental protection was a microcosm of Swiss society both in the range of topics and in the discursive repertoires employed (Zeyer & Roth, 2009, 2013). Thus,

we expect the discursive patterns reported here to hold if the range of data considered were expanded.

CHAPTER 6

An Analysis of Haiku Teaching Discourse: From *Talking About* to *Doing*

Haiku

Preface

At the end of 2016, when I was writing the first paper and helping my research team collect data for the project *Knowing through the Arts* that Dr. Alfredo Jornet (Alfredo) had initiated at a local school in Victoria, B.C., Alfredo discussed with me and another team member the idea of integrating cooking and haiku sessions in classes to enhance cross-curriculum learning. Alfredo told me that I could introduce haiku in the Spring 2017 semester, since the classroom teachers had shown interest in learning more about this form of poetry. I was nervous since I hadn't taught haiku to students or teachers before. What I had done in the past was only to insert very little sessions of haiku in my language lessons by, for example, asking students to write a short report in the form of a haiku after reading some graded level books or taking students out for a short walk and then write about nature by using haiku. As do many teachers presently who want to find resources to teach something, I started searching online for instructions on how to teach reading and writing haiku. I soon realized that I start reading texts online the way I had been learning to read data with discourse analysis; I discovered two distinct discourses: the discourse of *presenting theoretical, historical structures* and the discourse of *modelling haiku*.

At the same time, I realized that the literature of teaching poetry demonstrated (a) a lack of empirical research in haiku, and (b) a confusion among scholars in deciding what approaches were most useful in teaching haiku to students in the classroom or what approaches maximized the therapeutic values of haiku. I presented this concern to my supervisor and I also said I would

like to learn what teaching approaches have been used in teaching haiku so that I could apply them when I co-designed and co-taught haiku with the classroom teacher(s). This is the starting point for this article. Michael suggested delving into the literature of “authentic practice” in education and other fields so that I could learn how practitioners or so-called professionals normally engage in reflective conversation with their work, asking themselves probing questions, reframing them, and relating them to others. Such authentic practice may be different from traditional teaching and learning in which teachers and students passively present and accept outside knowledge in a particular field. Working closely with my supervisor/co-author, I wrote the following study; it took me a year recursively reading, writing, and developing my understanding of discourses available in texts related to teaching and learning and, at the same time, finding ways to teach haiku by “doing haiku” with teachers and students at the school. The questions to which I sought answers in this piece of writing are:

What discourses are available in haiku teaching materials?

What can a teacher learn from understanding those discourses to enhance the benefits of teaching haiku?

However, as the nature of employing discourse analysis to approach data requires, the main focus of this piece is to understand what language patterns (teaching approaches) are available, not to identify the best practices for teaching or learning haiku. From this understanding, I proceed to a short discussion in which I propose teaching practices that might best enhance haiku practice.

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An Analysis of Haiku Teaching Discourse: From *Talking About* to *Doing*

Haiku

Introduction

In recent years interest has grown among teachers, educators, and researchers in using poetry as and for inquiry. In addition to the question, “What is a good poem?”, many studies have raised another concern, “What is a poem good for?”, leading to new forms of knowing about poetry, as well as to new methods in research, poetic inquiry (Faulkner, 2010; Leavy, 2014; Leggo, 2011). For example, poetry has been used as creative and narrative writing for therapeutic engagement, for facilitating reflective learning and teaching, and for fostering empathy and transformation in education (Hojat, 2007; Porter, 2016; Wright, 2005). In addition, poetry as a research method has attracted many teachers and researchers in the field of healthcare and education because of its intellectual, aesthetic, and emotional potential (Galvin, Prendergast, & Biley, 2016; Romanyshyn, 2014). Poetry helps maximize participation and participative writing in aesthetic ways and evokes the possibilities of the relational, ambiguous, and mysterious presence of a phenomenon (Prendergast, Leggo, & Sameshima, 2009; Thomas, Cole, & Stewart, 2012;). Thus, “perhaps the greatest promise of poetic inquiry is an offer of one way to mediate the shadows of our cultural dream and return home to our embodied, mortal human existence” (Galvin, Prendergast, & Biley, 2016, p. xiii).

Within this trend, the teaching and learning of haiku, a poetic form originating in Japan, has been embraced and applied in diverse educational environments. Educators have included the practice of writing haiku in the curriculum because of its therapeutic benefits (Biley & Champney-Smith, 2003; Stephenson & Rosen, 2015). Haiku have also been taught as creative writing to foster empathy in the classroom and to support transformative learning and the use of

art in practice (Gair, 2012). Furthermore, haiku have been used as an aesthetic method in human and social research to translate and analyze data so as to capture the depth and intensity of emotions, engagement, and experiences of participants (Prendergast, Gouzouasis, Leggo, & Irwin, 2009). Despite this trend, however, haiku are not yet officially taught in teacher education or professional development programs; teachers and educators who are interested in practicing haiku or integrating it in their curriculum might turn to online resources in searching for ways of applying haiku. Yet, those who look for clarification concerning how to teach and learn haiku might (a) become confused by the various teaching practices available in the literature of teaching haiku, and (b) find scant empirical research on haiku-related topics (Wilson, 2010). This study was designed to fill these lacunae by investigating the discourse of haiku through an extensive database focusing on various existing and theoretical ways of teaching/using haiku because learning about how it is approached can then enhance its potential therapeutic benefits.

Discourse and Haiku

The purpose of the paper is to investigate the discourses of haiku used among teachers, educators, and other practitioners. Here, we articulate the notion of discourse and provide background on haiku.

Discourse or language

The term *discourse* frequently is used to indicate “the special way in which natural language, spoken and written, is used in particular disciplines or by particular communities of practice” (Roth, 2005, p. 317). Discourse is not treated as an abstract linguistic code, but is taken as central to interaction and cognition (Edwards & Potter, 1992). That is, instead of considering discourse as a theoretical abstraction, we consider discourse as a socio-cultural (cultural-historical) practice that is a topic of study in its own right. Written and verbal text displays how

people approach and define certain topics. It shows how language is used to *do* things and *talk about* things. In other words, investigating (topicalizing) discourse means studying and understanding different processes or patterns at work. Therefore, uncovering the discourse of haiku promises to help us understand how people casually and routinely use language to talk about and do things with haiku, such as describing, reporting, or accounting for actions.

Discourse, being common to authors and recipients (listeners, readers), inherently is social. Every word in a spoken or written exchange, therefore, is a reality for two and language is consciousness for others and the self (Vygotsky, 1987). Discourse is a cultural possibility situationally mobilized for the purposes at hand. Discourse analysis, therefore, reveals cultural patterns rather than individual characteristics. Rather than considering the internal elements of a speaker or author acting to preserve or maintain a “self” or self-image, discourse analysis focuses on language as the primary “reality-constituting resource” (Roth & Hsu, 2010, p. 302).

This form of analysis constitutes a challenge to the idea that what people make available in their spoken or written text is “an image of what is going on inside of them, in their hearts and minds” (Willig, 2014, p. 341). Instead, discourse analysis attends to the constitutive and performative properties of language. In use, language is not simply a transparent or neutral system for conveying information; it becomes a means of acting socially. Language also constitutes the topic (content of talk) and analytical objects (actions, constructions, and variability). In sum, discourse analysts concern themselves with forms of discourse that are available publicly to all participants and investigate how people make use of language to constitute both an activity and a topic of talk (Roth, 2008).

Haiku—the 5-7-5 structure and the philosophy of doing

Haiku, a poetic genre using only seventeen syllables divided into three verses (5-7-5), evolved in Japan in the 17th century. It originated in the *waka* poem (Zizovic & Toyota, 2012),

which features thirty-one syllables in five verses (5-7-5-7-7). During the Heian period in Japan (794-1185), *waka* appeared in a poetic game, or *renga* (linked verse), in which a first participant recited the opening verses (5-7-5) and a second participant added the next two verses (7-7). The first link (5-7-5), known as *hokku*, was crucial because it set the tone and style of language, the mood, and the seasonal context of the whole poem (Cobb, 2013). It was carefully planned in advance so that more spontaneous stanzas could follow. Haiku emerged from *hokku* and “gradually developed into a more crystallized form” in Japanese poetry (Zizovic & Toyota, 2012, p. 33). Despite its brevity, haiku always requires certain features, such as a *kigo* (a seasonal word) and a *kireji* (a cutting word); the latter divides the haiku into two parts, usually after the first or the second line (Cobb, 2013). The point of a haiku is implied rather than directly expressed and so haiku have been styled “the half-said thing” (Cobb, 2013, p. 5). A haiku poet paints a vivid picture, usually in delicate and precise poetic short-hand, and leaves it up to the reader to experience and find his or her own meaning (Nguyen, 2011).

Each haiku represents a direct experience or an instantaneous reflective moment without explication through words (Russel, 2003). The art of haiku has been influenced by Taoism, emphasizing that words cannot ever name the thing (Chen, 1984; Miller, 2008). In the practice of writing haiku, writers learn to reflect in action. This embodies the Japanese philosophy of *do* embodied in many disciplines, where *do* means “the way of,” or “the method of.” For example, *shodo* signifies the “way of calligraphy,” *kado*, the “way of flower arrangement,” and *aikido*, the “way of unifying with life energy.” “Do” refers to the “developmental path followed by the practitioners of a discipline” (Masciotra, Roth, & Morel, 2007, p. 113). Likewise, the very essence of haiku is *doing*, describing being at the present moment. Bazzano (2002) says that a haiku poem reveals the world as “becoming” without any assumption or judgement; within the practice of writing haiku, practitioners learn to write verses that are often simple, authentic, and

undramatic—“things happen when they happen, happy, or sorrowful, and that is part of the appeal” (Addiss, 2012, p. 91).

Currently, haiku is widely taught in English-speaking countries and in other languages around the world, especially in language and literature classes (Iida, 2010; Marshall, 2013; Wakan, 2003). Over the past 100 years, “haiku has gone far beyond its Japanese origins to become a worldwide phenomenon—with the classic poetic form growing and evolving as it has adapted to the needs of the whole range of languages and cultures that have embraced it” (Addiss, 2012, p. i). However, how appropriately to teach, read, and write haiku remains controversial (Blasko & Merski, 1998; Rielly, 1988).

Research Methods

Data collection

For this study, we compiled and examined a collection of 15 videos posted on YouTube over the past ten years describing how to teach/read haiku; we also collected and examined 40 different articles/texts available online from different journals and websites regarding teaching and learning to write haiku. The 15 videos with the most views (all have had more than 1000 viewers in the last ten years) were chosen from more than 14,000 videos related to haiku; the videos lasted from 2 to 30 minutes, constituting a total of 101.09 minutes. These oral texts were either informal tutorials by haiku teachers/learners or academic interviews/talks with poets or professors of poetry/haiku at universities. The 40 additional texts ranged widely from formal instruction appearing on websites on how to teach/read haiku in English to book chapters or peer-reviewed articles regarding haiku. The texts were chosen to represent how haiku have been used in diverse environments in Western education. All of the written texts (a list may be

obtained from the authors) were combined to form one Word document of some 108,350 words and are line numbered for reference in this paper.

Discourse analysis

This study analyses the forms of discourse available in haiku-related texts that teachers or educators may encounter when searching for teaching materials online. This investigation is not limited to the content of what is said in those texts. As the “patterns in language use are always and already cultural,” the content of talk never belongs only to those who produce it. In fact, “the contents of talk [are] available generalized cultural resources, and what people produce in . . . texts [are] nothing more than concrete realizations of these existing ways of talking” (Roth, 2005, p. 354). Here a form of analysis is employed that affords examining a text carefully and identifying ways in which haiku are spoken of and written about—that is, how they are constructed and mediated as a social phenomenon. The form of discourse analysis enables uncovering the ways in which forms of discourse are mobilized and discursive topics are constituted.

Discourse analysis, deriving from discursive psychology, is distinct from discursive sociolinguistics. The latter considers language and linguistic structure *per se*, while the former considers discourse as a pragmatic means to achieve the purpose at hand (Edwards & Potter, 1992). From our perspective, the way language is used to sustain common practical purposes frames what and how people can engage in discourse, and concrete discursive acts create both the purpose at hand and the means of attaining it, and, therefore, credible concepts. Moreover, instead of assuming that grammar and other features of language are independent of the purpose of a talk or text, this study takes these to be practical and interactive means of making an activity what it is (Roth, 2008)

Talking about Haiku and Talking (Doing) Haiku

Upon examining all texts in our database, we found two forms of discourse. We have named these the *talking about haiku* discourse and the *talking/doing haiku* discourse, which makes reference to performing haiku. The talking about haiku discourse includes four discursive topics, which we have labelled the topic about haiku form, the topic regarding the historical dimension of haiku, the topic regarding the comparison between traditional and current haiku, and the topic about the use of haiku. The doing haiku discourse is identified through the deployment of examples that illustrate historical or other structural information, and the teaching by doing.

Table 2 summarizes the topics in our haiku-related texts. The table shows that the topic of form is the most prevalent (appearing in 100% of our texts), followed by the other topics that evoke the discourse of talking about. The *teaching by doing* discourse appears more often in oral texts from videos of interviews or short talks (66.6%) than it does in haiku-related articles, lessons, or book chapters (15%).

Table 2

A summary of the frequencies of topics from oral and written texts

discourse	topics	oral text (N = 15)	written text (N = 40)
talking about haiku	forms	15	40
	historical dimension	13	36
	tension of traditional and current haiku	13	37
	use of haiku in different contexts	15	34
talking/doing haiku	historical and structural examples	15	40
	teaching by doing	10	6

Talking about haiku

The *talking about haiku* discourse consists of topics concerning the presentation or explanation of haiku. This discourse is mobilized in all texts examined and it appears early in

talk or in the beginning parts of each written text. It appears in texts as four discursive topics, namely, the topic about *haiku form*, the topic about the *historical dimension of haiku*, the topic about *comparison between traditional and current haiku*, and the topic about the *use of haiku*. We demonstrate how each of these topics is mobilized in our database to justify teaching or to clarify the lesson of haiku. We exhibit two short excerpts, either from YouTube video transcripts or from online written texts to demonstrate the use of each topic in different situations. For the purpose of keeping our analysis succinct, we refer to fragments in our analysis by the line numbers in our Word document.

The form of haiku

The topic about *form of haiku* introduces the structure or form of haiku. It is found in all texts in our database. We can observe this topic through the deployment of verbs that denote the forming and phrases that illustrate the requirements of doing haiku. All texts describe haiku as a poetic form with three lines, or with seventeen syllables, or arranged in a 5-7-5 order and with no rhymes. In addition to the limited number of verses or syllables in a haiku, this topic evokes discourse regarding simplicity of language, exactness of expression, objective observation, and direct description. Moreover, the formality topic also explains that haiku has other important features, including elements of nature, a seasonal word, or a subject shift through juxtaposed ideas or images.

All texts present one or more of the characteristics mentioned above. For example, in fragment 1, the title—a suggestion or invitation for doing haiku—is followed by a series of sentences with the same structure, namely, verbs that describe features and descriptive phrases.

Fragment 1

[i] Let's do haiku.

[ii] Haiku use simple words and keen observations to describe scenes in nature. [iii] Each haiku consists of 17 syllables divided into three lines. [iv] In the English adaptation, the

first line contains five syllables; the second line, seven syllables; and the third line, five syllables. [v] Haiku also contain a kigo—a reference to a season of the year.

The invitation, “Let’s do haiku” [i], creates an expectation that instructions or guidelines of haiku structure will follow. Indeed, the deployment of the verbs “use,” “consists,” “contains,” and descriptive phrases, “a reference to a season of the year” [v], “simple words,” or ‘keen observations’ [ii], evokes the discourse regarding the formality of haiku.

Similarly, we can examine a formality discourse in fragment 2, which is a grading checklist used in teaching haiku. In this fragment, if we look at “Haiku Grading Checklist” as the claim or the belief of how to write a good haiku, then the items listed in the checklist become a resource for the claim, or evidence for the belief. The formality topic here represents a discourse that writing haiku needs to follow certain basic steps or have certain characteristics, such as “3 lines,” “a pattern of 5-7-5 syllables,” or “the poem relates to season.”

Fragment 2

Haiku Grading Checklist

Contains 3 lines
 Contains a pattern of 5-7-5 syllables
 The poem relates to season or how they form
 The poem contains all the correct information on seasons or how they form
 It contains adverbs and adjectives, and/or descriptive language
 Total number of checks / 5
 Percentage %
 Teacher Comments: _____

In short, although no words such as “rules” or “formality” explicitly appear, texts mobilize the topic of the formality of haiku when presenting ideas regarding teaching haiku. Texts normally describe, present, or introduce the structure or the form of haiku in talking about this form of poetry.

The historical dimension of haiku

The historical dimension of haiku topic reflects the presentation or explanation of the historical background of haiku. This topic can be found intertwined with the formality topic. When a text describes the structure of haiku, a further explanation of the history of haiku often follows. However, although the formality topic is employed in all texts, the historical dimension topic does not appear universally. Consider the following excerpt from a talk in our database between two poet laureates. Here, many adverbial time phrases with past tense forms of verbs are used, such as “in the 17th century,” “the end of or the beginning of the 18th century,” and “at the end of the century” [ii], which denotes a pattern, naming a period of time in which haiku were initiated and developed by haiku masters who “taught poetry” [iii].

Fragment 3

[i] uh I'd like to hear some of course but there's one other thing that intrigued me. [ii] In the introduction you say that all three of these poets living in the 17th century the end of or the beginning of the 18th century beginning and the last one [H: yes], [iii] Issa, that all three taught poetry uh at the end of the century [H: yes] [iv] I was intrigued by that thought that this was an American innovation, the workshop [H: yeah]. [v] so I'm wondering what that meant to them.

[vi] Well, it's a bit complicated to explain, but uh I guess the first thing to say is that haiku as Americans understand it little three-line or 17-syllable poems 5-7-5 um didn't really exist in Japan as an independent entity until the beginning of the 20th century.

The text continues to emphasize the importance of the historical dimension of haiku by stating that a misunderstanding exists among Americans; and by explaining that haiku “didn't really exist in Japan as an independent entity until the beginning of the 20th century” [vi]. Taken together, these time phrases and verb tenses function in the text as cultural blocks that people make use of in supporting talk about how haiku have evolved to the present form. As well, the repetitive use of these time phrases forms a pattern claiming that talking about haiku or teaching haiku always involves the important work of introducing the history of haiku as of today. In sum, statements with time phrases and words that connect events demonstrate the discourse of the historical dimension of haiku.

The comparison between traditional and English haiku

The database provides evidence for a discourse concerning the difference, or tension, between traditional Japanese haiku and the English haiku. Such discourse can be identified through phrases or sentence structures that compare/contrast variations in formats, topics, and inspirations between Japanese and English haiku. For example, in the following segment from an article explaining how to write haiku, the comparison topic is mobilized through the use of phrases, “in the English adaptation” [ii] or “in traditional haiku” [iv], which indicates differences between the English adaptation and the original form.

Fragment 4

[i] Each haiku consists of 17 syllables divided into three lines. [ii] In the English adaptation, the first line contains five syllables; the second line, seven syllables; and the third line, five syllables. . . . [iii] The form calls attention to ideas behind the observations, leading to a moment of sudden insight—the haiku moment. [iv] In traditional haiku, there is often a division between two parts of the poem. [v] A colon or a dash inserted in the poem indicates two contrasting parts and helps draw attention to the thoughts behind the words. [vi] Japanese translations do not always conform to the syllable pattern of 5-7-5. 5 Many translators emphasize the minimalist nature of the form by using as few words as possible. [vii] In contemporary haiku, as well, more emphasis is given to capturing a moment with precise images than adhering to the syllable count of 5-7-5. [viii] Poet Bruce Lansky (2014) argues, ‘The essence of haiku is the way it describes natural phenomena in the fewest number of words. . . . [ix] That artistic effect, to me, is much more important than the number of syllables used.

Here, the text makes use of compare/contrast phrases to present the idea that the form of English haiku is different from the original form: the English form utilizes a five-seven-five syllable structure [i], whereas the traditional form uses two contrasting parts within a poem. The text relies on adverbial clauses followed by statements to show the difference between the old and the new haiku in form; the comparison discourse is also further confirmed in this fragment in sentences [vi] to [ix], with the repetition of comparing/contrasting structures or words, such as “*not always* conform to the syllable pattern of 5-7-5” [vi], or “using *as few words as possible*” [vi], or “*more emphasis is*

given to capturing a moment with precise images *than* adhering to the syllable count of 5-7-5” [vii], or “*much more important than* the number of syllables used” [ix].

Fragment 3 demonstrates how speakers mobilize the comparison topic when talking about haiku. Here, in addition to the formality and historical dimension topic, the talking about haiku discourse utilizes a comparison. In finding ways to teach or further explain haiku, the text draws on comparison structures to describe the difference in haiku as “American[s] understand it” [vi] and those that are “very Japanese” [vi]. The employment of those linguistic devices creates a discourse regarding a contrast between original Japanese haiku, which has to do with courts and Japan, and current haiku, which is misunderstood as the 5-7-5 form. These features, adverbial phrases with compare and contrast grammatical structures, show that the text or talk related to haiku always includes a theoretical presentation on how haiku in English are different from original haiku. Drawing on those linguistic structures, people support their belief that it is worthwhile to contrast the change while teaching haiku.

The use of haiku in different contexts

Another topic within the discourse of talking about haiku concerns the use of haiku in different contexts. This topic indicates that the haiku form is taught/learned for certain purposes. In presenting, teaching, or talking about haiku, texts illustrate or emphasize haiku as a teaching tool, or as subordinate to other activities. For example, fragment 5 is taken from an article on how to teach haiku writing to non-English speakers.

Fragment 5

[i] Haiku is not simply a means for private self-expression; composing and producing haiku is a communicative act that builds a writer-reader interaction. [ii] Haiku entertains readers, and it is the readers who judge the quality of haiku (Minagawa 2007). [iii] Therefore, composing haiku allows L2 writers to become sensitive to the writer-reader relationship, a fact that matches Japanese scholars’ theories of using haiku in the classroom, where it plays an important role in CLT. (Suzuki et al. 2003)

Here, haiku is said to entertain, which has the consequence that the reader evaluates the

poem. The discourse deploys the implicative to state that learning to write haiku helps learners understand the reader-writer relationship [iii]. A series of statements about the value or effects of haiku precedes this implicative [i, ii]. In legitimating the idea of how to teach haiku, the text makes reference to the use repertoire, evoking discourse about the use of haiku. Furthermore, we observe the repetition of the syntactical structure in which haiku is the subject of the sentence and is followed by verbs denoting the effects, the use, or the purpose; for example, in “haiku entertains . . .” [ii] or “composing haiku allows . . .” or “it plays an important role in” or “composing haiku lets . . .” [iii]. This linguistic feature helps the reader to know that the topic regarding the usefulness or power of haiku or writing haiku is emphasized in the text. That is, the repetition of the structure “haiku + cause/effect verb” is the resource for the formation of the discourse of talking about the use of haiku.

Talking/doing haiku

Together with the talking about haiku discourse, we also found discourse regarding doing or performing haiku. If the *talking about haiku* discourse emphasizes the theoretical presentation or description of haiku, the *talking/doing haiku* discourse refers to the practice, the action of writing haiku. We can also think of this discourse as one that relates to the actions and performances practiced in the haiku class or in real life. In *talking/doing haiku* discourse, we may distinguish between the deployment of examples that illustrate historical and other structural information and the creation of text that teaches haiku by means of haiku.

Historical examples

The modelling topic demonstrates the action of providing examples to further explain haiku. In our database, speakers often recite haiku written by traditional Japanese poets or by students, after introductory verbs, phrases, or sentences identifying an illustration. For example, in fragment 6, along with the topic about form, the text includes signpost language that evokes

the topic of giving examples or illustrations, such as “as in” [iii], “like” [iii], “for example” [iv], and “note” [v].

Fragment 6

[i] Include a seasonal reference. [ii] A reference to the season or changing of the seasons, referred to in Japanese as *kigo*, is an essential element of haiku. [iii] The reference may be obvious, as in using a word like ‘spring’ or ‘autumn’ to indicate the season, or it might be subtler. [iv] For example, mentioning wisteria, which flower during the summer, can subtly indicate the season. [v] Note the *kigo* in this poem by Fukuda Chiyo-ni:

*[vi] morning glory!
the well bucket-entangled,
I ask for water*

In addition, we observe the appearance of the haiku example [vi], used to document the appearance of the *kigo*. Clearly, a different haiku could have been presented, in which case this fragment could lead to a different perspective and not be as coherent. In this use, the poem has an exemplary function: it does “seasonal reference” [i] well enough so that the audience may recognize it. In short, the use of signpost language and the work of displaying and explaining the poem shows that people present examples simultaneously with formulating the topic of form.

Teaching by doing

Haiku may be taught by putting teaching in this poetic form. For example, fragment 5 continues in haiku form:

*[iv] Composing haiku
Lets you open special gates:
Exploring yourself*

If we read this as ‘Composing haiku: Lets you open special gates, exploring yourself,’ it is a normal statement. However, here this statement appears in the form of 5-7-5 or 17 syllables and is intentionally broken into three separate lines. That is, this haiku appears in the text as an example of how practice with this 5-7-5 form can help. This way of presenting the example is intentional and evokes the topic of the use or effects of haiku in specific contexts. At the same

time, it also illustrates that people teach haiku by creating a poem with the structure of haiku or evoking the use of haiku. In sum, when discussing how to teach haiku, texts call on discourse of demonstration and modelling to follow up or support the discourse of the talking about haiku.

Audiences also are invited to participate in the creative process of writing haiku in other ways. In fragment 7, we can observe run-on phrases/sentences that present interwoven demonstrations and explanations and that never seem complete, such as “as if I wrote,” “and then which,” “suppose your next two lines were,” “so it would go,” and “the third poem would then take.” We also note different, improvised haiku verses continuously appearing throughout the text, which functions as a reminder that haiku writing is a “call and response form” [i]. The pattern of run-on phrases/sentences and improvised haiku verses creates a feeling that the text is calling for a work of co-imagination, understanding, and co-creating. In general, these linguistic features show how the speakers map the talk about haiku with the work of modelling.

Fragment 7

H: [i] It began really centuries earlier in which they would take the typical five-line poem and um um they and improvise it in a call and response form, as if I wrote “we’re sitting in the studio under the television light” um “it’s an October afternoon outside” those three lines you had to write two more lines to finish the poem. (20.58) [I: ah ha!] [ii] And then which—you can imagine a couple of renaissance poets or a couple of American poets—as the form developed, suppose your next two lines were um ah ah “there was broken light on the lake when the sun came up.” [iii] So it would go “we’re sitting in a television studio under the lights outside it’s a late March afternoon there was broken light on the lake when the sun came up.”

If we look back at fragment 5 or 6, we can see that with separate sentences in a clear, written organization, the text creates the impression that what is being described is straight forward, and that the speaker or writer is clear about the message he or she wants to convey. However, in fragment 7, the talk is not only characterized by run-on sentences, filler words, pauses and hesitation, but also by the use of qualifiers and hedges such as “as if” or “suppose” and the

subjunctive “would,” which shows that the speaker does not have a clear sense of his or her direction.

A clear difference is apparent between the oral text (fragment 7) and written text (fragments 5 and 6). In both cases, the text shows the work of modelling haiku through the deployment of signpost language and haiku verses as examples. However, the oral text clearly presents a discourse of teaching by doing with characteristic features, such as incompleteness, uncertainty, and lengthiness. In short, we find this modelling discourse and its function in the text similar to the discourse of coaches when demonstrating and explaining to students (Schön, 1987). In a practicum, a coach cannot be certain about what students seek to learn; thus, a coach uses discourse combining description and demonstration.

Between Information Transfer and Authentic Practice

This study was designed to analyze the discourse of haiku that teachers may find when searching for materials that might assist them to instruct students in this poetic form. Our analysis reveals the presence and a distinction between the *talking about* haiku discourse and the *doing haiku* discourse. These two forms of discourse are different both in content (or the topics) and in the manner in which the topics are presented and used. Whereas the topics found in the talking about haiku discourse are formed so as to present and describe theoretical aspects of haiku, the modelling topic is composed of giving examples or performing or improvising haiku. The talking about haiku discourse characterizes a clear, well-prepared, and well-organized style of presentation with respect to structure, historical dimension, the differences between traditional and western haiku, and the application of this form. The talking/doing haiku discourse, on the other hand, indicates a performance dimension to haiku, which may be exemplified or modelled in improvisation. While the talking about haiku discourse is identified with more themes and is

prevalent in all texts (86.6% - 100%), the doing haiku discourse appears more often in oral texts (Table 2). In comparing oral texts from interviews or short talks with written texts, we find that people also tend to list historical or structural examples of haiku (100%) rather than teach by doing (66% and 15% in oral and written texts, respectively).

Talking about vs talking/doing haiku

The two parallel forms of discourse are relevant to the literature of teaching poetry as they reflect the dichotomy between *talking about* and *doing* or *authentic practice*. Talking about refers to the transfer of abstract and decontextualized concepts, which makes up the concern of traditional classrooms; authentic practice is a form of learning/teaching embodied or situated in socially, culturally, and historically constructed activity by both teachers and learners (Brown, Collins, & Duguid, 1989; Schön, 1987). The study shows that the way the discourses of haiku are constituted in haiku-related texts is similar, if not identical, to a pre-set unit-lesson plan of any teacher presenting material in the classroom. A teacher starts with a brief introduction to the concept, perhaps including his or her personal point of view. Then he or she will solicit the knowledge (schemata) of the learner when comparing and contrasting what is already known with what might be new. Following this are examples, illustrations, and guided practice.

Research has shown a strong advocacy for *authentic practice*, that is, for learning/teaching by doing (Collins, Brown, & Newman, 1989; Elliott, 1994) bringing authentic activities into the classroom enables knowledge to be “socially constructed through negotiations among present and past members” (Brown, Collins, & Duguid., 1989, p. 34). Despite many efforts from teachers to apply different teaching methods, formal school activities still remain detached from practice (Martin, 2012) and teaching practices in various specialty fields, therefore, are divided between talking the talk and doing the talk (authentic practice, walking the walk) (Roth, 2015b). The present analysis shows these two distinctive discourses in haiku-related

materials and confirms that the *talking about haiku discourse* is still dominant as it is strongly developed throughout all forms of oral and written texts (100%), while the teaching by doing discourse can be found in only 15% of the written texts. This, indeed, resonates with other studies in poetry education (Farber, 2015; Gooda, 2016). From traditional to modern methods—such as metalanguage instruction (Wilson & Myhill, 2012; Van Lier, 1998), reader response (Rosenblatt, 1938, 1978), and textual and contextual approaches (Mattison, 2010)—teachers still share misinformed ideas about what makes a good poem and, thus, mistakenly assume that writing poems and teaching learners to write poems is beyond their ability (Brannon, 2012; Linaberger, 2004).

Our finding articulates that teaching haiku normally relies on formal and well-organized presentation and explanation of the theoretical aspects of haiku, such as its form, its use, and its historical background. The actual practice of haiku appears as an appendix.

Towards *doing haiku* in teaching haiku

We can find different viewpoints regarding the discourses of *talking about* and of *doing*. For example, some theories suggest that the discourse of doing is not any closer to practice than is the discourse of talking about (Bourdieu, 1990); others maintain that the discourse of practitioners engaged in actual practice is different from the discourse of theoreticians (Schön, 1987). Whatever viewpoint may be taken, one of the most important points of our analysis is that teachers utilize a combination of two discourses, *talking about* and *modelling*. The question that teachers/educators might have at this point is “*So what?*” Suppose the discourse of doing reflects the actual practice of teachers or practitioners, what could a teacher do to enact authentic practice in teaching haiku?

The present findings suggest reconfiguring the way in which teachers might teach/learn haiku. It might be impossible to eradicate any topics or forms of discourse through instruction

because language is a tool for social action (Roth, 2005). That is, the discursive topics of haiku found in our database both express or represent the reality of teaching/learning haiku and uncover how language is used universally to constitute, maintain, and reconstitute any talk or text related to haiku. Educators may indeed begin with the practice and discourse of *doing* haiku before expanding on the formal topics about haiku. Authentic practice does not mean discarding all teaching approaches that embrace *talking about*. However, haiku may be taught in a way that encourages more demonstration, modelling, and improvisation from both teachers and learners. Haiku may be taught through workshops in which participants learn to write haiku in pairs or groups or in the form of a social “call and response” activity—a haiku gathering—as in the beginning of haiku (Hass, 1994).

It has been suggested that instructions and even demonstration inherently are “ambiguous, strange, incongruent with the listener’s understandings” (Schön, 1987, p. 111). What an instruction (or demonstration) really means can be found only in attempts of following it and finding the pertinence of the description in one’s own action (Suchman, 2007). This allows teachers and learners to be aware of messiness, gaps, or ambiguity as might appear in a *writing haiku together* workshop. Writing haiku together may lead to recreating the world represented in the text, because it affords the equal participation of “the reality reflected in the text, the authors creating the text, the performers of the text (if they exist) and finally the listeners or readers who recreate and in so doing renew the text” (Bakhtin, 1981, p. 253).

Conclusion

The present study shows that haiku are approached and taught in a particular sequence: (a) introducing haiku structure, (b) exploring further the historical dimension of haiku, (c) explaining the tension between traditional haiku and current haiku, (d) emphasizing the

application of haiku, and (e) modelling and providing examples. These topics make evident that the production of haiku-related texts constitutes a new life for haiku, just as other cultural forms that are imported or exported into a new historical social situation renew their lives. The haiku allows itself to transform or to be transformed because no other options arise in moving from one culture to another. Teaching haiku cannot ever be the business of talking about a 5-7-5 structure or its history. If the essence of haiku is in the *doing*, as maintained in Japanese culture, and if writing haiku brings teachers therapeutic, aesthetic, and intellectual benefits, then teaching haiku might be improved if it were organized as a social game/activity, as it used to be. In such a teaching practice, we would then become aware of the flexibility of the practice and that we live and (re)create haiku during the process of expanding its discourse of *doing*.

CHAPTER 7

The Social Nature of Reading Poetry: The Case of Reading Haiku for Content

Preface

After finishing the second study related to the understanding of discourses of teaching/learning haiku, I did my candidacy oral defence in late 2017, I felt “hung over” for a long time. I felt stuck and doubtful about my emergent research trail. I didn’t know how to get to the promised heaven: the “home” experience that the haiku master Basho mentioned in his journal. I felt uncertain whether any haiku practitioners, including myself, would ever get there. I wondered what the point of introducing the haiku practice to teachers and students at the school was. And what was the point of my research? Perhaps this trail would take me nowhere and I felt afraid and hesitant to continue walking.

However, I had a chance to integrate haiku sessions into the English Language Arts classroom at the school, so I worked with the classroom teacher, Miss Anne (pseudonym), for over five months, from January 2017 to June 2017. We co-designed and co-taught ten haiku sessions, which were all video-recorded by myself as well as by other research team members. After watching the videos several times and transcribing them, I chose one fragment of video to share with the team. From this and other interactional analysis sessions, I learned more about how to transcribe the videos using conversation analysis conventions. More importantly, I learned from this short fragment how I and teachers and students came to do haiku *together* naturally. Michael instructed me to read more literature related to reading and regarding the social nature of higher psychological functions from Vygotsky’s later works.

At first, I was thinking of developing the piece in the direction of an empirical piece regarding learning the nature of reading and finding ways to bridge this reading/writing activity

with the benefits in the discourse of haiku that I found in the first study with which I worked. However, through a long process of stumbling in my understanding of the social origin and social nature of haiku practice, and through the patient guidance of my supervisor, I developed the piece as a theoretical paper that revisits and re-articulates the social notion in terms of Vygotsky's later work. I then used a case study based on the haiku lessons in the K–4 classroom to exemplify the strong sense of “social” in the origin and nature of a reading activity, not only the result of the context that students and teachers happen to come to the same place and do this activity jointly.

In short, the big questions that I try to answer in this chapter are:

How do we learn to read haiku? What is the nature of reading poetry or haiku?

A different version of this chapter is under review at the journal of *Reading Psychology*.⁷

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The Social Nature of Reading Poetry: The Case of Reading Haiku for Content

Introduction

Reading poetry is taught and studied in literacy education because understanding poetry is believed to be decisive in the achievement of students and for their engagement in contemporary societies (Hellermann, Thorne, & Fodor, 2017). Although many attempts have been made to understand the complex process of reading poetry, what readers do when they read and comprehend specific texts is still of interest to many researchers (Arya & Feathers, 2012). Whether it is an activity for academic, educational purposes or simply for pleasure, one of the processes or skills required in reading poetry is reading for content (Müller et al., 2017, Peskin, 1998). This skill is often understood as a cognitive process that involves high-order skills such as decoding, linguistic comprehension, thinking, analyzing, imagining, and interpreting (Hoover & Gough, 1990; Garrod & Daneman, 2003; Kamhi, 2007; Koch & Sporer, 2017).

Concurrently with cognitive and individualistic approaches to the construction of meaning process in reading, considerable literature calls for a “social turn”—a new approach to literacy that moves the focus from individual minds or individual behaviour towards social and cultural interaction (Gee, 1999b). For example, it is common to see this point of view in *Reading Psychology*:

This particular view of language is nested in a broader sociocultural view that suggests that literacy development, as well as the development of the individual more generally, is mediated by signs and fostered by participation in social interaction. . . . The meanings and the language of those interactions become semiotic resources for later language use and, when internalized, lead to an individual’s development of “higher mental processes” (Vygotsky, 1978). (Lysaker, Tonge, Gauson, & Miller, 2011, p. 523)

In this theoretical discourse, reading, or the skill involved in reading, is taken to be a socio-cognitive linguistic practice of using text as mediator for purposes of communication and learning; reading is an activity activated by the reader and through engagement in a cooperative reading event with others (Bloome, 1987; Hymes, 1974; Shuman, 1986; Solsken, 1993). Reading first occurs *in* social relation and is then *internalized* in each individual (Gee, 1999b; Hellermann, Thorne, & Fodor, 2017; Vygotsky, 1978). In this account, those theorists who refer to Vygotsky's socio-historical theory when talking about the activity of reading generally refer to his early works (Vygotsky, 1978) and make a clear distinction between the social, interactive act of reading and the cognitive process of understanding a text (Scollon, 1998). Here, "social" is often considered as the context or the norms that affect the reading and learning-to-read process.

In recent years, however, the view of *social* has been expanded based on Vygotsky's late work, suggesting that reading is social even when one reads in isolation (Vygotsky, 1989). According to the late Vygotsky, reading is social not because people might have scaffolded the activity of reading or because children and adults get together and learn to read together. Rather, each individual reads or can learn to read only because reading exists as relationship, and participation in a relationship, or in a community of reading, is the origin of reading (Roth, 2015b). The practice of reading, or the set of skills involved in reading, is not transferred from "outside" the person to "inside" the person, because in the very first instances of reading, every skill required in reading already exists *as* a social relation (Roth, 2019).

Following these scholars (Livingston, 1995; Roth, 2015b, 2009), this paper, first, revisits the theory of *social* in Vygotsky's later work so as to understand how the acquisition of higher psychological functions, for example reading poetry, exists *as a social relation with others*. Second, using a case of a teacher and students learning to read haiku for content, this paper demonstrates how *social* is not jointly constructed by individuals in social settings, but is a

visible and irreducible joint production that develops as transactional features of the organization of turns in the haiku reading event. These transactional features exhibit the constitution of a new form of haiku, which, in turn, demonstrates the reading of haiku as an historical, cultural practice and, therefore, as social through and through.

Revisiting the Notion of “Social” in Vygotsky’s Later Work

In social constructivist and sociocultural literature, it is commonly assumed that new psychological functions (skills, such as reading for content) arise in social relations with others, primarily with those already competent, such as parents or teachers (Cobb & Tzou, 2009; Landis, 2003; Müller et al., 2017). Central to this view are the presuppositions that (a) knowledge of reading or writing is not simply transmitted from one generation to the next; rather, it is constructed through the social interaction and practices of groups and individuals within groups before it is internalized in each individual; and (b) readers negotiate with each other to interpret or construct the meaning of a text while reading. Such negotiation occurs when readers use language to communicate their ideas regarding a text to others. Scholars adhering to this view often suggest that reading (as a higher psychological function) is constructed socially and then the skill is internalized in an individual’s mind (e.g., Gee, 1999b; Hellermann, Thorne, & Fodor, 2017; Lysaker, 2007). Because these new accomplishments result from people working together, they are said to be social as in “socially constructed.” Yet when individuals read something on their own, it is the result of an individual construction. This position takes *social* in a weak sense because social refers only to the context in which the result is produced and as a prior condition for an internalization process happening in individuals (Roth & Jornet, 2017).

However, in his later thinking Vygotsky suggests that reading is not an independent, cognitive skill that depends on social context to be social; rather, as any other higher

psychological function, *it is itself a social activity*. Indeed, Vygotsky (2005) claims that “every higher psychological function was external—i.e., it was social before becoming function, it was a social relation of two people” (p. 1021). This means that reading, either in instructional situations or at home, first exists in the form of social relations; the process of reading *already exists as* a social relation before it becomes an individual function. Reading *is* social, but not because it is the construction of individuals who act together; rather, reading is identical to that earlier social relation. In this account of reading, an existing social relation then becomes a reality for others and ultimately becomes a feature of the individual (Vygotsky, 1989). For example, in analyzing the case of reading in children between the ages of 1+ and 3+ sitting in their mother’s laps, Roth and Jornet (2017) show how the work of reading is a visible, joint production of attention and sounds by the mother and child. Moreover, identical joint work of attention and sounds is also shown in the exchanges among well-trained research scientists who are able to do the work of reading alone. That means that independently of context (whether “with others” or “alone,” whether in an informal home environment or a professional setting), fundamental features that constitute the work of reading always appear as a joint production, which makes reading at all stages social.

In addition, when scholars in *Reading Psychology* refer directly to Vygotsky’s early work (Vygotsky, 1979), they often claim that Vygotsky states that most higher functions such as reading, reasoning, and thought exist in social relations first and then become internalized in the individual (e.g., Lysaker, Tonge, Gauson, & Miller, 2011; Prior & Welling, 2001). In other words, they refer to Vygotsky’s (1978) general law of cultural development, which states that “any function in children’s cultural development appears first on the social level, and later, on the individual level; first *between* people (*interpsychological*) and then *inside* the child (*intrapsychological*)” (p. 57). In fact, Vygotsky, in much of his early writing, was concerned

with the mental aspects of an activity (Roth & Jornet, 2017), that is, that it is not cognition itself that is social (Vygotsky, 1997b). In this take, individuals still go through the internalization of whatever is built up within some collective. Yet, in his later work, Vygotsky confirms the “continuous transition of the external to the internal and the internal to the external rather than an imaginary unity and struggle of opposites” (2010, p. 94). Here, Vygotsky maintains the unity of the individual and the social. In fact, “the individual [is] a social microcosm” (Vygotsky, 1997a, p. 317). We cannot, Vygotsky (1989) suggests, separate the individual and the social, the external and internal, if we want to understand human activities. In developing and using these ideas, Roth (2019) adopts a transactional approach, which means that “there is a unity/identity of organism and environment, [leading] to the fact that neither one can be understood independently of the other” (Roth, 2019, p. 23). Every communicative act or higher psychological function is social because it is developed across the individual and his or her environment and always involves the joint actions of multiple people. Social relations are not the means for internalization of a skill; thus, reading, as any higher psychological function, is an in-built social event in which two or more person-events come to be related (Roth, 2019).

The Anthropology of Reading Poetry for Content: A Fragment of a Haiku Lesson

When we read a popular novel, an advertisement, or the newspaper, we engage, quite literally, in a certain type of work. The ordinariness of that work allows us to be engrossed in what we are reading; we need not reflectively consider all the things that we are doing. The ordinariness of that work also makes the use of the word “work” seem extreme. (Livingston, 1995, p. xvii)

Although Vygotsky's later work may be in vogue, it is not explicitly clear how one might apply it in research. In the introductory quotation, we come to know that the work of reading, which is absorbing, consists of some practical actions that can go unnoticed; yet if they are concrete things, they can be observed and studied, as any other human activities. In this session, I review how the work of reading may be studied anthropologically, that is, through the examination of transactions that are publicly available (concrete things that people are engaged in when they read available at public arena) and I introduce a case of a haiku lesson at a K–4 language arts classroom, which exemplifies the social nature of the work of reading haiku for content.

Most research in reading or teaching reading is often concerned with the author, the reader, or the text separately. However, as the main purpose of the paper is to illustrate the nature of reading, I look at reading itself as the phenomenon. That is, in investigating a reading situation, I do not take into account what the speakers (the readers) say, mean or if their arguments are right or wrong. As Livingston (1995) maintains,

reading is neither in a text nor in the reader. It consists of social phenomena, known through its achievements which lie between the text and the reader's eye, in the reader's implementation of society's ways of reading, in reading what a text says. (p. 16)

Writing about the social phenomena of reading means examining all the “work” that people are engaged in when they read any kinds of text as Livingston (1995) suggested “an anthropology of reading.” This approach allows the researcher to clear all reasoned discourses about reading to examine the concreteness of reading as a real activity—“the inspectable, cultural practices of a community” (Livingston, 1995, p. 5).

Indeed, when people read, they are involved in a particular “work,” which consists of practical actions; such work is always performed in relationship with others (Roth & Jornet,

2017) and is a joint production with those others. This work is a concrete cultural practice and, therefore, can be studied through examination of publicly available turn taking of reading events (Roth & Jornet, 2017). However, the work of reading is normally invisible until some kind of trouble requires resolution by means of joint work. Livingston (1995), for example, has analyzed how the work of reading is made visible when people try to read and work out difficult textual structures. Roth and Jornet (2017) have demonstrated that a child would be unable to read the letter “A” unless involved with another so that a relation between the ink trace in the form of “A” comes to be related to the specific sound /ei/. Joint attention in the work of reading often requires a particular orientation to the medium so that the textual (readable) structures may reveal themselves for the reader.

At this point, I introduce an example of a teacher and students learning to read haiku for content study to illustrate both the work involved in reading and how to examine it anthropologically. The fragment that we consider derives from an episode of the first haiku lesson in a reading class of 10 students (7-10 years old), at the beginning of which the teacher announces that they will start to study haiku. The main task of the day is reading a haiku poem by Matsuo Basho, a Japanese poet. The teacher, Miss Anna, wrote the haiku on the white board and directed students to sit in a circle, read, and study the haiku together.

Fragment 1

- 01 A Alright, here, we have a haiku (*turns to the board and sits down looking at the children*). Can somebody read it for us? Solomon? (*various children including Solomon raise their hands while others just stare at the board*)
- 02 S autumn moonlight/a worm digs silently/ into a chestnut (*Solomon looks at the board*)
- 03 A interesting. autumn moonlight/a worm digs silently/ into a chestnut. What do you think when you hear the poem? (0.8) Eva, what do you think when you hear the poem? (0.6) Valencia, you have your hand up?
- 04 V a worm?
- 05 A a WORM? Okay. What’s the worm doing? (*turns to the board and stands up*) (0.4) Autumn moonlight/a worm digs silently/into a chestnut. (0.5) What’s the worm doing?

- 06 F it's digging into the chestnut (slow and dramatic voice) (*Miss Anna looks at the board moving her fingers across the words of the haiku while Finn speaks*)
- 07 A does it dig loudly?
- 08 S no (*and shakes his head at the same time*)
- 09 A it's digging very quietly (*very soft voice, just like when she is whispering something and moving her fingers across the words on the board*). What time of the day is it?
- 10 S night (Tyler/Soloman)
- 11 A how do you know that?
- 12 S (*Soloman points at the board*) because it says autumn moonlight.
- 13 A what time of the year is that?
- 14 S autumn

This fragment illustrates a typical exchange in a reading class, especially in a reading-poetry lesson. Students sit in a circle, take turns to respond to the teacher's invitations, for example, to read or to answer questions. From turn 03 to turn 14, starting with a reading aloud and the question, "What do you think when you hear the poem?" Miss Anna invites students to state their thinking regarding the poem; students respond to her invitation by offering answers. Apart from continuous answers from students and questions from teachers, long pauses and repetition of the question appear, as well as do reading aloud, body orientation towards the board, and movement of fingers across the words on the board.

From a social constructivist point of view, reading here is understood as jointly constructed and internalized by different individuals in classroom settings. However, the anthropological, or transactional, approach allows one to study reading for content by examining concrete action manifested through the organization of turns. Here, the first thing that we observe is how in the first turn, in stating, "Alright, here, we have a haiku. Can somebody read it for us?" (turn 01), the teacher formulates what is coming: the work of reading haiku. The work of reading here visibly concerns the text of a haiku and more than one person. The teacher, in turning to the board and then inviting "somebody" in the classroom "for us," names whatever comes later in the classroom exchanges as "reading haiku." The activity of reading does not have a name, but it

is also exhibited publicly for everyone in the classroom including the teacher, Soloman (the invited student), and other students to see.

If reading involved only the act of “reading aloud” or “reading silently,” then after Soloman read the poem aloud, the activity of reading would stop. However, here, continuing the reading aloud from the student in turn 02, is the reading aloud from the teacher and many other practical actions (verbally and physically) from both the teacher and students, including, for example, questioning, responding, moving fingers across the words, and turning towards the board (turn 03-turn 14). In this fragment, Miss Anna’s asking, “What do you think when you hear the poem?” can be considered as initiating reading the poem for content. Also, this makes turn 1, the naming of the activity and the two readings-aloud (from the student and the teacher), a lead-in or a pre-step for the reading for content. So, reading involves thinking, which is normally perceived as a mental process (Huey, 1908; Pearson & Cervetti, 2013) or a process internalized in each individual. However, here, Miss Anna’s asking implies that such thinking required in reading haiku for content is exposed in the public arena because whatever students and the teacher bring later to the classroom exchange is considered as “thinking.” The work of reading then implies not the work of mouth, but also the work of ears, the “hearing.” Whatever appears in later turns is related directly not only to the teacher’s question, but also to Solomon’s reading aloud (turn 2), the teacher’s reading aloud (turn 3), and the teacher’s introduction of the activity (turn 1). In sum, reading here is shown to be a joint work of both the teacher and student(s). However, it is not because they are “reading haiku” in the same social setting that makes such work concrete and social. What is observed is that the work of reading haiku for content is woven from practical actions of both teachers and students, manifested as transactional turn takings in the classroom.

The Social Nature of Reading Haiku for Content

From the first look, the presented fragment of a haiku lesson allows us to see the visibility of reading haiku for content as concrete, practical joint work. It remains to show that what the participants do in reading haiku for content is already irreducible joint work developing as transactional features of the organization of turns in the haiku reading event; rather than individual work that is jointly achieved in the classroom setting. Finally, I discuss how these transactional features exhibit the teacher and students in fact constituting a new form of haiku, thus illustrating that reading haiku is a historical, cultural practice.

The social nature of joint production in reading haiku for content

It is not unusual to see reading for content described as a skill built up and developed through the conversation of participants in understanding a text such as a poem (Lenski & Nierstheimer, 2002). Moreover, the classroom setting is also taken as an ideal background in illustrating how the work of reading is constructed through sequential interaction between a teacher and students; and how, therefore, reading is social, context-based, and mediated (Cole & Engstrom, 1993). However, here, as distinct from a combination of the work of individuals, I show how the act of reading for content and its verbal account constitute a pair, becoming irreducible joint work. In addition, as it is joint work, it is not necessary to separate or make a clear distinction between intermental or intramental processes. I consider two elements found in the irreducible joint work: questioning for response and scanning details of the poem.

Questioning to be responded

Many studies that support social constructivism in literacy education advocate interaction and joint work in class, yet criticise a traditional teaching approach in which the teacher is the centre of activity (Lankshear & Knobel, 2007; Lenski & Nierstheime, 2002; Rainey, 2017). In this view, whether a poetry-reading activity (such as reading for understanding) is social or not

depends on how the teacher organizes or plan the class, or how the teacher shares the talk and turns with the students.

In contrast, in the current view speaking is an appeal to another (question, order, invitation, or interdiction), in which a reply is already implied and in which an appeal is heard. It is not a certain teaching approach, or teacher planning, or student motivation, or mutual teacher and student reading in the classroom that makes reading a joint work. *The joint work (speaking|actively listening; questioning|answering; inviting|accepting an invitation⁸) exists not only in the relation (interactional order), but in fact constitutes the relation (Roth, 2016).* Figure 10 makes such joint work apparent sociologically and psychologically.

Figure 10

A transcription suggesting that hearing makes explicit the sociological and psychological dimensions of talk.

sociological	03	A (says)	interesting. Autumn moonlight/a worm digs silently/ into a chestnut. What do you think when you hear the poem? (0.8) Eva, what do you think when you hear the poem? (0.6) Valencia, you have your hand up?	
	04	S (hears)	interesting. Autumn moonlight/a worm digs silently/ into a chestnut. What do you think when you hear the poem? (0.8) Eva, what do you think when you hear the poem? (0.6) Valencia, you have your hand up?	(speaks) a worm?
psychological				

Note. This style of reading the transcription is based on Roth’s analysis of the talk in a science lesson (2016, p. 36).

⁸ The use of “|” in *speaking|actively listening* demonstrates the joint work of two actions: speaking and listening. There is no separation or distinction between the two. Listening is a part of speaking and speaking is a part of listening

First, the teacher in saying, “What do you think when you hear the poem?” (turn 03), invites everyone to participate in the joint work of meaning construction. The question is not posed as an individual utterance. Rather, it is posed as part of an interactional sequence. The teacher uses fundamentally social language in which the question does not belong to any individual. Such a question has come to Miss Anna from other(s) and, in her speaking, she returns to the other: here, ten students from the class and three members of a visiting research team. Indeed, before this question is Miss Anna’s reading aloud and that of a student. As we continue with the observation and analysis, we notice after the question and a long pause that Miss Anna targets the question to a specific other, “Eva,” in “Eva, what do you think when you hear the poem?” and then another student, “Valencia, you have your hand up?” Here we can clearly see that this speaking (questioning) does exist for recipients, Eva and Valencia, and others in the classroom. This questioning does not turn from individual to “social” because it comes from the teacher’s own lesson plan or approach in teaching reading to a classroom setting (with other students). This questioning, in itself, cannot be understood alone because it already implies some kind of responding (whether accepting or rejecting) in the next turn. Indeed, after the teacher’s first questioning a long pause appears (0.8) and after the teacher’s repetition of the question another long pause appears (0.6). The long pause, which is co-produced by everyone in the classroom, indicates that the question—the invitation to the inquiry of haiku content—is not accepted yet and another attempt needs to be initiated. Then, when the teacher targets the question to Valencia, she says, “Valencia, you have your hand up?” instead of saying, “Valencia, what do you think when you hear the poem?” Her saying makes evident two things: (a) her question, which is for all, is already heard by student(s), including Valencia, thus, no repetition is needed; and (b) she notifies that her previous saying (questioning) expects some kind of

response/return from others and now she acknowledges that she sees/understands such accepting/responding from other(s), in this case, Valencia.

Moreover, the fact that Eva takes up the invitation and offers a response (turn 04) makes evident that the question, “What do you think when you hear the poem?” appears in the teacher’s mouth and runs through the other’s ears at the same time and that such a question is intelligible for everyone who is present in the class (Roth, 2016). Turn 04 also makes evident that the saying in turn 3 exists for two and is appropriate. The turn itself (turn 03 or turn 04) does not constitute a question or an answer. If we heard only the student, we would not know that the statement is a reply to a query. Putting it differently, although the questioning comes from the teacher and the responding comes from the student, the questioning or responding in itself is already social. And here, in reading the haiku for content, such questioning and responding comes together (turn 03 and turn 04) as a pair or irreducible unit, indicating the social nature of the joint work of the reading process.

Here, questioning|answering or inviting|accepting the invitation (functioning as operational work constitutive of the practice of reading haiku for content) first develops as a transactional feature of the sequential organization of turns between the teacher and student(s) in the reading event. The classroom setting is not the origin of the sociality of the reading activity. It is not because the teacher is questioning, and the students are answering *together* that makes reading haiku for content a social event. Rather, questioning|responding itself is already irreducible, social joint work. If, somehow, the teacher targeted the question to Valencia and Valencia did not take it up by her response (but, perhaps, the teacher responded), her saying (questioning|responding) would not be less social than it is. The teacher-question and the student-answer are two micro-social events that come as the social event—reading haiku for content. In fact, the very social nature of the event determines the turns and the talk between

people. The nature of the statement as answer arises from the positioning of the turn with respect to another turn that can be heard as a question. That is, the very nature of the turn as an answer is premised on the social interaction and its norms, to which people orient in their activity, which they produce to be heard, and to which others can be expected to attend. In general, the conversation illustrates that questioning is to be understood and responded to and is evidence of how reading haiku for content exists as irreducible social, joint work among the teacher and the students.

Scanning details of the poem

In a reading class, when students search for and provide answers to express their comprehension of a text, it is assumed that they use their individual cognitive processes. In fact, the reader-response approach is one of the prominent methods in teaching literature as this method supports learners in maximizing their competence, creativity, and imagination in reading (Rosenblatt, 2005). In this fragment, we observe the joint work of scanning details of the poem; the work of scanning details of the haiku appears as the coordination of the articulation of sounds (questioning, answering, reading the poem aloud) and attention (pointing, turning towards the board). As the transcription shows, when the teacher continues asking students, “What’s the worm doing?” (turn 05), she immediately turns to the board and after a long pause she reads the poem aloud again. After another long pause, she repeats her question. What can be observed is that the teacher’s question is not accepted. It is not accepted on the part of both teacher and students because just as speaking implies listening, questioning implies responding. For this reason, the long pause appears, and the teacher turns towards the board, rereading the haiku aloud, and offers a repetition of her question. This body turning, then, first shows how the teacher’s rereading relates to her questioning, the text on the board, and also whatever comes next. This body movement functions as a hint for the students in the scanning for details of the

poem. Thus, it is not individual in itself because it is always for others and it is available not only for the teacher, but also for all members in the classroom to see. When the student provides the answer, “It’s digging into the chestnut” (turn 06), this makes clear how turning towards the text, the questioning, and the reading aloud come to be accepted and understood. The teacher’s questioning, turning towards the board and repeating the question, and the student’s responding are all inter-related. Therefore, the skill or work of scanning for details of the poem in the process of reading haiku for content is social because it is irreducible joint work for both the teacher and the student.

More interestingly, at the same time that the student articulates an answer, the teacher again turns to the board and moves her fingers across the words of the haiku, as if confirming the sounds (the answer) from the student. The teacher turns direction and produces a sound-word reading, the student evaluates it; then the student produces a sound-answer, and the teacher confirms it by turning towards the board and moving fingers across the words. Pointing or moving the fingers across the text is one of the most common activities of the early reading process (Müller et al., 2017). Furthermore, reading together entails certain joint attention to cultural objects (e.g., letters, words, images) (Roth & Jornet, 2017). As joint work, reading haiku for content is social because the tie between (a) material traces that exist to be read (the haiku on the board) and (b) turning towards the board and moving fingers across the words first exists as a social relation. The work of pointing in reading has been observed and analyzed in other research that looks closely at reading situations of young children learning to read in their mothers’ laps and at the reading situations of well-trained researchers (Roth, 2019; Roth & Jornet, 2017). In those studies, pointing, which is a fundamental work constituting reading, always exists as relation (with and for others). Likewise, here, even though most students are able to read without their fingers moving across the line, we can see how the teacher and students exhibit the work

required to identify and locate just where reading finds a readable text. We can see that the answer, “It’s digging into the chestnut,” is accepted, which highlights the dialectic process of turning and finger pointing; thus, in analogy with reading, it can be formulated as a pair: {pointing or turning|object (sounds/letters/words)}. For the activity of reading to continue, such orienting towards the object of attention is made visible in the turn taking. The link between text and reading, therefore, does not exist in any of the actions taken independently. Reading haiku for content comes into existence as an irreducible social relation—reading|text among all classroom participants.

Overall, in this fragment, we witness how the student’s articulation of the answer binds with the teacher’s turning towards the board and moving her fingers across the line. What we witness is that the work of reading for content was completed in and as the *joint work* of scanning for details of the poem between the teacher and the student. The student(s) do not scan for the answers on their own even though the answers do come from their mouth(s). Scanning for details, which is a necessary skill of the work of reading haiku for content, appears as the intersection work of questioning, answering, turning towards the board and moving fingers across the haiku lines on the board; those micro-works are all distributed between the teacher and students manifested through the classroom turn taking.

This way of reading haiku for content appears in the rest of the lesson fragment and many other reading haiku lessons. Questioning to be responded and scanning for details of the haiku are actually among the conditions required for reading or learning to read haiku at this place among this community of the teacher and K–4 students.

Reading haiku is a historical-cultural practice

I have presented how reading haiku for content first exists as a social relation, that is, as irreducible joint work manifested through sequential turns in reading events. To demonstrate that reading haiku for content is social through and through, it remains to discuss how reading haiku for content offers itself as a learnable, historical-cultural practice through the interactional order. I will start with reading aloud and continue with a demonstration of how haiku reading transforms itself as a what-where-when poem in this reading community.

Reading aloud

Reading aloud is a common skill or activity in poetry class, especially for young learners, as reading aloud is considered a socio-cognitive strategy to help readers build up resilience and enjoyment in the reading process (Lucina, Bauml, & Taylor, 2016). However, in contrast to the claim that it is teacher and student reading haiku together that makes reading aloud visibly social, here I show that reading haiku aloud is fundamentally social because this form of organization is prerequisite for reading to understand. Indeed, “reading aloud is not something children spontaneously invent. Children come to find reading in the same way that they find speaking (and, thereby, language). Instead, they participate as recipients in reading events, then they read aloud with someone else being recipient, and finally they read silently and for themselves” (Roth & Jornet, 2017). Tarzan, Kaspar Hauser, and similar cases never learned to read on their own (Simon, 1978)

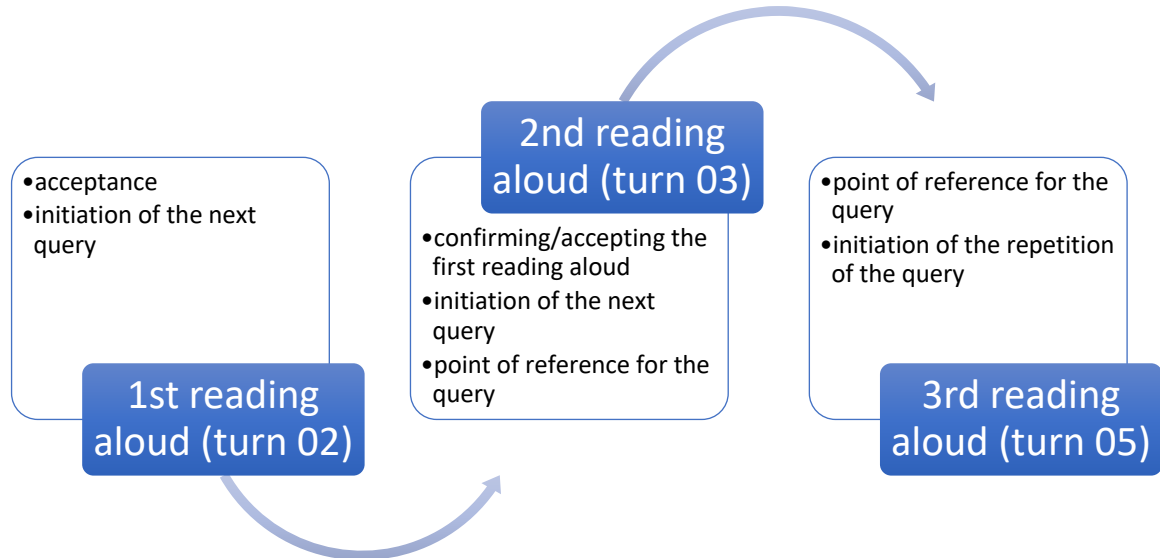
In fragment 1, we see the appearance of many turns of reading aloud (turn 02, turn 03, turn 05) from both the student and the teacher. Yet these turns are not understood as individual and separate turns from the teacher or the student alone. When reading aloud appears in the fragment, it implies an introduction to the inquiry, the giving of feedback, and the hint (referral) for the reading for content process. That the teacher publicly invites students to read the poem in turn 01, “Can somebody read it for us?” would obviously lead to a student’s offering a reading

aloud, as in turn 02. This reading aloud exists for both the teacher and the student because it functions as an acceptance of the invitation from the teacher. It is also interesting that the teacher did not ask the student to *read aloud*. In her saying, only the verb “read” appears. The student could read the text quietly instead of offering the first reading aloud in turn 2. Between turn 02 and 03, in no other turn does the teacher directly invite the class to reread the poem aloud. Here, besides the short and general commentary, “Interesting” (turn 03), the teacher never provides any feedback or comments on the student’s first reading aloud. Instead, the teacher seamlessly rereads aloud the poem as if it were part of Solomon’s reading. Here, the reading aloud from both the student and the teacher appears as the inevitable first step of the inquiry of reading haiku for content. Already, both the teacher and the student understand that without reading aloud, reading haiku for content is impossible.

If we continue to read the lesson fragment transcription, another reading aloud from the teacher appears in turn 05, after a long pause after another query regarding the meaning of the poem. As the reading aloud in turn 03, this reading aloud appears as an initiation of the repetition of the query and also an invitation for students to refer to in finding the answer to the teacher’s query. After the readings-aloud from the teacher (turn 03 and 05), the acceptance and the answer from the students make it visible that the readings-aloud are present and accepted by the students. In short, reading aloud, which appears across the lesson either in the teacher’s turn or the students’ turns, exist for all, the teacher, the student, and others in the classroom. Figure 11 summarizes how reading aloud exists for both the teacher and students in learning to read haiku for content.

Figure 11

A diagram demonstrating how reading aloud exists for both the teacher and the student



As in a case where reading aloud appears when a child reads with his mother (Roth & Jornet, 2017), reading aloud appears in the interactional order so that a child can learn to read silently later in his or her life. Vygotsky (1987) also studied how a child first reads aloud with others, and for others, then later on its own. That is, reading aloud is the condition for learning to read to happen. Here, although the teacher and students are biologically mature enough to read the haiku silently, reading aloud is still visible in the sequential organization of turns because it is indispensable work in the practice of reading haiku generally and in the process of learning about the content of the haiku specifically. It is, in fact, the only place where we can see “reading” and learn to read and get feedback on our reading. The student reads aloud to answer the teacher’s question. The teacher reads aloud as a way to ask students further questions, as a way to remind students to search for the answers in the text. In reading aloud, the poem on the board (the text) becomes connected to the whatever that the student already knows. In general, reading has to be

aloud as it is the condition for learning to read haiku silently for content later. “This also is an indication to the primacy of speech over reading because reading presupposes speech, which again is social” (Roth & Jornet, 2017, p. 172).

In sum, reading haiku aloud in this fragment again illustrates how reading, as any other cultural practice, offers itself to the reader/learner who, in participating, makes the practice his/her own. Moreover, reading aloud appears in the sequential turns as invitation to the query, giving feedback, or point of reference illustrating how reading aloud is culturally formed.

Haiku as a what-where-when poem

If reading were social only because people get together to learn and read together, the teacher’s power would determine the interactional order in the reading classroom and the teacher’s plan or approach would decide the nature of the text (Rainey, 2017). Here I demonstrate that reading haiku for content is cultural and historical because when the teacher and students read haiku, they constitute a new version of haiku as a what-where-when poem *together*, which might be different from its original form or what is commonly known.

Looking at what comes first in learning to read a haiku for content, namely the teacher’s question (turn 03), and the response that follows, “A worm,” from Valencia (turn 04), we understand that, “Valencia, you have your hand up?” is treated as a question to a specific individual, as an invitation for an investigation into the poem. After Valencia provides a reply to the teacher’s question, Miss Anna acknowledges that she hears the answer by repeating the answer, “A worm,” with different intonation and, “okay” (turn 05). The intonation of the word, “worm,” here is similar to that of a tag question for confirmation in daily conversation. Indeed, Miss Anna follows the repetition of Valencia’s response with another question, “What’s the worm doing?” and, “Okay.” If the word, “Okay,” which is normally used to express agreement with or affirmation of information that the speaker receives, in this situation, the teacher’s

follow-up question, “What is the worm doing?” appears even more important than “okay” in confirming that the response of the student is accepted with a take up of “the worm.” This take up of “the worm” shows that the worm can be talked about, or that it is important to study. It is not just the worm that is the focus. The teacher continues to expand the topic of study or investigation by the emphasis on the verb “doing” and her orientation towards the board when saying, “doing.” With this question, the teacher is showing the students what to look at in more detail and where and how to get into the reading.

After a student provides an answer in turn 06, the teacher again accepts and confirms the answer of the student by a question in turn 07. Here, we see the first affirmation of the action “digging” and the second affirmation of “the worm.” As we continue reading the fragment, we see the same thing happen multiple times: the teacher proposes questions one after another and invites students into the investigation of the poem (turns 03, 05, 07, 09, 11, 13) and students provide answers (turns 04, 06, 08, 10, 12, 14). When the teacher affirms the answers by taking up the answer for another elaboration, the students read/orient their eyes towards the line(s) of the haiku on the board to look for the answer. In the course of doing such an investigation in reading haiku, both the teacher and students also look at, point at, or refer to the haiku on the board whenever they look for or affirm the answer (turns 05, 06, 08, 09, 12). In general, the flow from turn 03 to turn 14 formulates an interactional pattern of *inquiring-response-accepting the invitation for further investigation-response-affirmation-invitation for further investigation-response-etc.*, a general picture or a description of how the reading for content practice structures in a language classroom here.

If we pay close attention to the order of this interaction, we see that the teacher and student approach the poem in the same manner, looking at the sentence structure or story structure in any English language classroom. All the identifying objects of attention that they

follow fall into the exact order of a basic sentence structure. They start with the question/answer regarding the subject (the worm) and follow with the verb (digs silently into the chestnut) and then the adverb (autumn moonlight). The reading work makes visible the haiku text structure as a clear Subject-Verb-Object or a What-Where-When poem.

The haiku is known among many scholars as a short poetic form developed in Japan in the 17th century. Apart from being known as a seventeen-syllable poem in a 5-7-5 pattern, each haiku is also known as the Zen poem, a poem that captures a moment of mindfulness, a moment of the here and now (McGee, 2009; Yasuda, 1957/1995). In this fragment, the haiku text, when read by the teacher and students, adopts a new form, a new appearance—as a what-where-when poem, which also has been noticed and described in articles and talks of haiku practitioners in North West areas (Wakan, 2003). In fact, the anthropology of reading allows researchers to understand that the text, once read, is a description of reading (Livingston, 1995). Hence, it is not the teacher's lesson plan or the nature of the haiku text that decides the reading work. It is actually the other way around, the nature of the haiku text depends on reading. The haiku practice offers itself as a learnable reading form: a what-where-when poem. Reading haiku for content then is a phenomenon that has cultural and historical aspects and is therefore social through and through.

Conclusions

Following scholars who suggest that higher psychological functions are social through and through, I have demonstrated the social nature of reading poetry through a case of reading haiku for content in a K–4 language arts classroom. Although children learn to read haiku for content with the teacher in the classroom, the classroom setting itself does not contribute to the primacy of sociality in reading poetry. Context constitutes the social only in a weak sense.

Instead, in this case of reading haiku for content, *social* is strong, referring to the relation—the irreducible joint work manifested through the sequential organization of turn taking. Here, we can observe how the practice of reading haiku for content manifests itself across different modalities (finger pointing, reading aloud, scanning for details) and participants (teacher, students) and yet emerges as one unitary event. It is neither the eye nor the text, but the relation that binds eye and text into a given praxis that emerges as the work of reading; competent reading follows the material resources that the text offers and the haiku text, once read, is a description of the work of reading (Livingston, 1995).

Reading poetry (haiku) is a social practice. That is, reading is a manifestation of both the body (nature—voice, gesture, eye movement) and culture (nurture) (Roth & Jornet, 2017). People normally read haiku poetry although originally it comes from Japanese culture. Without culture, no reading of haiku could occur; nor without biological development. In fact, as reading is social, we can study reading anthropologically, which means we can follow and document each new instance when the practice reproduces itself. Our analytic method has shifted from considering what is in the student or teacher’s mind to focusing on the concrete work available through the transactional features of sequential organization of turns in reading events and to treating reading practice as a phenomenon *sui generis*, existing as and reproducing itself as relations.

This analysis helps us understand that children are able to learn to read a haiku for content because this skill exists in the form of an ordered relation of actions and verbal accounts mapped on the interactional order. Although many children at this age do not come to class with full knowledge of haiku practice or of the haiku/zen master, Matsuo Basho, children participate in exchanges where the haiku reading for content norms will come to be recognized as constituting the visible order. Indeed, by the time that they participate in this reading classroom,

they have been part of many reading communities (social relations) that are the first examples of reading practice. That is why reading haiku for content consists of the work of reading aloud, scanning for details, questioning and answering the question, and the haiku transforms itself into a what-where-when poem.

In addition, in the fragment, the teacher may appear to be the organizer of the teaching/learning process—she names the activity, she leads with questions and elicits responses. However, the work of reading haiku for content unfolds as an interweaving of several forms of the micro-irreducible joint work of all participants in the classroom. The teacher, then, is allocated a second turn slot in the sequential organization of turns in the reading event. Indeed, the social nature of reading exhibits a pattern of discussion/interaction that is commonly observed in the reading classroom (initiation-response-feedback, “IRF,” in which the teacher initiates, the learner responds, the teacher gives feedback). Yet, such pattern (whether planned or not by the teacher) is not the condition for the social nature of reading to happen. Everything that the teacher or the student does in this reading event is a social relation—joint work attributed to more than one person. The analysis shows how the work of reading and the work of teaching fully coincide, which also has already been noted and analyzed in the work of Roth (2019). It is here that the contributions of both teacher and children to the joint work create opportunities for their own cultural learning and development.

Bakhtin (1981) says that “the reality reflected in the text, the authors creating the text, the performers of the text (if they exist), and finally the listeners or readers who recreate and in so doing renew the text—participate equally in the recreation of the represented world in the text” (p. 253). Here, the way that haiku is approached as a what-where-when poem makes visible that reading haiku is a practice that is cultural and historical and, therefore, is social through and through. *When teacher and student learn to read haiku, they constitute a new form of “haiku.”* It

is not a five-seven-five poem or a poetic form that originates from linked verse, or a zen poem. It is entirely different from the way that Japanese children read haiku or haiku masters gather and read haiku in a renga community (linked verse game). The haiku that the teacher and student study is given a new form of life, just as are many other cultural forms imported or exported into a new historical, social situation. What, I ask, in a haiku allows such a possibility of transformation? Here, let us imagine the relationship between a haiku (a text) and a reader or a participant of a practice. In this relationship, can the haiku (the text) be a passive participant? I imagine that just like the learner of haiku who grows during a journey with haiku, the haiku also adjust itself to adept to a new situation. It adapts itself—or makes itself visible, learnable—for the learner who might come from a totally different cultural and historical background. And it is precisely because reading always exists as a social relation that the practice/the skill can reproduce and transform itself from one to another culture.

CHAPTER 8

Stepping into the Haiku World to Invoke Emptiness in Teachers

Preface

You may say I'm a dreamer

But I'm not the only one

(Lennon, 1971)

I was indeed a dreamer when I wrote this piece as a final assignment for the first doctoral course I took at the University of Victoria in Winter 2015. I was still a dreamer when I decided to develop this piece into a complete manuscript for a journal in poetry in 2019 while I was working on the study related to the nature of reading haiku (Chapter 6). Yet as a teacher who loves reading haiku and who has always cherished a dream of journeying towards emptiness, a state of transformation of awareness (Addiss, 2012; Zizovic & Toyota, 2012) and feeling “at home” in teaching and being, just as the haiku master, Matsuo Basho described in his work and life, I consider this piece as my first love—the love that is often pure, beautiful, unforgettable and which rarely has a fairy-tale ending. Thus, to continue my research journey, I have to write about this dream, just as I must have a final talk with the first love before moving on with my life.

Let us get back to the *dream* of emptiness through learning to read and write haiku. I call it a dream because emptiness is a concept belonging to an Eastern contemplative theory and practice that currently receives growing interest among scholars, but which, at the same time, needs more scientific research into its validity and application (Gordon, Shonin, & Griffiths, 2016). Thus, when I decided to pursue empirical research on haiku and during the first three steps of my research trail (Chapters 4, 5, and 6), I could not see any traces of emptiness in the data.

However, emptiness is like a repeated dream. It appeared when I first started the research journey with my doctoral program at the University of Victoria and it kept visiting me until very recently. Yet I also realize that “I’m not the only one” who dreams such a dream. In the literature of education, many educators have been attracted to haiku or other kinds of poetry for their artistic and therapeutic values. In addition, studies have analyzed emptiness as well as other Buddhist practices, including loving-kindness meditation.

Therefore, this chapter is my first attempt to understand this dream with those questions:

(1) If “emptiness” is what Basho experienced in his being while writing haiku, then what is emptiness?

(2) How can I imagine this emptiness in teaching and learning?

(3) What I have been undergoing so far as a teacher writing haiku?

In this text, I start with a suggestion that if Basho could journey towards emptiness, as expressed in his haiku, then, as teachers, we might also search for a similar emptiness through the practice of reading and writing haiku. Accordingly, I describe the emptiness embodied in the practice of writing haiku through examples of Basho’s life and haiku and then discuss why and how the practice of reading and writing haiku have contributed to my own learning and teaching as a teacher.

I hope someday you’ll join too

And the world will be as one

(Lennon, 1971)

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Stepping into the Haiku World to Invoke Emptiness in Teachers

Introduction

Teaching has been described as “a complicated and untidy process that can be likened to a swamp—a habitat that is ever changing, multifaceted and difficult to make sense of” (Tanaka, 2014, p. 9). In that process, many teachers and educators deal with pressures from different school stakeholders, as well as from overwhelming work responsibilities (Friedman, 2000; Plash & Piotrowski, 2006; Sharp & Jennings, 2016). Recently, many teachers have turned to mindfulness practices, a process of simultaneously attending to internal and external experiences of the moment, as a means to release stress and to (re)navigate their teaching and learning (Frank, Reibel, Broderick, Cantrell, & Metz, 2015; Hue & Lau, 2015, Tanaka & Tse, 2015). At the same time, some educators have shown interest in haiku, a poetic form originating from Japan, because of its therapeutic, creative, and artistic benefits (Rudnick, 2003; Stephenson & Rosen, 2015; Tsuchie, 2009).

Being a teacher myself, I have experienced the discomfort of stepping out of the world of certainty, consistency, and coherence in teaching and learning (Davidson, 2008). I have always been passionate about learning and teaching language and culture. Years ago, I was eager to use whatever I could find concerning teaching language in America; yet, I struggled to find a way to use my learning when I taught English as a foreign language in Japan. It took me hours to prepare a good lesson, and then, as a reward, I may receive an email from a student saying that he hated English and I brought more pressure and misery to his life by teaching him English. As with other teachers, many of my days teaching in Japan were nightmares because I found myself stuck in an educational system that offered no place for free and creative teaching and learning. While seeking a way to deal with distress and to find

peace in my journey of teaching, I encountered haiku. The practice of reading and writing haiku everyday helps me be present to every little thing around me.

In the first entry of his *Oku no Hosomichi*, or *Narrow Road to a Far Province* (as translated by Hamill, 1999), Matsuo Basho (1644-1694) wrote:

The moon and sun are eternal travelers. Even the years wander on. A lifetime adrift in a boat, or in an old age leading a tired horse into the years, every day is a journey, and the journey itself is home. (Hamill, 1999, p. 1)

The image of people, the world, the sun, the moon, and time as travellers, brings to the reader a melancholic feeling that nothing is static and it is impossible to find a home. Yet, Basho confirms for many people that home is not a destination, or in the future; rather, home is the uncertain and mysterious path that we are walking at the present moment. This work, as well as many other of Basho's haiku, shows how Basho journeyed towards emptiness, a state of transformation of awareness (Addiss, 2012; Zizovic & Toyota, 2012). *Narrow Road to a Far Province* is now considered Basho's masterpiece; yet when he wrote it, he considered it a diary of *hyohakusha*—one who moves without direction. As a teacher, I also found myself a *yohakusha* experiencing the complexities of the teaching and learning journey. The question arises: can teachers find “home” in the teaching journey as Basho expressed in his writing and being?

I suggest that if Basho could journey towards emptiness, as expressed in his haiku, then, as teachers, we might also search for a similar emptiness through the practice of reading and writing haiku. Accordingly, in this paper, I describe the emptiness embodied in the practice of writing haiku through examples of Basho's life and haiku, and then discuss why and how the practice of reading and writing haiku have contributed to my own learning and teaching as a teacher.

Haiku and Basho

Haiku, a poetic genre in which poems have only seventeen syllables divided into three verses (5-7-5), was developed in Japan in the seventeenth century. Haiku originate from the *waka* poem (Zizovic & Toyota, 2012), which features thirty-one syllables (5-7-5-7-7). During the Heian period of Japan (794-1185), *waka* were divided into two parts and appeared in a poetic game of *renga* (linked verse), in which the first participant recited the opening verses (5-7-5) and a second participant added the next two verses (7-7). According to Cobb (2013), the first link (5-7-5), known as *hokku*, is crucial because it sets the tone and style of language, the mood, and the seasonal context of the whole poem. It was carefully planned in advance so that more spontaneous stanzas could follow. In time, from a thirty-one-syllable linked verse, the pattern evolved to seventeen or nineteen syllables. The length of a haiku

is very important because it points out a simple, direct and spontaneous question and the answer in [the] same manner—that is, one in-breath. Even with this simple question-answer type of poetry, it is possible to find the characteristics that are haiku: ellipsis, condensation, spontaneity and nakedness of treatment.

(Yasuda, 1957/1995, p. 111)

Thus, haiku emerged early from *hokku* and “gradually developed into a more crystallized form” of Japanese poetry (Zizovic & Toyota, 2012, p. 33). Traditionally, the point of a haiku is implied rather than directly expressed. For this reason, the haiku has been named “the half-said thing” (Cobb, 2013, p. 5). Nguyen (2011) reiterates that a haiku poet, usually in a delicate and precise poetic shorthand, paints a vivid picture and leaves it up to the reader to experience and find his or her own meaning.

In sum, haiku was first a call-response poetic activity of a small group of people enjoying an elite status, such as royal families, Zen masters, and highly educated people (Hass, 1994). Yet, it was Matsuo Basho (1644-1694) who turned it into the highest poetic form in Japan by enacting and living the empty space (Zizovic & Toyota, 2012).

Basho has always been the first person to come to mind when people think of haiku (Addiss, 2012) as every Japanese student can recite at least one of his haiku (Norman, 2008). Some scholars believe that Basho became important aesthetically and historically because of his changes to the style of writing (Addiss, 2012). Others think that Basho appeals to readers around the world due to the spiritual expression throughout his writing (Aitken, 1978, 2011). In fact, what we see in his seventeenth century journal is a pilgrim poet who undertook a difficult and perilous journey on foot and horseback to the farthest northeastern provinces of Japan. During this journey,

with his keen literal sensitivity and superb command of the language, Basho explored all the potential that had been dormant in the verse form. He was a daring explorer: he used slang terms, he borrowed from Chinese, he wrote hokku in eighteen, nineteen or more syllables. Even more important, he endeavored to make hokku true to actual human experience, to what he saw, thought and felt, with all sincerity and honesty. . . . In brief, he created serious poetry out of what had largely been an entertaining game. (Ueda, 1992, p. 3)

Norman (2008) characterizes Basho as a quirky, philosophic tour-guide who allows readers to experience travelling in remote places for themselves. Basho does not try to account for things, instead demonstrating a connection between himself and his environment in his writing. Basho developed the haiku form to his perception of perfection, living the practice of haiku; within this

journey, he found home in every step of his life; in every present moment he found repose within the mundane things in life.

Emptiness in Basho's Haiku

What is emptiness?

Just the idea of nothingness makes us shudder; but there are minds that, just far from being frightened, are charmed by it. They love nothingness because they detest life; we, on the other hand adore life and abhor nothingness.

—Jules Barthelemy Saint-Hilaire

Among the many differences between European and East Asian culture, a divergent interpretation of nothingness or emptiness is evident. In European culture, the term often refers to a lack of stimuli, leading to the state of no sensation (Toyota, Hallonsten, & Schepetunina, 2012). As well, emptiness in art might refer to an absence of human figures, but to the fullness of visual impression (Gross, 2017). While Beckett and Pinter are some modern masters of emptiness in the West, emptiness has been an element of haiku and other art forms in Japan and other Asian countries for centuries (Rosenstock, 2017).

The idea of “emptiness” originates from the notion of *sunyata* in Buddhism, “a state without anything added; the state of zero between the dualities of mind and body; the bare unadorned state; a state that is not static, but dynamic” (Leutchford, 2002, p. 2). In art and poetry, emptiness is defined as “a space that does not necessarily have to be filled and [which] can be left untouched . . . without any additional changes” (Toyota, Hallonsten, & Schepetunina, 2012, p. 6). These empty spaces are powerful because they might speak louder than any other possible object that could occupy the space (Kerkham, 2006; Toyota, Hallonsten, & Schepetunina, 2012). In East Asian culture, it is crucial that a work call for curiosity and

imagination, that it allow the reader or viewer to interact with empty spaces, and that it lead to a transformation of awareness. Mitsuoki Tosa (1617-1691) described emptiness this way:

Do not fill up the whole picture with lines, also apply color with a light touch.
Some imperfection in design is desirable. You should not fill in more than a third of the background. Just as you would if you were writing poetry, take care to hold something back. The viewer, too, must bring something to it. If one includes some empty space along with the image, then the mind will fill it in. (cited by Kerkham, 2006, p. 28)

Whether the idea of emptiness originates in Buddhism or Chinese Taoism or Korean Shamanism, many artists and poets have enacted it in their work over centuries (Stalling, 2010).

How Basho evoked emptiness in his haiku

Kerkham (2006) says that it is possible for a reader to create a different interpretation every time he or she encounters a haiku. However variable the interpretations of haiku may be, it is the sense of emptiness that Basho creates in his haiku that keeps it in a reader's mind. This sense of emptiness may be appreciated from the perspectives of *naturalness*, *lightness*, *sincerity*, and *self-forgetfulness* (Zizovic & Toyota, 2012).

Basho's haiku are strongly influenced by the ideas of naturalness and lightness emphasized in the philosophy of Taoism (Zizovic & Toyota, 2012). His poems, therefore, represent dissatisfaction with mere frivolous plays of words found in older linked *waka* or the game of *renga*. Rather, Basho seeks more profound connotations in his words (Toyota, Hallonsten, & Schepetunina, 2012) while remaining natural and light.

Basho journeyed towards emptiness through his rejection of his samurai background so that he could set out on a long journey to the corners of Japan (Britton, 2002). He practiced the

idea of a return to nature not only in language, but in a genuine, carefree wandering spirit. Zizovic and Toyota (2012) state that Basho exhibited this spirit in his life through *fukyo*, his poetic eccentricity, and *furyu*, his elegant unconventionality. *Fukyo* celebrates poverty, idleness, solitude, and uselessness in life. In *furyu*, Basho rejects secular values and seeks the beauty of a life style liberated from all material constraints and devoted to art. His manner of following nature is not abstract or beyond reality; rather, his manner of harmonization with nature and liberation is in accord with the way of things as they are in their natural condition (Zizovic & Toyota, 2012). Likewise, Basho's verses are often simple, authentic, and undramatic—"things happen when they happen, happy, or sorrowful, and that is part of the appeal" (Addiss, 2012, p. 91). Everything is perfect and beautiful in its own natural state. In essence, Basho conceived of returning to nature as returning to a common, everyday life, immediate reality, with an everyday poetic practice using common everyday speech (Yasuda, 1957/1995).

In fact, Basho was the first to show poets how to view ordinary, mundane things and situations in urban and rural Edo with poetic eyes. This contrasted with the understanding of *waka* and *renga* writers (Kawamoto, 2000). In Basho's poems, the absence of eloquence and abstract discourse, and a detached contemplation of beauty create space for emotion, brief suggestion, objective experience, and a strong feeling of reality—and that is how writing haiku becomes a practice of creating empty space or how the process of writing haiku becomes a journey towards emptiness (Janerio, 1970). That is why each of Basho's haiku is a journey for both the writer and the reader. It is a journey for everyone to realize that

Nothing one sees is not a flower, nothing one imagines is not the moon. If what is seen is not a flower, one is like a barbarian; if what is imagined is not a moon, one is like a beast. (Barnhill, 2006, p. 33)

Zen mind

Basho, and other haiku poets, practiced leaving empty space in their haiku through the use of naturalness, lightness, sincerity, and self-forgetfulness. While naturalness and lightness in the language of haiku show that the practice is strongly influenced by Taoism, the sincerity and self-forgetfulness that Basho sought are personal characteristics, similar to the Zen mind.

Masciotra, Roth, and Morel (2007, p. 106) describe Zen mind as a mind that lives “as an *itself* not a *myself*” because in *myself*, there is a *me*, a dominating *ego*, while in *itself* the *me* is not erased, but it becomes transparent.” Zen mind is also synonymous with the *available* or *open* mind, a mind willing and able to become fully engaged in acting in the here-and-now of a situation (Masciotra, Roth, & Morel, 2007).

Zizovic and Toyota (2012) summarize the place of the Zen mind in haiku poetry in four points: (1) timelessness and infinity, (2) simplicity and implication, (3) synchronization, and (4) unity of subject and object. First, in the mind that is available or open, a sense of timelessness and infinity arises; neither time nor limitations exist for anything. Similarly, in haiku, poets can write about any simple topic found in everyday life. They use simplicity to depict the universal order of nature. Second, simplicity and implication are implied in the brevity of haiku. Instead of explaining everything clearly, the poet only suggests and implies (Janerio, 1970). As a result, the potential exists to have many interpretations of one poem based on the ellipsis of words and ideas. The emptiness expressed evokes the reader’s imagination and makes him or her an active participant, co-writing the poem together with the writer. Third, for the writer who has an empty mind, only the present, synchronized moment exists, yet the present beauty described in a haiku is limitless and undying. Finally, the unity of subject and object brings the reader back to the idea that no *self* exists in the haiku poet. These four points summarize how Basho embodied *sincerity* and *self-forgetfulness* in his haiku.

The poet is unified with the object and the moment of his or her poem. Basho emphasized this principle in his well-known teaching about the pine and the bamboo: to learn, we should leave behind all the thoughts with which we normally occupy ourselves: “Go to the pine if you want to learn about the pine, or to the bamboo if you want to learn about the bamboo” (Basho, as cited by Zizovic & Toyota, 2012, p. 36). The haiku poet lives through the poem with his or her whole body and mind. He or she enacts Zen mind through the process of writing haiku and every word in a haiku both contributes to the meaning of the poem and is a lived experience of the writer (Yasuda, 1957/1995). Similarly, Peipei (2005) suggests that the poet forget or abandon the self and enter the realm of nature to achieve unlimited creative force. The poet should free him- or herself from formal rules or conceptual principles and find oneness with nature to create the “immortals of the art” (Peipei, 2005, p. 153). Basho often played lightly with the haiku form as “he clearly wanted something different, perhaps in part as a way of engaging the reader with a rhythmic surprise” (Addiss, 2012, p. 86).

In sum, the important qualities in haiku that the poet practices both in writing and in life are naturalness and lightness, sincerity and self-forgetfulness—the oneness embodying the Zen mind in the poet. These qualities represent how the poet journeys towards emptiness to find peace in life. Addiss (2012, p. 93) commented that Basho learned and lived the practice of writing haiku—the older he became and the further he travelled, the more the verses he composed became “lighter in spirit, and more wondrous of the everyday.”

Although reading and writing haiku have not been widely introduced to teachers in their training programs, many scholars have written about how writing haiku brings therapeutic effects to practitioners (Rudnick, 2003; Stephenson & Rosen, 2015; Tsuchie, 2009). I propose that writing haiku will be useful to the teacher in his or her journey to seek emptiness, that is, to realize naturalness, lightness, and oneness in teaching and learning.

Emptiness in the Teacher

Emptiness is fullness, means fullness, allows for fullness, is the invisible, intangible “space” within which discrete events can emerge and unfold. No emptiness, no fullness. It’s as simple as that. Emptiness points to the interconnectedness of all things, processes and phenomena. Emptiness allows for a true ethics, based on reverence for life and the recognition of the interconnectedness of all things and the folly of forcing things to fit one’s own small-minded and short-sighted models for maximizing one’s own advantage when there is no fixed enduring you to benefit from it, whether “you” is referring to an individual or a country. (Kabat-Zinn, 2015, p. 139)

Palmer (2004) states that most teachers long for a connection between themselves, the learners, and the world. In other words, as teachers, we are curious about emptiness. As the quotation from Kabat-Zinn (2015) suggests, the search for emptiness empowers us to see the interconnection between ourselves and life. Having examined emptiness as expressed in Basho’s haiku, it remains to discuss why and how a teacher could experience the same sense of emptiness in her or his teaching life. Through the features of lightness, naturalness, self-forgetfulness, and sincerity that illuminate a haiku, I suggest that a teacher can experience the same emptiness in his or her teaching life as does the poet in reading and writing haiku. The practice of writing haiku can (a) quieten the mind and enable the Zen mind, (b) encourage teaching as letting oneself and others learn, and (c) cultivate ethics in teaching.

Quieting the mind to enact the Zen mind

A Zen mind is a mind open and available for fully acting in the present moment of a situation (Masciotra, Roth, & Morel, 2007). The mind becomes Zen when it is fully absorbed in an act at the present moment. It is the mind that is ready and willing to explore anything without any prejudice (Bazzano, 2002). A well-known saying illustrates how we practice Zen mind: “when you eat, eat. When you sleep, sleep. Above all, don’t wobble.” Yet, as soon as we act, we often combine many activities at the same time. Our mind, then, is automatically fully occupied, and not available for only eating or sleeping in the here and now.

At this point, readers may recall mindfulness, a practice of attention that stems from different world views and religions including Buddhism, Hinduism, and Christianity, and which has recently become popular in the West (Jinpa, 2015; Tanaka, 2014). Langer (1989) described a state of mind called mindlessness that teachers as well as others experience when under pressure from diverse sides. In such a state of mind, regardless of circumstances, teaching and learning become linear processes because, while active, they are automatic and repetitive. As a result, mindfulness practice started to be integrated into different fields, including education (Kabat-Zinn, 1990; Langer, 1989). Indeed, many studies have revealed the positive value of mindfulness for teachers in dealing with stress, and that mindfulness promotes well-being (Hue & Lau, 2015; Jennings, Snowberg, Coccia, & Greenberg, 2011). However, in this paper, instead of recommending a practice of intense attention or awareness, I propose a focus on quieting and refreshing the mind through reading and writing haiku. As in haiku, where poet and readers both experience solitude and tranquility by a full presence in the moment, the mind of a teacher also needs the solitude that breaks and refreshment can bring (Macdonald & Shirley, 2009; Tanaka, 2014).

Many authors have described this state and the benefits that follow from it. For example, Jinpa (2015) states that contemplative practice gives us

a way to quiet our mind from within—not by running away from it, but by approaching it; not by distracting it; but by applying it; and not by fueling the fire with more external stimuli, but by diffusing its restless energy and letting the fires go out. (p. 94)

Quieting the mind is learning to slow it down to reach stillness. When the mind is as still and pure as clear water, it perceives things more clearly (Kabat-Zinn, 1990). Masciotra, Roth, and Morel (2007) also suggest relaxing completely, breathing, and savouring all experience to its fullness. They also emphasize that whether we eat, sleep, walk along a wall with a cup full of milk, teach, or do any other action, we can assume a carefree, wandering spirit with optimal relaxation. Quieting the mind leads one to the attainment of a state of “flow” and “optimal performance” (112). Likewise, Langer (1989) mentions a natural state of mind in which we are not trapped by past or future worries; rather, we are free from all mindsets, even if for a very short time. Finally, Palmer (2004) describes the mind that,

despite its toughness, is also essentially shy—just like a wild animal. It will flee from the noisy crowd and seek safety in the deep underbrush. If we want to see a wild animal, we know that the last thing we should do is go crashing through the woods yelling for it to come out! But if we walk into the woods quietly and sit at the base of a tree, breathing with the earth and fading into our surroundings, the wild creature we seek may eventually show up. (p. 58)

In other words, only when the mind is open, clear, and bright will we be able to use all its potential.

It is important to affirm that quieting the mind does not require sitting or walking silently or giving up thinking activities. As haiku poets enact and live the Zen mind through writing

haiku, the teacher can also practice giving the mind a break or an empty space to obtain new melodies. Anyone can attain such moments in life without formal practices; it is possible for all of us, as teachers, to enter these moments. Teachers can practice informal letting go of worries, stress, or even preconceptions of what it means to be a teacher to maximize the enjoyment of teaching/learning.

Teaching as letting oneself and others learn

When the mind is spacious after quieting, it is open to and available for new experiences (Jinpa, 2015; Langer, 1989; Masciotra, Roth, & Morel, 2007). At such a time, as he or she is fully engrossed and engaged in the act of teaching and learning, the teacher can perceive the inter-relationships between teaching, learning, knowledge, and the world. However, if a teacher's mind is packed with information, his or her availability to teach and learn through acting in the classroom is limited (Masciotra, Roth, & Morel, 2007). Although it is necessary, as Kumashiro (2004) notes, for teachers to look for practical teaching techniques or practices to facilitate good teaching, it is equally important for them to teach in ways that centre on the uncertain elements of teaching, offering a high level of vulnerability and unpredictability and making themselves available to deal with the unexpected—for which educators have rarely been prepared. Kumashiro (2004, p. 115) concludes that “perhaps the desire for certainty and control is what has prevented us from imagining and engaging in ways of teaching that would allow us to escape the oppressive relations that have seemed inescapable in education.”

In addition, the empty mind will give space for a teacher to experience teaching as “letting learn,” as Heidegger (1968, p. 15) suggests:

Teaching is more difficult than learning. We know that, but we rarely think about it. And why is teaching more difficult than learning? Not because the teacher must

have a larger store of information, and have it always ready. Teaching is more difficult than learning because what teaching calls for is this: to let learn. The real teacher, in fact, lets nothing learn than—learning.

“To let learn” here means that a teacher cannot make others learn; both student and teacher have to come to learning prepared to question, reflect, and change. Teaching, therefore, does not mean the transmission of knowledge to students. Instead, a teaching and learning situation is constructed by both teachers and learners and by their being in the world. It is about letting students learn that they are able to drive their own learning excitingly. It is about bringing students to the point where they realize that learning is an active endeavour and only they can decide to take and taste the sweet or bitter along the journey. In other words, the teacher should not come to class with only knowledge of facts, but should also be open to the idea that teaching is a journey; a journey in which both teachers and learners flow and grow into the “creative uncertainty” (Langer, 1989, p. 127) of sustained, interactive conversations (Doll, 1993).

In seeking the sense of emptiness, the teacher learns to quiet the mind and enact the Zen mind. However, the practice of creating empty space or becoming available is not the only way the idea of “letting learn” has been expressed. Meyer (2010), for example, maintains that a teacher should teach so that students are free to explore the world as it is and reimagine the world as it could be. As well, one of the first things that teachers can do to let students learn is to practice generous listening (Tanaka, Stanger, Tse, & Farish, 2014). If teachers are habitually those who talk in the classroom, in contrast, generous listening means being fully present, without thought of response, when others speak. With intentional and generous listening, the teacher can become available for meaningful relationships and take the time to honour the stories of students (Bray & McClaskey, 2015). Just as a haiku poet respects the reader by giving him or her space to breathe, imagine, and co-compose, a teacher who practices generous listening or

who teaches as letting learn will give learners space to be.

Teaching as cultivating ethics

Teaching as letting learn emphasizes the idea that teaching and learning are journeys that are co-constructed by a learner and a teacher (Freire, 1970/2005). Within that journey, the teacher allows opportunities for students to raise and celebrate their voices and to structure experiences in their own ways. Equally important, the teacher does not forget the twofold situation that he or she is living—that of teaching and that of learning. No destination terminates this journey, because, from its beginning, as Basho said, the journey that is full of mysteries and uncertainties is home itself. Yet, what keeps us moving in this journey, in uncertainty? Slavik and Croake (2015) relate a parable of a man who was, first, curious about whether he might become a better person. He went into a mountain cave to meditate and improve his life. After five years, he returned to the city only to realize that he felt that everything in life was still crazy. He then went back and meditated another five years; he returned and thought he knew how people could improve their lives, but said nothing. Yet, he was still curious about where his efforts might take him, so he returned to the mountain and meditated more. After ten years he now came down and, without bothering himself with thoughts of how to help or make anyone better, simply loved them. Similarly, Clarken (2010) asserted that emptiness is a path to wisdom, love, and inner peace. Levinas (1969) in the discussion of the relationship between self and other mentioned that as humans, we are constituted as subject only in being with and responding to the other, and, therefore, we should cultivate the ethics of unconditional responsibility for the other. Thus, we would not be complete if, as teachers, we did not explore and experience true ethics in the journey towards emptiness. Van Manen (1991) said that what makes a person a teacher is a matter of living with the learners and celebrating and caring with them. Teaching or learning is not about subject matter, planned lessons, or obtaining practical objectives, even though they are

important. Teaching, or pedagogy, is “a fascination with the growth of the other” (Van Manen, 1991, p. 13).

Jinpa (2015) uses the word compassion when talking about ethics as “a sense of concern that arises when we are confronted with another’s suffering and feel motivated to see that suffering relieved” (p. xx); he believes that compassion is, at heart, a response to the world in which we all live. We are the world in which we live, within which we not only hear our own voice, but the aspirations of many others (Van Manen, 1991). Thus, the practice of teaching is essentially a practice of being with and creating spaces for oneself and others to grow with respect and love, and, hence, a practice of compassion. When discussing the role of teachers in crossing boundaries and building bridges, Nieto (2015) suggests that teachers should always ask themselves how many learners they have hurt while practicing their profession.

Some claim that ethics, empathy, compassion, and kindness are inborn, rather than acquired through socialization or cultural exposure (Clarcken, 2010; Jinpa, 2015). Thus, the question arises: If ethics is part of the natural make-up of each person, why do teachers need to take time to explore and cultivate it? Jinpa (2015) responds that since the Enlightenment and, more recently, since Darwin’s theory of evolution, people have viewed selfishness or competition as the fundamental drive in human life. Moreover, it is normally believed that if the self-interest underlying a particular behavior had not yet been revealed, the explanation was taken, especially among the scientifically educated, to be incomplete; the notion that any human behavior might be truly self-less was dismissed as a form of naïveté. At best, selfless behavior must be irrational and is possibly detrimental to the person who engages in it. (Jinpa, 2015, p. 6)

Jinpa, therefore, argues that if our natural capacity for compassion is akin to our capacity for language, then a person should have a chance to encounter compassion in his or her formative

years. If not, this capacity may remain undeveloped and limited. That is to say, socialization is important in developing/growing compassion within an individual. Mahatma Gandhi (1869-1948) recommended: “Keep your actions positive, because your actions become your habits. Keep your habits positive, because your habits become your values. Keep your values positive, because your values become your destiny” (as cited in Jinpa, 2015, p. 197). Jinpa (2015), therefore, suggests that we should make compassion or true ethics a habit in our everyday lives through regular practice and action, with our family, classmates, and friends. Recently, researchers in education have shown interest not only in mindfulness practices but also in compassion practice as it has the potential to bring transformative experience to teachers and other scholars (Conklin, 2008). Consequently, teachers should teach and practice true ethics in every activity in the classroom or in life to foster on-going relationships between themselves and students, which will help a teacher feel more confident and connected with the world in which he or she acts—and, ultimately, be more available in his or her teaching (Tanaka et al., 2014; Van Manen, 1991).

Discussion and Conclusions

In conclusion, I have presented my understanding of emptiness as expressed in Matsuo Basho’s haiku and have discussed its potential for teachers. Just as Basho’s sense of emptiness embodies lightness, forgetfulness, naturalness, and sincerity, so might a teacher take this journey in creating empty spaces for her- or himself and others through three stages: quieting the mind to enact the Zen mind, teaching as letting learning, and cultivating compassion. Where would this emptiness take teachers?

To answer that question, I would like to borrow Dickens’ famous opening sentence from *A Tale of Two Cities*:

It was the best of times, it was the worst of times, it was the age of wisdom, it was the age of foolishness, it was the epoch of belief, it was the epoch of incredulity, it was the season of Light, it was the season of Darkness, it was the spring of hope, it was the winter of despair. . . . (Dickens, 1859/2017, p. 1)

I do not mean that the present world in which we teachers live is similar to the society depicted in Dickens' novel. However, it seems that our post-Enlightenment culture drives us into a world full of uncertainties, within which we often create and live the discourse of seeking self-interest as the primary motivation for teaching and learning. As a conspicuous example, the world of (higher) education reinforces competition, with promotions and merit pay based on teaching evaluations; with scores and ratings that compare instructors to the mean for their department; and with "Rate My Professor" websites. This is not even to mention the expectations of students, who cannot tolerate uncertainty and who expect an instructor to know all the answers and help them prepare most efficiently for tests. Thus, it is not surprising that, as teachers, we are a little scared of stepping into the unknown of emptiness. In this paper, I have offered an analysis of how Basho journeyed towards emptiness through haiku writing, utilizing naturalness, lightness, sincerity, and self-forgetfulness, and then suggested that it could benefit teachers to seek emptiness in the same manner, rather than subscribing to the competitive culture that modern educational institutions engender. I recommend that the teacher learn to quiet the mind to enact Zen mind, practice to create empty space for him- or herself and others to learn, and learn to teach as a way to cultivate ethics through the practice of reading and writing haiku.

In his discussion on how higher education should be transformed, Barnett (2009) states that:

Knowing and being (and becoming) are linked—but in ways that we have barely begun to comprehend. This comprehension cannot itself simply be a technical

matter, or even purely a philosophical matter, for working out the connection between knowing and being/becoming requires a thinking through the kinds of human being that we want our students to become; and that is partly a matter of our value choices. This is a profoundly difficult task. (p. 440)

Teaching or learning is never an easy task. It is even more difficult when we think of it as creating space for each other to teach, learn, and grow, without regard for an end to the process. However, recently mindfulness practice has been widely applied among teachers as a method to deal with stress, or burnout issues, in teaching and learning. At the same time, writing haiku has some cathartic effect on practitioners. Therefore, I believe that writing haiku could help teachers find peace in the teaching and learning journey. Once I learned to write haiku every day, I soon began to write about anything I saw or wanted to share. At first, I put myself into a traditional three-line form,

*after heavy rain
thousands of diamonds
on bare trees*
(Victoria, BC, late October, 2016)

or

*vacuuming the floor
quietly
Lunar New Year comes*
(Victoria, BC, February 2017)

then I free myself in my own haiku world

*she
knocked gently,
my door turned bright
and i feel as if
a feather falling down from a clear blue sky
it's just fine
through all fights
i gave her some poems
and she left me some flowers*

(Victoria, July 18 2017)

I have also introduced or integrated writing haiku in my teaching and have received positive feedback from students. I find that the process of writing haiku helps me teach and learn as a way of being. I strongly believe that the teacher's job is beyond classroom practice. Yet, I still do not have a clear proposal of how or when a busy teacher can take time to write haiku or if it should be something a teacher might do while teaching. Perhaps, like Basho, I have arrived nowhere on my journey towards emptiness. I support the ideas of cultivating ethics, quieting the mind, and teaching as 'letting learn' because I believe they can help teachers, or at least me, to find courage and inner peace. And just as carefree, self-forgetful, and sincere as Basho was in his journey, I do not wish to freeze myself seated in a meditation room; I prefer to refresh my mind through everyday activities, such as a hike to a mountain, a walk along farmland roads, or a conversation with a student, or a neighbor over a cup of tea, all of which can go into my haiku and help me return to life as a mindful and peaceful teacher/learner. What I want to cherish is the continuous curiosity and courage that is demanded for a Zen mind full of compassion or true ethics during this on-going teaching and learning journey.

*someday
i'm young
rushing to school
and my part-time job
silly with this
busy with that
life goes by fast
over the window
summer breezes blow*

*someday
i'm old
reading
gardening
meditating
and fishing for time
done with this*

*none with that
life goes by slow
over the window
summer breezes blow*

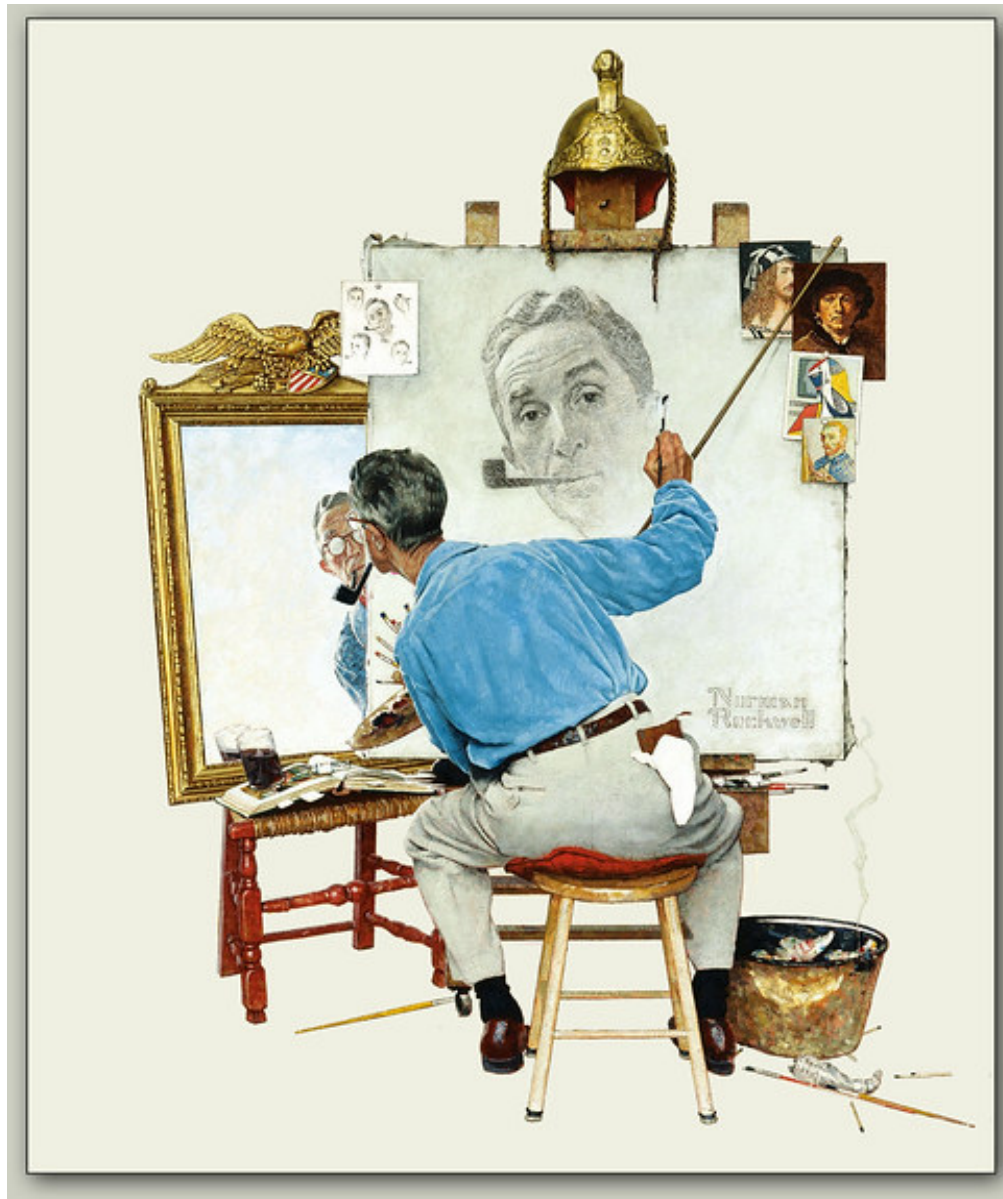
*someday
i dont know
i'm young in the morning
old in the evening
oh--
in the afternoon
seeing dandelions on green grass
i sang broken lyrics
song from the past
to a present that ever lasts
and a future that'd ever pass*
(Someday haiku, Victoria, BC, April 27, 2018)

CHAPTER 9

Understanding “Becoming:” Towards a Spring of New Beginnings

Figure 12

A haiga of the last chapter of my haibun dissertation¹⁰



¹⁰ Photograph by B. Zaffoni, licensed under the Creative Commons Attribution NonCommercial ShareAlike 2.0 Generic License. Source <https://search.creativecommons.org/photos/5c0abb01-eaf3-4b03-8ed0-bbfc33ee086a>

Victoria, February 25, 2020

Dear my reader (and me),

I finished this chapter a couple of weeks ago. But, as my supervisor said, “It feels like you should include a little more of explaining (as part of Chapter 9), why you do what you do and how you are doing it. Tie it to other parts of the dissertation.” So here I am.

I am writing this, first, to say sorry for not closing the dissertation in the familiar, traditional way that you might find implied in the previous chapter. In fact, I don’t know how to. At this point, this text—the haibun, the dissertation—is all yours. It is actually “ours,” beginning from the minute you started to walk with me.

I feel like I am hanging on, and I am enjoying it. Just like Ashmore (1989) sets aside all “fears of regress, paradox, and the loss of control” (p. 111) in not only developing, closing the dissertation but also opening, re-reading, re-understanding and celebrating his dissertation, *The Reflexive Thesis: Writing Sociology of Scientific knowledge*, as a reflexivity arena, I realize that I cannot follow a classical conclusion/implication format, but I must let the dissertation write itself to open up a whole new world of exploration beyond the common one-layer of reflexivity.

As you can also see, I have borrowed a very famous painting: *Triple Self-Portrait* by Rockwell (1960). Rockwell describes his work: “I had to show that my glasses were fogged, and that I couldn’t actually see what I looked like—a homely, lanky fellow—and therefore, I could stretch the truth just a bit and paint myself looking more suave and debonair than I actually am” (Nilsson, 2017). I find myself in a similar situation, so this painting (Figure 12) could be a haiga (a painting of my last chapter), or an invitation into several layers of reflexivity in which I find myself trapped.

Please walk with me a bit more, linger with me a bit more . . .
as the sky is still as blue as ever and clouds are still floating while I am writing:

A story, just another story
infra-reflexivity
a romance in the rain
of thousands of rains
in Victoria
ending 1
ending 2
and ending 3
towards ending n
the text bending
and becoming
another becoming

With appreciation,

HongNguyen Nguyen

Understanding “Becoming”

As explained in the Chapters 1 and 4, this dissertation documents my journey towards understanding learning and becoming through the practice of reading and writing haiku among teachers and students. I have also indicated several stops along this journey in Chapters 5, 6, 7, and 8. Now, arriving at this last stop, I am expected to summarize what I have seen and learned, contributed to the community of research, and to form conclusions. However, as life is transactional, experience is continuous; learning and becoming are not two separate parts or the beginning and ending points of a process in a timeline; and they are not even in a simple cause-effect relationship—hence, this final discussion does not function as a closing to my research journey. In my opening letter of this chapter above, I would like you, the reader, to look at it as another reflective step (like a coffee or tea break) that I take in order to understand better what I have done as a researcher, what have happened to me as I keep walking towards a Spring of new beginnings. With such a spirit, here, I discuss my understanding of *becoming doing* haiku

through three mini-sections: (a) Basho's *becoming doing* haiku; (b) my *becoming re-searching* of haiku practice; and (c) teachers' and students' *becoming learning* to read and write haiku. Nonetheless, these three lines of becoming learning/doing haiku are not separate from each other. They emerge from several relations, continuing each other, weaving into each other as the flux of my research experience into the flow of life. Thus, below is the re-articulation of *lines becoming learning* in my research before the discussion of three lines of becoming.

Lines of becoming learning/doing

A few questions that I kept asking from the very beginning of my research trail are, "Who/What has Basho become writing haiku?" and "How is the feeling *home*?" "What does it look like?" when he says, "everyday is a journey and the journey itself is home" and "How can teachers or I feel at home in everyday teaching and learning?" "Do we feel home through the practice of reading and writing haiku, just as Basho did?"

In asking these questions, I had always imagined that the experience of "becoming" must have been *something* magical, ideal, beautiful, heavenly, peaceful, cathartic, just as the words "Zen," "mindfulness," or "transformative practice or inquiry" bring in hearing them for the first time. Thus, during such a long research journey, I kept wandering and *searching* for such an illusionary, golden treasure somewhere far away. Only very recently did I realize that the "becoming," which was visualized as an ideal treasure, had, in fact, been with me all the time. From a transactional perspective (Dewey & Bentley, 1949/1999), becoming (experiencing) is a unit of analysis that cannot be broken down into smaller elements, such as a person or an environment, but consists of a continuous, unfolding process that simultaneously designates the movement from the person to the environment and from the environment to the person (Jóhannsdóttir & Roth, 2014). Becoming, then, cannot be a self-identical thing; it should be studied as events. Taking the world-as-event or life-as-event or being-as-event, means life is

always in the process of *becoming*; a unity, as Bakhtin (1993) states, “the unity of life-in-process-of-becoming” (p. 13).

In the book, *The Life of Lines*, Ingold (2015) distinguishes the idea of looking at life as blobs or assemblage from life as lines. Ingold claims that the theory of the assemblage is too static, looking at the social structure of life as the collection of several components; however, looking at life as lines allows us to bring the social back to life because in the life of lines, parts are movements, not entities or components. Ingold (2015) names life (being and becoming) as lines of correspondence, which illustrates not only interrelation, but also torsion, flexion, and vivacity of all processes of becoming in life. Henceforth, in this chapter, I talk about the process of *becoming doing/learning as lines of becoming doing/learning haiku*. I no longer focus on single individuals or consider becoming as an individual psychological process within me or the haiku master, Basho, or each teacher or student. I talk about *becoming doing/learning* to acknowledge the unity of becoming and doing or learning: the becoming as the doing, and the doing as becoming, just as the description of how people “know from the inside”—knowing making a handaxe or knowing building a house (Ingold, 2013) or growing-making or growing together in Roth (2019). In fact, I once introduced lines or small roads illustrating my observations and understanding from study to study in chapter 4 (Figure 7). Here, I offer Figure 13 in explaining the overall becoming learning/doing/researching haiku.

Figure 13

Lines of becoming learning/doing/researching haiku



Note. The relation between (drops of) water and lines of waves in the great wave and the ocean are similar to that of lines of becoming learning/doing/researching haiku to poetry, education, and life as a whole (reprinted from a photograph of Ecume 2 by Wiebe, M. 2010 with permission. Retrieve from <https://www.mxwiebe.com/studio-practice.html>)

In Figure 13, we can imagine the flux of life as the water/ocean. In such a flux of life, the processes of becoming learning are only drops of water that show themselves above the ocean. Below them lie thousands of waves and lives. In understanding the processes, I do not (I cannot) take the drop of water out of the great wave or the ocean. I look at all the drops as the fullness of life. I respect and listen to all lines of becoming because all are interrelated even though I still cannot see much in the ocean below the great wave. Thus, although in the following, I present three sub-sections: Basho's becoming doing haiku, my becoming researching haiku, and teacher's and students' becoming learning to read and write haiku, all those lines of becoming are not separate from each other. Just like little drops of water sprinkling out of little waves out

of great waves in the ocean, one after another, they are all related: coming from each other, leaning towards each other, leading to each other. Coming to this chapter and looking at this dissertation, *A Haibun of Learning and Becoming with Haiku Practice*, as the great wave in this figure (Figure 13), I am now no longer able to draw a clear line among Basho, all students, teachers, I, poems, this dissertation, historical notes, field notes, personal conversations, and more. Indeed, this dissertation goes beyond a report of language patterns of haiku texts or what teachers or students experience in learning haiku. *Haibun* is not a metaphor for this text because this dissertation also offers itself as a reflexive story of the researcher's own actions and understanding. Apart from digging into teachers' and students' haiku activity to understand their learning and becoming with haiku practice, I wish to better understand how lines of learning and becoming of researchers, haiku practitioners, teachers and students intertwine to co-produce the haiku practice in its actual form. In general, I hope to articulate how haiku practice may become both possible and meaningful for all of us, whether we are teachers, learners, educators, curriculum planners, or haiku writers. Thus, let us continue itinerating in understanding those *lines of becoming*.

Basho's becoming doing haiku

Basho is often the first person to come to mind when people think of haiku (Addiss, 2012). Some scholars believe that Basho became important aesthetically and historically because of his changes to the style of writing haiku (Addiss, 2012). Others think that Basho appeals to readers around the world due to the spiritual expression of his writing (Aitken, 1978, 2011). However, instead of thinking of Basho as the agent or subject or an individual that developed the haiku form to perfection while living the practice of haiku (Nguyen, 2020), we can take a different approach—a transactional perspective. We can look at experience as a continuous

transaction between an organism and the environment; thereby, who a person is/becomes is the result of a whole-life, an intertwining of events, in which Basho and haiku practice are in an “immanent mutual becoming” (Roth, 2019, p. 241). Basho and haiku practice are *becoming together*. By *becoming together*, I mean that this is a process that captures two lines of becoming as parallel lines that coincidentally happen or emerge together at the same time. As Roth (2019) explains, growing-together is a “productive analogy” that includes both time and space. The spatial notion refers to the relations of two or more processes of events in the same duration that come closer to each other; the temporal notion refers to the passage of growing from the past to the future. For example, take gardeners growing vegetables. Vegetables grow well from little seeds to fruitful plants and gardeners also become better at gardening. Roth (2019) says that gardeners *grow together* with their plants; in that process, the growing of plants has become immanent in the gardeners, so that gardeners may be said to have “green thumbs;” and something from the gardeners is also immanent in the plants that are grown as a consequence of their own preceding and continuing growth.

In the following, through historical aspects of Basho and haiku, I review the process of Basho’s *becoming doing* haiku. I describe how such *becoming doing* is an intertwining process in which Basho and haiku are both in mutual transformation: Basho becomes immanent in haiku and haiku become immanent in Basho.

Basho becoming immanent in haiku

Haiku originate from the *waka* poem (Zizovic & Toyota, 2012), which features thirty-one syllables (5-7-5-7-7). During the Heian period of Japan (794-1185), *waka* were divided into two parts and appeared in a poetic game of *renga* (linked verse), in which the first participant recited the opening verses (5-7-5) and a second participant added the next two verses (7-7). According to Cobb (2013), the first link (5-7-5), known as *hokku*, is crucial because it sets the tone and style

of language, the mood, and the seasonal context of the whole poem. It was carefully planned in advance so that more spontaneous stanzas could follow. In time, from a thirty-one-syllable linked verse, the pattern evolved to a seventeen or nineteen syllable verse. Matsuo Basho, through his practice of reading and writing haiku, turned haiku into the highest poetic form in Japan (Zizovic & Toyota, 2012).

We can observe in this process the growing of a form, from a part of a linked verse to a unique form with three verses of 5-7-5 syllables. The length of a haiku

is very important because it points out a simple, direct and spontaneous question and the answer in [the] same manner—that is, one in-breath. Even with this simple question-answer type of poetry, it is possible to find the characteristics that are haiku: ellipsis, condensation, spontaneity and nakedness of treatment.

(Yasuda, 1957/1995, p. 111)

In addition, we can also observe the growing use of the form. Haiku, before Basho's time and being, was used only in a royal game to evoke humour or wit. Then, through Basho's continuous transactions, the comical, linked verses developed into a crystallized form of poetry evoking a Zen moment.

Basho's haiku are strongly influenced by ideas of naturalness and lightness emphasized in the philosophy of Taoism (Zizovic & Toyota, 2012). As well, his poems represent dissatisfaction with the frivolous plays of words found in older linked *waka* or the game of *renga*. Rather, Basho seeks more profound connotations in his words (Toyota, Hallonsten, & Schepetunina, 2012) while remaining natural and light. As Addiss (2012) noted, haiku for Basho is not only an art form, but is also a spiritual path, a way of being, entailing that Basho's verses are often simple, authentic, and undramatic—"things happen when they happen, happy, or sorrowful, and that is part of the appeal" (Addiss, 2012, p. 91). In fact, Basho was the first to

show poets how to view ordinary, mundane things and situations in urban and rural Edo with poetic eyes. In general, in the process of *becoming together*, Basho has become immanent in the form or practice; in fact, his style of writing and living have become principles of haiku.

Haiku becoming immanent in Basho

In such a process of *growing together*, or *becoming together*, not only do haiku transform through time and in the doing of Basho, but Basho also became a better haiku writer (so that he is called a *Zen haiku master*). He lives, grows old, and grows wise, just as gardeners may.

The first thing that we notice regarding Basho is his travel writing. Travelling in order to find inspiration for poetry is not new; it has a long tradition in Chinese and Japanese literature, in which poems refer to famous places with specific associations. Thus, whether Basho travelled because he was a haiku teacher with his own school and he proposed to spread word of his style and literary philosophy; or because he needed to visit specific locations to seek firsthand experience (Addiss, 2012), the practice of haiku becomes immanent in his doing/travelling. It is evident in the fact that he wrote about his travels and named it *haibun*, which means a journal of haiku journeys. What we see in his seventeenth century journal is a pilgrim poet who undertook a difficult and perilous journey on foot and horseback to the farthest northeastern provinces of Japan. During these journeys,

with his keen literary sensitivity and superb command of the language, Basho explored all the potential that had been dormant in the verse form. He was a daring explorer: he used slang terms, he borrowed from Chinese, he wrote hokku in eighteen, nineteen or more syllables. Even more important, he endeavored to make hokku true to actual human experience, to what he saw, thought and felt, with all sincerity and honesty. (Ueda, 1992, p. 3)

Basho's writing skill developed through time, through travelling and being. As well, his practice became part of his everyday life. The sense of *wabi* (generally meaning rustic simplicity, poverty, and solitude) that is conveyed in his poetry and then transmitted to the haiku movement is also his attitude towards everyday life (Addiss, 2012). Hence, Basho pursued a mendicant life because "aesthetic sensibility and spiritual vision were sharpened by the physical hardship and mental discipline that travel involved. Wayfaring also was traditionally considered a means to and manifestation of a liberated mind" (Addiss, 2012 p. 123). Basho rejected his official samurai position, travelled and practiced Zen as a way to celebrate *fukyo*, his poetic eccentricity, and *furyu*, his elegant unconventionality. *Fukyo* refers to poverty, idleness, solitude, and uselessness in life. In *furyu*, Basho rejected secular values and sought the beauty of a life style liberated from all material constraints and devoted to art. His manner of following nature was not abstract or beyond reality; rather, his manner of harmonization with nature and liberation was in accord with the way of things as they are in their natural condition (Zizovic & Toyota, 2012).

One interesting point about Basho is that he adopted his name from a gift of a banana tree from one of his disciples (Basho means *banana tree*). Basho "so identified with the tree that it became his most celebrated haiku name" (Addiss, 2012, p. 86). Basho's association with the banana began soon after he moved into a small cottage on the Sumida River in Fukagawa, Edo in the winter of 1680 (Shively, 1953, p. 151). The hut in which he lived is referred to as Basho-an because the banana plant grew and flourished. His first poem regarding banana leaves was

basho uete	planting the banana
mazu nikumu	already I detest
ogi no niba kana	those two blades of reed

(translated by Shively, 1953, p. 152)

Addiss (2012) further observes that from this point of time, Basho's writing no longer showed smart observation, but only rustic simplicity. For example:

basho nowaki shite	basho leaves in the storm
tarai ni ame wo	at night I can hear the rain
kiku yo kana	dripping in the tub

(translated by Addiss, 2012, p. 87)

Why does a person identify himself as a thing? How does a thing become (the identity of) a person? In this haiku, Basho and haiku are one. Of course, it doesn't take just a single rainy night for such *becoming together*. It takes several *becomings* for both to come to the meeting point/form as seen in this haiku. In other words, the haiku becomes immanent in Basho and Basho also becomes immanent in haiku in the weaving process of *becoming together*.

Norman (2008) characterizes Basho as a quirky, philosophic, tour-guide who allows readers to experience travelling in remote places for themselves. Basho does not try to account for things, instead demonstrating an inter-connection between himself and his environment in his writing. Basho developed the haiku form to his perception of perfection, living the practice of haiku; within this journey, he found home in every step of his life; in every present moment he found repose within the mundane things in life.

My becoming re-searching haiku practice

In the introductory chapter, I provided an autobiographical account of how for the past few years I have been walking along the research trail of haiku practice. This autobiographical account actually illustrates multiple *becomings* that I have undergone during my knowing/learning haiku practice. These *becomings*, emerging one after another, are not a form or a concrete result of me or my mind, or of any individual or thing that I have encountered. They have always been collective experiences, the results of ongoing transactions between me and the haiku practice. I presented how I was initially attracted by this form of practice and how at first I could not understand why; how I started to learn to write haiku as a way to practice my English; how I learned to apply the philosophical ideas underpinning haiku as a way to propose best

practices in teaching English literature to Vietnamese students; how I learned to write haiku to release stress and confusion when I was in Japan; and how I was accepted into the Ph.D. program with a topic concerning haiku. Presently, when I look back, I can see that my passion and my life-long interest with this form does not really belong to me. It has emerged as relations (with my father, my family, my school settings, my friend(s), student(s) and teacher(s), and with other things in my surroundings). In addition, in chapter 4, I offer a reflexive meta-narrative session which explains the connection of all separate studies that formulate this dissertation through the theme *from understanding haiku as text towards understanding haiku as life*. The adoption of a dissertation-as-article style also exemplifies the *emergent understanding* of my observation(s). On the one hand, my *becoming re-searching* haiku practice is “personal” because I am always a part of it. On the other hand, from the transactional perspective, this journey comes into existence from/with several other social relations and I acknowledge it as a result of multiple micro-events.

In the following, I invite you to look back at spots that we (you, the reader, and I) have trod on so that we may understand my process of *becoming together* as a researcher and the research. Apart from Chapters 5, 6, 7, and 8, I also use emails demonstrating personal communications between me and my supervisor (Michael) and or between me and teacher(s) as examples of my *becomings*.

From understanding of text as individual expression towards understanding of text as collective consciousness (discourse)

When I took the course “Advanced Research Methodology” with Michael in Spring Semester 2016 (at this point, he was not my supervisor yet), I was asked to do an analysis of a piece of data. I could either use the data that Michael provided or I could choose the data on my

own. I chose a piece of an article related to haiku and analyzed it applying what I thought was discourse analysis. I got a B for that final paper, which was a failure to a straight A student like me. I was very sad and disappointed in myself. At the same time, I could not make sense of his comments, which showed that I failed to use the analytic method that I mentioned in the paper. I emailed him asking what was wrong with my paper and with an individual viewpoint regarding a specific text and he replied back with a suggestion to take an alternative viewpoint in understanding text: moving from text as individual expression towards text as collective consciousness. Since then, I have read more and I have learned to take a unit of analysis larger than the author perspective, one that includes both author and environment. I learned to attend to what is available only in the text. This perspective is now what I believe to be the way that a haiku practitioner/researcher should be: honest and respectful to life as it is. My learning grew into working with my current supervisor and with a research team of other two members. It continued with my supervisor as a research mentor and into writing two research articles (Chapter 5 and Chapter 6) dealing with text as data and treating texts as representing collective consciousness (discourse). I am also becoming a better student-researcher using discourse analysis in the field of haiku practice in educational settings, doing interaction analysis with the team, writing and rewriting papers for publication. In a way, in this process of *becoming researching*, I and the research practice are *becoming together*. When I say “better” researcher, I do not mean that I am an expert in the field. It just means that I have a growing understanding of the discourse of haiku (that there are commonalities between the discourse of haiku and that of mindfulness, that the discourse of teaching and learning haiku includes both *talking about* and *talking* haiku). I have experienced tumbling and falls and the first research article has yet to find its way to a research community in education; but it is all part of the “becoming” of the overall becoming researching haiku practice.

From	Michael mroth <mroth@uvic.ca>
To	Hong-Nguyen (Gwen) Nguyen <hongnguyen41@gmail.com>
Date/Time	Tue, Apr 5, 2016 at 11:44 AM
Subject	For the last class
<p>Hi Gwen, thanks again for your message. I appreciate it a lot . . . I guess both of us have done the work of relationship that allowed us to have a positive experience.</p> <p>2. About the text. You may take it in a different way, not the specific text but text writ large. Bakhtin suggests, e.g., when discussing the novel form, that it reflects the current popular language, language in the largest sense, so that to understand the movement from novel form to novel form can be understood only through the development of language as a whole.</p> <p>Text is collective consciousness, not any specific text, but all (possible) text--discourse. We can then understand discourse as making use of human beings to generate new texts through writing and reading. Each is a generative process, not one of production and reception. This is so also because language lives in use---and a language no longer used inherently is a dead language.</p> <p>You may be interested, concerning function and form of language, in a text co-authored by Bakhtin and Medvedev, and another one by Volosinov Bakhtin, M. M./Medvedev, P. N. (1978). <i>The formal method in literary scholarship: A critical introduction to sociological poetics</i>. Baltimore: Johns Hopkins University Press. Voloshinov, V. N. (1973). <i>Marxism and the philosophy of language</i> (L. Mtejka & I. R. Titunik, Trans.). Cambridge, MA: Harvard University Press.</p> <p>Perhaps we need to take the unit larger than the author, but author and environment, and see the work as part of a response (active listening to situation + reply), a response for the other (i.e. reader) as for the self. . .</p> <p>On poets and their work, see also the comment Rorty (1989) (Contingency, irony, solidarity) makes, on their incapacity to say exactly what they want to do until they have completed the creation, at which time they also have created the language to talk about the work.</p> <p>Continue your interesting paths of inquiry . . .</p> <p>Michael</p>	

From understanding of text as discourse towards understanding of conversation as life: Reading and writing haiku are relations

In the email from April 5, 2016, my supervisor offered sources and a way to look at reading; he suggested that

we need to take the unit larger than the author, but author and environment, and see the work as part of a response (active listening to situation + reply), a response for the other (i.e. reader) as for the self.

However, even after I finished the candidacy examination in November 2017, in the form of an oral presentation of the two articles I had written with the support from my supervisor, I did not understand how comprehending discourse would help me with understanding doing and becoming writing haiku. The following personal communication (emails) between me and Michael, after I had finished the candidacy, shows how I could not see all the pieces that I had been working on actually emerge from each other to take me elsewhere. In other words, I failed to see that the text is only an abstraction if it does not refer back to the relationships in life.

From	Wolff-Michael Roth <wolffmichael.roth@gmail.com>
To	Hong-Nguyen (Gwen) Nguyen <hongnguyen41@gmail.com>
Date/Time	Sat, Nov 18, 2017 at 8:36 AM
Subject	Self-assessment
<p>Good morning Michael,</p> <p>Sorry I didn't know you expect that. I could have written to you that night as I had a white night of no sleep :-)</p> <p>Concerning the presentation, I was well-prepared and did well in presenting an overview of the two papers in 10 minutes. Honestly I was very nervous. Of course it was not the first time I did presentation, but still I was not comfortable at all. I did show I understand the method, and the literature.</p> <p>I did not satisfy Michelle, Tim and your question concerning how the two practices haiku and mindfulness connect with the claim 'catharsis.' Only after the talk did I understand more your comment on how from that, we had the next paper which presents the discourse of talking about and doing... In general, I could have improved more in illustrating how these two papers connect with other and fit in with the whole project and how the whole piece contributes to the literature in the field.</p>	

One thing I didn't say at the oral was that I'm personally interested in Discourse Analysis because it is the appropriate tool that reflects how I practice mindfulness and writing haiku in doing research. The style in these two papers (which Michelle commented) is not very common in social science research as it is very direct, and scientific; but it is the way it is because it is the work from both a scientist researcher and me.

Now please tell me what you think... Which part(s) did I fail? In what way(s) could I have done better?

Should I revise and send them to you before you leave on Monday and then submit to the journals?

I was busy the whole day yesterday at the school filming, so I haven't really reread those two papers.

I will start reading and sketching for the next piece and when you come back we can have a meeting.

Have a good weekend.

Gwen

From	Wolff-Michael Roth <wolffmichael.roth@gmail.com>
To	Hong-Nguyen (Gwen) Nguyen <hongnguyen41@gmail.com>
Date/Time	Sat, Nov 18, 2017 at 2:25 PM
Subject	Re: Self-assessment

Hi Gwen,

I did not ask my questions because I began to feel that you wouldn't be able to respond to them. I also thought that the overview didn't show how the different pieces fit together, and even though you had made the diagram, Tim didn't get the overview, as per his question. One of the areas where you didn't see the connection was between the difference of discourse about haiku and talking (discoursing) haiku and the questions Tim and Michelle were asking, which were about the practice when you feel something--which, of course, is related to the doing (e.g. of climbing). So the relationship is only tenuous, just as you wrote in the other paper (not the one about catharsis). Catharsis is lived, discourse about catharsis is not the same thing.

I think the time ahead of you will require a bit more reading, overall, and thinking / theorizing. Right now it doesn't feel like you are comfortable navigating the questions and making links. You need to get to the point where you can see your own work as a little piece of a bigger puzzle. When you are at the point where you can communicate this to your audience then they will get the sense that you know what you are doing.

I think this is related to the insecurities that you manifest in asking whether your work is right, and that bigger picture, both in terms of breadth of the work you are familiar with (like you should know the work on reading, writing, both poetry and

narrative) and also you should be familiar with some theoretical frameworks, e.g., Vygotsky or Leont'ev.

I understand that your teaching takes up a lot of time (e.g., prep), and that may be the main determinant of the problem.

A lot ahead of you :-)

Cheers,

Michael

At that point, I made a diagram of how the four separate ideas fit into each other as four pieces of puzzle. I imagined that one would be regarding haiku in general; another would concern haiku teaching and learning material; and the remaining two would be about how to teach haiku and how such practice would transform a person learning to read and write haiku.

Figure 14

The puzzle of my research questions at candidacy exam November 2017



Note. Each piece of puzzle illustrates each study that I did or planned to work do for the dissertation-by-publication.

In Figure 14, what we can see is the effort to put the two first texts (texts regarding the discourse of haiku) with another two texts-to-be (texts regarding the doing of haiku). At this

point, when I told my committee that my future work would be looking into the data (the haiku lessons that the teacher, students, and I carry out at the school), I could not see two things. *First*, I could not see that the data I would be looking at, “the doing of haiku,” is lived. When I used the phrase “work available that allows the doing haiku,” with the “very experienced teacher mind,” I thought of such work as pre-set techniques or practical teaching approaches that could be applied to enact the authentic practices in haiku lessons. When I said I would look at how teachers practice haiku and mindfulness, I still thought of becoming or transformation as a state of individual awareness that could happen after a certain time. Thus, the connection between all these small observations and texts seems to be external, just as in an assemblage in which each part is but a component. *Second*, I failed to see the movement: that writing and reading haiku are but abstractions and that they would find ways back into life through relations/transactions with others. It took me two years (from December 2017 until October 2019) of *wandering* (as shown in one of the emails in 2018 below) through time and space (interactions with others) and several *becomings* to arrive at the final version of Chapter 6 (the understanding of how reading enters life as relations).

From	Wolff-Michael Roth <wolffmichael.roth@gmail.com>
To	Hong-Nguyen (Gwen) Nguyen <hongnguyen41@gmail.com>
Date/Time	Thu, Feb 1, 2018 at 8:15 AM
Subject	A few more thoughts
<p>Hi Gwen, your questions are reaching far beyond what it takes to get a PhD finished. I try to respond.</p> <p>On Wed, Jan 31, 2018 at 2:22 PM, Hong-Nguyen Nguyen <hongnguyen41@gmail.com> wrote:</p> <p>1. I understand that living a life of Zen, each moment to the fullest, is beyond any body-mind dichotomy. Then what is the point of any meditative tools or practices? What is the point of meditation?</p> <p>Yes, but how to you get from a non-Zen life into a Zen life? Practitioners in all religions have come up with some sort of practice that is supposed to help you. Praying, fasting, meditating, responding to koans ... all are</p>	

practices that are to lead to the point of overturning. Once you are enlightened, you do no longer need mediation, because life itself is a form of meditation. The need to meditate marks the absence of enlightenment

2. Yesterday session was nice. It made me think about Dewey's theory of interest though. It was actually the very first time I clearly see how students actually make available what they want to learn through interaction... The more you are aware that you cannot 'teach' anything, the more I question all of my 'intervention' as a teacher in any formal school setting.

This is the point of Bernard, in the story of Moussac. Children, he says, grow (learn) in any case, whatever we do and want. The point of the gardener is to assist, by watering, pruning, staking, etc. I am sending you this chapter describing some of the non-orthodox teachings of mine.

3. I left Vietnam more than 10 years ago; you know, I was forced to study Marxism at school and I soon forgot about those. Only now, reading what you wrote and things related to Vygotsky and others did remind me of all of those and make me understand more about all things from a real cultural, historical viewpoint. However, I have to say that I dislike the way the country is governed by Lenin-Marxism.

You told me that before. I personally distinguish between political ideology and the philosophy of practical life. For me, Marx taught me a lot about the latter; I am not interested in the ways in which some political apparati refer to Marx in the institution and legitimization of the system of their choice. Vietnam's history might have been otherwise had the war not emerged, and had Ho Chi Minh had a hand over those who were hardliners. We don't know.

I don't know - I question the understanding of reading haiku as a social activity through and through. Besides the fact that you can understand haiku reading makes available how the text can be read, what are some implications a teacher/researcher can bring in the field of education?

If you question it, then it means you do not yet grasp what the social means. If haiku were not social, you could neither teach nor learn it. If you are interested in the notion of sociality and the deeply social nature of anything we can be (consciously) aware of, you would have to read George Herbert Mead (e.g., 1972, *Mind, Self, and Society*) and Eric Livingston (e.g., 2008, *Ethnographies of reason*).

It is like with enlightenment, pre-enlightenment, you can see it and do not know what it feels; it does not even make sense. How do you get to see the primacy of the social if you are stuck in individualism. Those problems appear everywhere in social life, like how to make an anorexic girl see herself as non-fat, or as overly skinny, when all she can see is a fat girl?

How can someone seeing the individual everywhere see the error in the perception, and come to see that really everything is social otherwise it could not be seen (i.e., grasped).

Hope those lines give you stuff to think with, mull over. It won't take you where you want to go, but it might set up the conditions out of which emerges your jump to the new viewpoint.

Michael

On another note, during this time of becoming learning, I still lingered with an imaginative image of “destination” or “home” in the journey towards emptiness. I could not find such in the data (haiku lessons with teachers and students) yet; but I still developed Chapter 7, a theoretical study on the concept of emptiness as the effect of reading/writing haiku). At first, I did not want to include this study in the dissertation even though its final version was published in the *Journal of Poetry Therapy*. It is a non-empirical study, which does not seem to accord with the data with which I have worked. However, thinking over my supervisor’s suggestion, and also while writing this final chapter, I realized that it is a part of my research flux, a becoming that enables me to understand becoming in this chapter and the overall becoming of this dissertation. It took another few months to write the remaining text contributing to this dissertation as a whole. However, it has not been only a time to grow; it has also been an internal process with both qualities of an event: time and space (relations with others emerge in a duration). In such *becoming doing* research, the research itself results in a dissertation describing my journey. Now I am more confident in saying that I am a better *re-searcher* in its very fundamental meaning: I

keep searching and researching and finding ways to present what I find (learning through literature review, analysis, and presentation of my current understanding of observations).

Regarding the “home” that I have been searching for, I can say that I found it. I found it because I now understand that becoming is actually not separate from the learning, it is not a consequence of learning or a simple destination at which point I no longer need to do more learning. It is actually *learning* or *doing* itself because transformation is inevitable and internal. I no longer fantasize an ideal home that I would experience at the end of my research journey. I feel at home in the middle of nowhere. In fact, just as Basho did, I will keep traversing and learning how haiku turns into continuous becomings. As Cohen (1993) drives his song home with an all-too-human shrug expressing his fallibility, limits, but also joy and good heart, singing “Hallelujah,”

I did my best, it wasn't much.

I couldn't feel, so I learned to touch.

I've told the truth, I didn't come to fool you.

And even though it all went wrong,

I'll stand before the Lord of Song

With nothing on my tongue but Hallelujah! (p. 347-348)

I here conclude my understanding of my becoming researching haiku in the manner which illustrates my honesty, limitation and also a carefree spirit in improvising a little line of haiku movement along a way of life.

Teacher's and students' becoming learning to read and write haiku

Do teachers and students find “home” in their reading and writing haiku, as Basho did in his life? This is no longer a question in which I am interested. I also do not have the answer for

such a question here; and I probably will never know the answer (if there is one). However, if you have been walking with me up to this point, you also will have observed a form of becoming that this practice instills during the transaction(s) with teachers and students. In Chapter 7, I demonstrated how the haiku in the haiku event transforms into a what-where-when poem.

As Roth (2019) states, students and teachers often intend doing something and in the process, they actually learn something else which emerges as a “collateral product” in and from the learning activity by analyzing how the search for a boat ended in a square in a science lesson among elementary students (p. 242). Here from my analysis in Chapter 7, we saw that the what-where-when poem is a form of becoming that emerges throughout a reading haiku event. It may not be a final transformation of haiku, but it is one *becoming* that arises from several other relations and leads to many unfolding becomings. As further noted,

the actual change is a realization arising from the creativity of passage (event) which is the movement from previously established fact to novelty. The force no longer *mysteriously* comes from the outside. Instead, this form of thinking returns life to itself: we are thinking learning practices in their very aliveness. (Roth, 2019, p. 250, *emphasis added*)

That is to say, learning is always a process of improvising and changing. In learning, teachers and students and everything else in such event transform and even overturn the curriculum-as-planned, creating new and unforeseen opportunities for learning.

Transformation does not occur because of a certain teaching approach or teacher’s planning, or from the personal background knowledge of each student. In the literature of reading and writing poetry, researchers have often explained transformation using the idea of “constructing” or “inventing” to describe the reading or writing event. However, here, we learn that the becoming of haiku as a what-where-when poem illustrates the creative nature of the

passage of event-in-making and changing, the dynamic flow of life-being. This specific becoming is unseen and, therefore, unforeseen, so that no construction or invention occurs. I do not think that the teacher and I co-designed lessons in such a way that a unique form of poetic practice turned out to be a what-where-when picture. In fact, at the time of introducing haiku lessons, the classroom teacher and I kept mentioning that haiku is a poetic aesthetic practice that treasures the present moment. I was hoping that we (teachers and students), as haiku practitioners, would benefit from learning to read and write haiku feeling cathartic. As a researcher, at that stage of learning, I was still dreaming of a fancy transformation, which I expressed in my study of the journey towards emptiness with haiku (Chapter 7). However, as Livingston (2006) confirms, “If we are to inquire into the therapeutic value of reading—the relationship between reading and healing—we might, if only as an exercise, try to examine and give voice to such vulgar pleasures” (p. 655). That is why, at this very current understanding, Chapter 8 stays as a dream, a first love that helps me, teachers, and students to move on wayfaring learning haiku. In addition, in the reading event presented in Chapter 7, the what-where-when event comes into life in the flux of doing and changing between the participants and the environment. Students and teachers also grow as better learners (readers and writers) of a new version of haiku: of the what-where-when poem. The intertwining lines of becomings between the practice and practitioners (students, teachers, including me as teacher, researcher, or haiku practitioner) come closer to each other and keep moving towards the future as long as we do it.

Then what? “What is the purpose of learning to read and write haiku in educational settings?” one would ask? What is the point of doing research in this field, if not creating practical recommendations for the field of teaching and learning? What is the point of writing up the whole dissertation if not coming to a conclusion regarding what to learn/teach or how to

learn/teach in education? And is it worth a doctoral degree in the field of curriculum and instruction? Well, I might go on and on bragging that students and teachers at that school continued to learn and write haiku for the next academic year (September 2017-June 2018) and I have many videos of those events that can be presented as evidence of the potential of teaching reading and writing haiku in an art-based curriculum. So, yes, teaching and learning haiku in an educational setting is possible, although I question its final purpose as a therapeutic tool at the moment. The teacher of the first class that tried haiku lessons, whenever she emailed me, ended with a haiku at the end. Take the example of the email below where the teacher tried to tell me of her decision to leave her teaching position at the school.

From	Samantha Hanevich <samanthahanevich@gmail.com>
To	Hong-Nguyen (Gwen) Nguyen <hongnguyen41@gmail.com>
Date/Time	Wed, Apr 26, 2017 at 7:25 PM
Subject	Re: Spring planning
<p>Hi Gwen,</p> <p>Thank you for your sweet messages. I guaranteed there are hundreds of ways to make lessons better, I am happy to see, hear and work to figure out improvements on my behalf. I am happy to do whatever you would like, are we still going to try and walk tomorrow for Haiku inspirations?</p> <p>You are the haiku practitioner :)</p> <p>Enjoy your evening.</p> <p>Samantha</p> <p>a fire extinguished embers reveal former passion to reignite</p>	

I did not request her to write me a haiku. Is it because of me and my style of writing emails at that time (with a haiku at the end)? And does this mean something? I do not know. Yet, it is a beautiful haiku and it shows that *becoming learning* to read and write haiku *together* has

occurred. The teacher and I both grew more comfortable in writing haiku in every exchange. Who knows? Basho was not born a prodigious haiku master (Addiss, 2012). His early haiku exhibit only plain language and direct phrases, which also become features of his mature work. Thus, as we keep doing haiku, we (we together with the practice) keep transforming, and among all those not-yet-to-come becomings, the what-where-when poem of the here and now *might* (not) turn out to feature Zen waves as it once was.

So, let us keep walking (living, reading, writing, talking about haiku, researching haiku) ...

Towards a Spring of New Beginnings

Figure 15

A “haiga” for “a spring of new beginnings”¹¹



¹¹ A photograph of springtime 2020 in Victoria, BC, Canada (© Hong-Nguyen Nguyen)

At the very beginning of this *haibun*, I told a story of how my father introduced me to the haiku world. In this ending, I would like to share a personal conversation with my father. On October 31, 2019 at 1:01 AM on iPad Messenger. I wrote:

Daddy, now I understand that Basho and haiku grow together. In fact, Basho is becoming a haiku and a haiku is becoming Basho. I am happy.

And my father wrote me back on the same day, saying this:

“Ngày xưa có một người ngủ mộng, mộng muôn trùng. Bỗng một hôm người ngủ mộng chợt nghe tiếng gọi của người thức tỉnh. Người ngủ mộng nghe hoài nghe mãi tiếng gọi của người thức tỉnh cho đến khi bừng tỉnh mộng. Người thức tỉnh hôm nay cũng chính là người ngủ mộng đêm qua. Ngoài người mộng đâu có người thức nào khác. Mộng chỉ là mộng đâu có thực.”

Once upon a time, there was a person who always slept dreaming. One day, she heard a call from a person who is awake. She kept hearing this call until she couldn't sleep dreaming any longer and she had to wake up. The person who is awake today is the person who slept dreaming yesterday. Besides this dreamer, in fact, there's no other who is awake. (translated by me)

When I read his message, I realized I was smiling, recalling just a month before that I had told myself that after I finished the degree, I would not write haiku or do more research, at least for a year. Instead, I would just find a good job (not necessarily an academic job) and then every evening, I could play with my two little girls or watch movies, dramas, and listen to all the music I wanted. Why, at the point of reading my father's message, did I find myself a person who had just got up from sleeping and dreaming for a long time? I no longer want to quit writing haiku or doing research. Rather, I am more than ever interested in learning, I am more curious than ever. I would like to keep walking and seeing more things down the road ahead. So yes, here I am...

As a haiku practitioner, I keep writing haiku:

*finishing a chapter
quietly
a new day has come
(Victoria, BC, late October 2019)*

and short poems, such as:

I finished my last chapter

*but I don't want to leave
the place I once swore not to ever come back
if ever get done...*

*now
how (come)
I (want to) go back
sitting at that desk
wandering
checking out books
writing
a dissertation-of-dissertation*

*now
how (come)
I (start) missing the smell of all old books
mixing with fresh coffee
early in the morning
down the Biblio's Café*

*now
how (come)
I'm lingering with (the lingering of) all writings
ring~~ring~~ring
the world's calling
on another lingering morning
(Victoria, Feb 23, 2020)*

And as a graduate student doing research in a field of curriculum and instruction, I would like to continue a conversation regarding reconceptualizing curriculum (teaching/learning) as a whole, after taking the transactional perspective to understand *becoming learning/doing* haiku. After all, researching is a way to find a way back into life (teaching and learning).

In one of the very first readings I encountered in the Ph.D. program, I noted that working in the curriculum business is a challenging task, because:

Knowing and being (and becoming) are linked—but in ways that we have barely begun to comprehend. This comprehension cannot itself simply be a technical matter, or even purely a philosophical matter, for working out the connection between knowing and being/becoming requires a thinking through *the kinds of*

human being that we want our students to become; and that is partly a matter of our value choices. This is a profoundly difficult task. (Barnett, 2009, p. 440, emphasis added)

This first reading, together with several others especially in the post-modernist approach to education, regarding what and how to teach/learn, keep popping up and puzzling me so that I feel doubtful and uncertain about curriculum theory. If I were among groups/agents who have to work through issues regarding *the kinds of human being that we want our students to become*, and I always feel unsure and uncomfortable, then, what kinds of generations would evolve? However, as time goes by, reading and researching helps me understand that life is transactional and from this transactional perspective, “the generation of things should be understood as a process of morphogenesis in which form is ever emergent rather than given in advance” (Ingold, 2013, p. 25). Thus, this alters the way I think about the role of a teacher, or a curriculum-designer, who is not only the agential subject of any learning activity, but as well the craftsperson who witnesses the different forms of *becoming together* or as a pedagogue who walks along all learning journeys with students. This is not at all an easy thing to do, as Heidegger (1968, p. 15) suggests,

Teaching is more difficult than learning. We know that, but we rarely think about it. And why is teaching more difficult than learning? Not because the teacher must have a larger store of information, and have it always ready. Teaching is more difficult than learning because what teaching calls for is this: to let learn. The real teacher, in fact, lets nothing learn than—learning.

The transactional approach towards teaching and learning helps me to understand learning from a more generative aspect, learning-as-event, which is exemplified as “growing

making” and “itinerancy” (Roth, 2019, p. 270) or as “learning to learn” (Ingold, 2013), learning as improvising a movement along the way of life. In understanding learning-as-event or curriculum-as-event, we accept the fact that students and teachers become practitioners of any discipline and we are all together to learn to “shake off” instead of “apply” any set values or preconceptions of the world that might come and shape observations and emergent understanding; to learn to “convert every certainty into a question, whose answer is to be found by attending what lies before us, in the world, not by looking it up at the back of the book” (Ingold, 2013, p. 2). Learning should not be a process of merely collecting factual information, as the world in this way of learning is appointed a passive role—as tool or to be taught. The world, instead, should become a place of study for all people (not only professionals, but also people everywhere, from farmers to poets, from young children to elders) and all other organisms with which we share lives and lands in which we-and-they live. In this way of learning, we are all wayfarers walking together towards a Spring of new beginnings because “everyday is a journey and the journey itself is home.”

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APPENDIX 1: ETHICS APPROVAL



Office of Research Services | Human Research Ethics Board
 Administrative Services Building Rm B202 PO Box 1700 STN CSC Victoria BC V8W 2Y2 Canada
 T 250-472-4545 | F 250-721-8960 | uvic.ca/research | ethics@uvic.ca

Certificate of Renewed Approval

PRINCIPAL INVESTIGATOR: Wolff-Michael Roth UVic STATUS: Faculty UVic DEPARTMENT: EDCI	<table border="1" style="width: 100%; border-collapse: collapse;"> <tr> <td style="text-align: right;">ETHICS PROTOCOL NUMBER</td> <td style="text-align: left;">12-409</td> </tr> <tr> <td colspan="2" style="text-align: center; font-size: small;">Minimal Risk Review - Delegated</td> </tr> <tr> <td style="text-align: right;">ORIGINAL APPROVAL DATE:</td> <td style="text-align: left;">11-Oct-12</td> </tr> <tr> <td style="text-align: right;">RENEWED ON:</td> <td style="text-align: left;">14-Sep-16</td> </tr> <tr> <td style="text-align: right;">APPROVAL EXPIRY DATE:</td> <td style="text-align: left;">10-Oct-17</td> </tr> </table>	ETHICS PROTOCOL NUMBER	12-409	Minimal Risk Review - Delegated		ORIGINAL APPROVAL DATE:	11-Oct-12	RENEWED ON:	14-Sep-16	APPROVAL EXPIRY DATE:	10-Oct-17
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Minimal Risk Review - Delegated											
ORIGINAL APPROVAL DATE:	11-Oct-12										
RENEWED ON:	14-Sep-16										
APPROVAL EXPIRY DATE:	10-Oct-17										
PROJECT TITLE: Enhancing participatory scientific literacy: Argumentation as a cognitive and social tool											
RESEARCH TEAM MEMBER Collaborator: Mijung Kim (U. of Alberta and UVic), Hong-Hguyen Nguyen (UVic) Post-doctoral and PhD Students (UVic): Alfredo Jornet, Isabel Antonini, Hong-Hguyen Nguyen											
DECLARED PROJECT FUNDING: Internal Research Grant (2012); CER-Net Research (2013-2015); SSHRC (2014-2017)											
CONDITIONS OF APPROVAL											
This Certificate of Approval is valid for the above term provided there is no change in the protocol. Modifications To make any changes to the approved research procedures in your study, please submit a "Request for Modification" form. You must receive ethics approval before proceeding with your modified protocol. Renewals Your ethics approval must be current for the period during which you are recruiting participants or collecting data. To renew your protocol, please submit a "Request for Renewal" form before the expiry date on your certificate. You will be sent an emailed reminder prompting you to renew your protocol about six weeks before your expiry date. Project Closures When you have completed all data collection activities and will have no further contact with participants, please notify the Human Research Ethics Board by submitting a "Notice of Project Completion" form.											
Certification											
This certifies that the UVic Human Research Ethics Board has examined this research protocol and concluded that, in all respects, the proposed research meets the appropriate standards of ethics as outlined by the University of Victoria Research Regulations Involving Human Participants. <div style="text-align: center; margin: 10px 0;"> </div> Associate Vice-President Research Operations											

12-409 Roth, Wolff-Michael

Certificate Issued On: 16-Sep-16

APPENDIX 2: PARTICIPANT CONSENT FORM 1

Participant Consent Form

Understanding Science and Mathematics Learning Through the Arts

Dear teacher, you are invited to participate in a study entitled *Understanding Science and Mathematics Learning Through the Arts* that is being conducted by Dr. Alfredo Jornet, a visiting researcher at the Curriculum and Instruction Department, Faculty of Education, University of Victoria, in collaboration with professor Wolff-Michael Roth. Professor Roth is a world-leading researcher in the area of science and math education. Dr. Jornet has a PhD in education and experience in field studies on science learning. He is affiliated to the University of Oslo (Norway), which will be responsible for the management and security of the data collected throughout the project.

Purpose of the study

During the last years, visual and performative arts have increasingly become an attractive means for implementing curricular innovations in education, particularly in the Science, Technology, Engineering, and Mathematics (STEM) branches. Yet, we still know very little about the advantages and challenges that may be associated to this kind of arrangements. What are the benefits, opportunities, and shortcomings with respect to STEM teaching and learning? Are there new types of scientific literacy? How can we improve arts-based teaching/learning?

What involves participating in the study?

To explore the question above, this research will employ participant ethnography, which involves that the researcher (Dr. Jornet) and an assistant participates in the classroom activities as a learning teacher or assistant. Researcher Antonini will assist during the data collection, eventually leading cooking-based learning activities in collaboration with ArtsCalibre's teaching team. Research will run from September 2016 to April 2016. You as a teacher will participate in your everyday activities as usual, following ArtsCalibre's arts-based implementation of the BC curriculum, only having researchers participating as assistants. An important aspect of the research concerns a reflective component, which will involve having researchers joining the schools' joint teaching planning activities. Researchers will share their insights with you and will ask you to critically engage in reflective discussions concerning your arts-based teaching practices during collective meetings. These meetings will be filmed and further used to critically inform the schools reflective practices.

What happens with the information about me?

The researcher takes notes and video/audio tapes of selected arts-based and reflective taking place in the classroom or during the teachers' meetings. You will also be interview, and the interviews will be audio recorded only. All materials, including video/audio data, will be used only for research purposes and no image of the students will be shared publically. The video and audio data will be stored on a secured, password-protected server at the university and only the researchers participating in the study will have access via username and password. All data will be anonymized before any research findings are disseminated. The data will be secured for 3 years, time during which data will be analyzed only for research purposes. After this time, the password-protected files will be permanently deleted and the written data will be shredded.

Benefits of participating



There are not immediate benefits directly affecting you from participating in this study. However, the research will provide opportunities for the teachers to reflect on and improve their teaching during the research period, thus potentially benefiting the students and the school community at large. More generally, the research will throw light on the (science, math) learning processes that take place when students engage in art-based activities such as music, drama, and handcraft, thus helping teachers, parents, and other educational institutions to better understand what and how children are learning, and how to further improve these practices.

Inconvenience & Risks

Your participation in this study does not involve any physical or emotional risk beyond that of everyday life. The study will be conducted during the regular school/working time, so there are no foreseen inconveniences arising from participating in the research other than the presence of the researcher and videotaping in the classroom. Some participants might feel uncomfortable being videotaped. When you express this discomfort, video recording will be stopped to minimize the inconvenience as much as possible.

Voluntary Participation

The participation in this research must be completely voluntary. If you decide not to participate, no data from you will be collected. You can also withdraw at any time without any consequences or any explanation. To withdraw, you just need to send an informal written letter, call or email to teachers. Your child will be considered a non-participant and no data from your child will be collected thereafter. The data already collected will not be used verbatim in the study findings but might be interpreted for the summary of group work in confidential manners.

Anonymity & Confidentiality

All data is confidential with access restricted to the researchers at the University taking part in the study. Your child's identity will not be revealed. In terms of protecting your child's anonymity, pseudonyms will be used. The data will be anonymized, the identity of any participant being traceable three years after the starting of the project, that is, latest 10.10.2019.

Dissemination of Results

It is anticipated that the results of this study will be shared with others in class and conference presentations, and published articles. Your anonymity and confidentiality will be secured during any types of data presentation, no images where your child could be recognized being shared.

Contacts

You can contact Dr. Alfredo Jornet if you have any questions about the study or have any further request.

Email: alfredoj@uvic.ca or a.g.jornet@iped.uio.no

Phone: 250 857 8804

In addition, you may verify the ethical approval of this study, or raise any concerns you might have, by contacting the Human Research Ethics Office at the University of Victoria (250-472-4545 or ethics@uvic.ca).

Participant Consent Form

Please indicate your agreement or disagreement on participating in this study. Your signature below indicates that understand the above conditions of participation in this study, that you have had the opportunity to have your questions answered by the researchers, and that you consent to participate in this research project.

I agree to participate in this study, which involves video recording of some of the classroom activities.	Yes _____ No _____ .
I agree to participate in informal interviews when approached by the researcher(s).	Yes _____ No _____ .

Teacher's name

Signature

Date

Thank you very much.
Sincerely,

Alfredo Jornet, Ph.D.
Wolff-Michael Roth, Professor.

APPENDIX 3: PARTICIPANT CONSENT FORM 2



Understanding Science and Mathematics Learning Through the Arts

Dear parent, you and your child are invited to participate in a study entitled *Understanding Science and Mathematics Learning Through the Arts* that is being conducted by Dr. Alfredo Jornet, a visiting researcher at the Curriculum and Instruction Department, Faculty of Education, University of Victoria, in collaboration with professor Wolff-Michael Roth. Dr. Jornet has a PhD in education and experience in field studies on science learning. Professor Roth is a world-leading researcher in the area of science and math education. A PhD student with wide experience on cooking with children as a vehicle for learning, Isabel Antonini, will also be part of the research team.

Purpose of the study

During the last years, visual and performative arts have increasingly become an attractive means for implementing curricular innovations in education, particularly in the Science, Technology, Engineering, and Mathematics (STEM) branches. Yet, we still know very little about the advantages and challenges that may be associated to this kind of arrangements. What are the benefits, opportunities, and shortcomings with respect to STEM teaching and learning? Are there new types of scientific literacy? How can we improve arts-based teaching/learning?

What involves participating in the study?

To explore the question above, this research will employ participant ethnography, which involves that the researcher (Dr. Jornet) and an assistant participates in the classroom activities as a learning teacher or assistant. Researcher Antonini will assist during the data collection, eventually leading cooking-based learning activities in collaboration with ArtsCalibre's teaching team. Research will run from September 2016 to April 2016. Students will participate in their classroom activities as usual, following ArtsCalibre's arts-based implementation of the BC curriculum. There is no extra time required to participate in this study, and participation does not require any special preparation.

What happens with the information about me?

The researcher takes notes and video/audio tapes of selected arts-based activities taking place in the classroom, focusing only on one of the students' group (West, grades 1–3). A few students might be selected for 1 or 2 interviews about how they work and feel about the problem arts-based activities. The interviews will be audio recorded only. All materials, including video/audio data, will be used only for research purposes and no image of the students will be shared publically. The video and audio data will be stored on a secured, password-protected server at the university and only the researchers participating in the study will have access via username and password. All data will be anonymized before any research findings are disseminated. The data will be secured for 3 years, time during which data will be analyzed only for research purposes. After this time, the password-protected files will be permanently deleted and the written data will be shredded.

Benefits of participating

This research cannot grant that your child will have any direct benefit from participating in this study. However, the research will provide opportunities for the teachers to reflect on and



improve their teaching during the research period, thus potentially benefiting the students and the school community at large. More generally, the research will throw light on the (science, math) learning processes that take place when students engage in art-based activities such as music, drama, and handcraft, thus helping teachers, parents, and other educational institutions to better understand what and how children are learning, and how to further improve these practices.

Inconvenience & Risks

Your child's participation in this study does not involve any physical or emotional risk to your child beyond that of everyday life. The study will be conducted during the regular class time, so there are no foreseen inconveniences arising from participating in the research other than the presence of the researcher and videotaping in the classroom. Some participants might feel uncomfortable being videotaped. When you, your child, or the teachers express this discomfort, video recording will be stopped to minimize the inconvenience as much as possible.

Voluntary Participation

The participation in this research must be completely voluntary. If you and your child decide not to participate, no data from your child will be collected. You can also withdraw at any time without any consequences or any explanation. To withdraw, you just need to send an informal written letter, call or email to teachers. Your child will be considered a non-participant and no data from your child will be collected thereafter. The data already collected will not be used verbatim in the study findings but might be interpreted for the summary of group work in confidential manners.

Anonymity & Confidentiality

All data is confidential with access restricted to the researchers at the University taking part in the study. Your child's identity will not be revealed. In terms of protecting your child's anonymity, pseudonyms will be used.

Dissemination of Results

It is anticipated that the results of this study will be shared with others in class and conference presentations, and published articles. Your child's anonymity and confidentiality will be secured during any types of data presentation, no images where your child could be recognized being shared.

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Email: alfredo@uvic.ca or a.g.jornet@iped.uio.no

Phone: 250 857 8804

In addition, you may verify the ethical approval of this study, or raise any concerns you might have, by contacting the Human Research Ethics Office at the University of Victoria (250-472-4545 or ethics@uvic.ca).

University
of Victoria



Wolff-Michael Roth
Lansdowne Professor
Applied Cognitive Science

Participant Consent Form

Please indicate your agreement or disagreement on participating in this study. Your signature below indicates that you and your child understand the above conditions of participation in this study, that you and your child have had the opportunity to have your questions answered by the researchers and teachers, and that you consent to participate in this research project.

My child and I agree to participate in this study, which involves video recording of some of the classroom activities.	Yes _____ No _____ .
My child and I agree to participate in informal interviews when approached by the researcher(s).	Yes _____ No _____ .

Parent/Guardian: I agree to allow my child to participate in the study described above. I have read and understand the purpose, process, and requirements of the study. Furthermore, I understand that (a) participation is voluntary, (b) both my child and I have the right to terminate participation at any time, and (c) both my child and I have the right to have collected data treated in a secured and confidential manner.

Parent/Guardian's name

Signature

Date

Student: I agree to participate in the study described above. I have read and understand the purpose, process, and requirements of the study. Furthermore, I understand that (a) participation is voluntary, (b) I have the right to terminate participation at any time, and (c) I have the right to have collected data treated in a secured and confidential manner.

Child's name

Signature

Date

Thank you very much.
Sincerely,

Alfredo Jornet, Ph.D.
Wolff-Michael Roth, Professor.

APPENDIX 4: COPYRIGHT RELEASE

I hereby grant the right to lend my dissertation to users of the University of Victoria Library, and to make single copies only or such users or in response to a request from the Library of any other university, or similar institution, on its behalf or for one of its users. I further agree that permission for extensive copying of this dissertation for scholarly purposes may be granted by me or a member of the University designated by me. It is understood that copying or publishing this thesis for financial gain by the University of Victoria shall not be allowed without my written permission.

Title of Dissertation: A Haibun of Learning and Becoming with Haiku Practice

Author _____

Hong-Nguyen (Gwen) Thi Nguyen

APPENDIX 5: HAIKU SESSION SPREADSHEET

	Date/Time/ Location	Objectives	Activities	Notes
1	2017-04-18 8:45-9:45 West Group homeroom (English Language Arts)	(first time) introducing haiku structure	-Teacher and students read a haiku (Autumn Moonlight/Matsuo Basho) together and discuss the structure of haiku. -Teacher gives each student a piece of paper with a haiku and asks them to read haiku individually, then stick haiku on their notebooks, and then draw image(s) that come(s) to their mind about the haiku they read. -After that they share with their partners by reading the haiku and show the picture(s) they draw	Time is a bit constraint towards the end. Mostly students show their drawings to their teacher before they can go out for their snack time.
2	2017-04-20 8:45-9:45 West Group homeroom And Outdoors (walking to the park nearby) (English Language Arts)	-finding inspiration for their writing -understanding that haiku is all about the present moment	-Teacher and students read haiku to review its structure and essence -Teacher ask students to take a walk (to the park nearby) in pairs, with iPads, taking as many photos as they want. Students are asked to choose two photos that they can write haiku and share with others later.	Students are very excited to learn with their iPads, taking photos, and going outdoors. Ms. Amanda also joins the group taking photo and doing haiku. Some 'do haiku' on the way and are ready to share, but they don't have a chance to do so because of the time. They need to go back for recess and other classes.

3	2017-04-25 8:45-9:45 West Group homeroom (English Language Arts)	writing and sharing haiku (on the photo(s) they took previous haiku class)	-Students are asked to write haiku and share the haiku they compose with their partners using the photos they took from previous haiku session. -Teachers and TA write students' haiku on the board.	Some expresses concern about choosing the photo they want to share. The writing task is still individual-based. Even though students get a chance to share in pairs and as a whole class, still, not much collaboration is seen in the writing task. A question in my mind: <i>What is the difference between a haiku and a short sentence describing the pictures?</i> Before recess, the teacher stood at the door, and asked students to tell her one thing they learn about haiku, sometimes with some guided questions, such as 'what is haiku' 'what does it describe?'
4	2017-04-27 8:45-9:45 West Group homeroom And Outdoors (walking to the park nearby) (English Language Arts)	-writing and sharing haiku orally	-Before the main lesson, each student gets a piece of paper with a haiku. They are asked to draw a picture that comes to mind when they read that haiku. Then they can share their haiku and drawings with others. -Teacher and students review the structure of haiku and then students are asked to take a walk again. However, this time, they only take one or two photos of anything that they want to write and share their haiku about them. -At the park, students and teacher sit together in a circle and take turn to share the	Gwen talked with the teacher after the class, expressing 2 concerns - The sound quality might not be good enough to capture how students communicate and compose haiku on while walking outside. - Students still do not have chances to learn to write

			<p>pictures they take and the haiku they compose individually.</p>	<p>haiku together.</p> <p>The teacher also mentioned that writing haiku should be a habit and she has a feeling like after student is done with the class, they will think the practice is over.</p> <p>So, we both agree on continuing with more haiku session, which provide learners opportunities to learn to write together, to finish up the haiku poster project, and to make haiku 'a habit.'</p>
5	<p>2017-05-04 8:45-9:45 West Group homeroom (English Language Arts)</p>	<p>-Reviewing what haiku are -Writing, sharing haiku, and decorating the spring poster with the haiku flowers</p>	<p>Teachers and students review what haiku are. They write down features of haiku and draw on the edge around the poster.</p> <p>Teacher and student compose haiku on a piece of paper in flower shape. Then they decorate the poster with a spring tree and all haiku flowers they have.</p>	<p>Before the snack/recess time, some students were still working. However, the teacher said they could continue the next time.</p>
6	<p>2017-05-16 8:45-9:45 West Group homeroom (English Language Arts)</p>	<p>developing a haiku out of some lengthy sentences together</p>	<p>Teacher and students review what haiku are. Then teacher writes a few sentences on the board, they read those together and try to remove words to make a short poem together. Then teacher then divide the class into pairs or groups of three and gives them a piece of paper with lengthy sentences. Students are asked to work together with their partners and try to remove unnecessary words to make a short poem together.</p> <p>They are also asked to draw pictures under the new haiku that they make.</p>	<p>The task is a bit challenging for some students as they still have problem with understanding some new words. Some still confuse a haiku and a sentence. However, they are all happy with their work removing words and making a haiku with their partners.</p> <p>We cannot finish the task before recess, so we plan to continue the next class.</p>

7	2017-05-18 8:45-9:45 West Group homeroom (English Language Arts)	developing a haiku out of some lengthy sentences together	Then teacher ask students to pair with their partners last time and give them back the piece of paper they worked last time. Students are asked to continue working together and try to remove unnecessary words to make a short poem together. They are also asked to draw pictures under the new haiku that they make. Then they are asked to take turn to share with the whole class.	I notice one thing... (just for myself) The fact the students are not forced into remembering that haiku could be 5-7-5 structure, they are freely to describe to write whatever they want and as long as it describes the present moment, it is considered a haiku. I also value much students working together and enjoying learning writing haiku. However, some are still far away from a traditional haiku. Some even keep very long sentences (not even in three lines) and say that the way they want... So I wonder if it is necessary to teach those young learners start to count some syllable when playing with language and composing haiku.
8	2017-05-25 8:45-9:45 West Group homeroom (English Language Arts)	writing haiku on the flower paper, and decorating the poster	Students are asked to continue with the haiku they composed last time (drawing or writing another one if they wish). Then they take turn to read their haiku aloud and explain more about it (what inspiration, etc.). Then they stick their haiku on the tree poster.	After spelling activity, there seems to be not a lot of time for students to dig down in the activity. Also, when one student read their haiku aloud, the class seems to be a bit scattered. Only a few students listen, some do other things. Some only pay attention to their drawing, haiku or sticking their flower on the poster
9	2017-06-06 8:45-9:45 West Group homeroom	Writing haiku together	Renga game (orally) <i>Renga (linked verses) is a social poetic game that haiku</i>	A couple of students express that they want to write their own haiku, instead of composing

	(English Language Arts)		<p><i>originated from. In this game, participants take turn to compose a verse. Together, they create linked verses (originally 5 lines - 5-7-5/-7-5). This game keeps going, as the poets keep changing the topics/seasonal words one after another.</i></p> <p>Teacher and students review what haiku are. Teacher introduces renga. Then teachers, TA, and students model composing verses in a haiku together. Teacher divides the class into three groups. Within each group, students take turn to write lines to make haiku. This work is done orally. TA writes the students' haiku on the board.</p>	<p>haiku with their partners.</p> <p>My idea was that we are going to have three teams. Each team would take turn to listen to other team's verse, and tries to come up with the next verse, and that way we all could make haiku together. However, the teacher divides the class into three groups of three. And then in small group, each student takes turn to do one verse... And we do not have enough cameras to capture the interaction among students within separate groups.</p>
10	2017-06-22 8:45-9:45 West Group homeroom (English Language Arts)	Writing haiku together	<p>Renga game (written)</p> <p>Teacher and students review what haiku are. Teacher reminds students of renga. Within each group, students take turn to write lines to make haiku. Then they share with the whole class, and stick their haiku on the board.</p>	