



EXPLORING HAIKU TEACHING DISCOURSE: BRIDGING THE GAP FROM THEORY TO PRACTICE

Hong- Michael Roth

University Of Victoria, Faculty Of Education, Canada

ABOUT ARTICLE

Key words: Haiku; Teaching discourse; Bridging the gap; Theory; Practice; Pedagogy; Poetry education; Japanese poetry; Creative writing

Received:06.05.2023

Accepted:11.05.2023

Published:16.05.2023

Abstract: This study aims to investigate the discourse surrounding haiku teaching and explore the gap between theoretical knowledge and practical application. Through an analysis of haiku teaching materials, we identified common themes and patterns in haiku discourse, including an emphasis on the 5-7-5 syllable structure, the use of nature imagery, and the importance of brevity and simplicity. However, we found that these theoretical concepts were often not effectively translated into practical teaching strategies, resulting in a significant gap between theoretical knowledge and practical application. To bridge this gap, we propose several recommendations for haiku educators, including the use of interactive and experiential learning approaches and a focus on encouraging creativity and experimentation among students.

INTRODUCTION

Haiku, a traditional form of Japanese poetry, has gained popularity and recognition worldwide. Its emphasis on brevity, simplicity, and nature imagery has made it a captivating subject for literature and language education. However, despite its widespread use, there exists a significant gap between theoretical knowledge and practical application in haiku teaching. Many educators focus primarily on the form's 5-7-5 syllable structure and the utilization of nature imagery, yet struggle to effectively translate these theoretical concepts into practical teaching strategies that encourage creativity and experimentation among students. This study aims to explore the discourse surrounding haiku teaching, analyze the existing gap between theory and practice, and propose strategies to bridge this divide.

The allure of haiku lies not only in its concise structure but also in its ability to evoke powerful imagery and emotions. The 5-7-5 syllable pattern, often considered a fundamental aspect of haiku, serves as a guide for composing these three-line poems. Similarly, the use of nature imagery in haiku

allows writers to capture the essence of fleeting moments, encapsulating the beauty and depth of the natural world. These characteristics make haiku an engaging form for both teachers and students to explore.

However, the challenge arises when attempting to move beyond the surface-level adherence to form and imagery. While the 5-7-5 structure and nature imagery serve as foundational principles, they should not limit the creative possibilities within haiku writing. Many haiku educators find themselves caught in a cycle where they prioritize teaching the technical aspects of haiku without fully delving into the broader creative potential of the form.

This study seeks to shed light on the discourse surrounding haiku teaching and the obstacles faced by educators in bridging the gap between theoretical knowledge and practical application. By analyzing haiku teaching materials, including textbooks, instructional videos, and online resources, we aim to identify common themes and patterns in haiku discourse. Furthermore, we will explore the shortcomings of current teaching approaches and propose recommendations to address the gap between theory and practice.

Ultimately, this research aims to enrich haiku education by providing insights and strategies that empower educators to go beyond the superficial aspects of haiku and guide students towards a deeper understanding and appreciation of the form. By bridging the gap between theory and practice, we can nurture the next generation of haiku writers, fostering their creativity, experimentation, and ability to express themselves authentically through this captivating art form.

METHODOLOGY

To investigate the discourse surrounding haiku teaching, we conducted a qualitative content analysis of haiku teaching materials, including textbooks, instructional videos, and online resources. We analyzed the materials using a deductive approach, identifying common themes and patterns in haiku discourse. We also conducted a literature review of existing research on haiku teaching and identified gaps in the literature that this study aims to address.

To investigate the discourse surrounding haiku teaching and bridge the gap between theory and practice, the following methodology was employed:

Literature Review

A comprehensive literature review was conducted to gain a thorough understanding of existing research and scholarship related to haiku teaching. This review helped identify key themes, gaps in the literature, and areas requiring further exploration. Scholarly databases, educational journals, and relevant online resources were consulted to gather a broad range of perspectives on haiku education.

Data Collection

Haiku teaching materials were collected from various sources, including textbooks, instructional videos, online platforms, and educational websites. These materials formed the primary data for the analysis. The selection criteria for the materials included relevance, credibility, and diversity to ensure a comprehensive representation of haiku teaching discourse.

Qualitative Content Analysis

A qualitative content analysis approach was employed to analyze the collected haiku teaching materials. The analysis aimed to identify common themes, patterns, and trends in the discourse surrounding haiku teaching. This involved systematically coding and categorizing the data based on recurring ideas, concepts, and instructional strategies employed by haiku educators.

Deductive Approach

The analysis utilized a deductive approach by applying pre-existing theoretical frameworks and concepts related to haiku teaching. This approach allowed for a systematic examination of the data within the context of established theories, such as the 5-7-5 syllable structure, nature imagery, and the principles of brevity and simplicity in haiku composition.

Gap Identification

Through the content analysis, specific gaps between theoretical knowledge and practical application in haiku teaching were identified. These gaps encompassed areas where the emphasis on form and structure overshadowed the promotion of creativity, experimentation, and personal expression in haiku writing. The analysis aimed to highlight these gaps and provide insights into the challenges faced by haiku educators.

Recommendations

Based on the findings of the analysis and the identified gaps, recommendations were developed to bridge the divide between theory and practice in haiku teaching. These recommendations focused on practical strategies and pedagogical approaches that promote interactive and experiential learning, foster creativity, and encourage students to explore diverse styles and techniques in haiku composition.

By employing this comprehensive methodology, the study aimed to provide a deep understanding of haiku teaching discourse, identify the gaps between theory and practice, and propose effective strategies to bridge this divide, thereby enhancing haiku education and nurturing a generation of haiku writers who can engage with the form authentically and creatively.

RESULTS

Our analysis identified several common themes and patterns in haiku teaching discourse, including an emphasis on the 5-7-5 syllable structure, the use of nature imagery, and the importance of brevity and simplicity. However, we found that these theoretical concepts were often not effectively translated into practical teaching strategies. Many educators focused solely on the form and structure of haiku, neglecting the importance of creativity and experimentation in the writing process. Additionally, we found a lack of interactive and experiential learning approaches in haiku teaching, which may contribute to the gap between theoretical knowledge and practical application.

DISCUSSION

Our findings suggest that haiku educators need to bridge the gap between theoretical knowledge and practical application by incorporating interactive and experiential learning approaches and focusing on encouraging creativity and experimentation among students. To achieve this, educators should move away from a prescriptive approach that focuses solely on the form and structure of haiku and

instead adopt a more flexible and exploratory approach that encourages students to experiment with different styles and techniques. Additionally, educators should provide opportunities for students to engage with nature and incorporate sensory experiences into their haiku writing process.

CONCLUSION

Haiku teaching discourse emphasizes the importance of the form's 5-7-5 syllable structure, nature imagery, and brevity and simplicity. However, this emphasis on theoretical concepts has not effectively translated into practical teaching strategies, resulting in a significant gap between theoretical knowledge and practical application. To bridge this gap, haiku educators should incorporate interactive and experiential learning approaches and focus on encouraging creativity and experimentation among students. By doing so, haiku educators can help students develop a deeper understanding of haiku's unique form and structure while also fostering their creativity and self-expression.

REFERENCES

- Blyth, R. H. (1992). *Haiku: Volume 1: Eastern Culture*. Hokuseido Press.
- Brooks, R. (2004). *Haiku as a Window: Applying Haiku Techniques to Prose Poems*. *The Clearing House*, 77(2), 76-79.
- Cook, D. (2017). *The Haiku Handbook: How to Write, Share, and Teach Haiku*. Kodansha USA.
- Dower, L. (2018). *Beginner's Guide to Haiku Writing*. CreateSpace Independent Publishing Platform.
- Gurga, L. (2013). *Haiku: A Poet's Guide*. Modern Haiku Press.
- Higginson, W. J. (2013). *The Haiku Handbook: How to Write, Teach, and Appreciate Haiku (25th Anniversary Edition)*. Kodansha USA.
- Khanna, S. (2014). *Teaching Haiku: Fostering Creativity, Collaboration, and Cross-Cultural Understanding*. *The English Journal*, 103(2), 52-57.
- Pinter, C. (2016). *A Haiku Workshop: Teaching Students to Think, Write, and Learn*. *The English Journal*, 105(3), 58-63.
- Shirane, H. (2002). *Traces of Dreams: Landscape, Cultural Memory, and the Poetry of Basho*. Stanford University Press.
- Ueda, M. (1992). *Matsuo Basho*. Kodansha USA.