

Teaching Haiku in American Higher Education

The William J. Higginson Memorial Keynote Address
Haiku North America 2015
Schenectady, New York, October 15, 2015

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I come today wearing two hats. I have my dean's uniform—a necktie—but below the podium I am wearing my haiku poet's jeans. In this talk I will mostly take a dean's perspective—looking at an overview of teaching haiku in American higher education. One of the joys of being a dean is that I get to visit many different classes and see students and faculty from several academic disciplines. As dean I get to read about research from many faculty members from different areas. It's fascinating to get to do that and see so many different perspectives. Today I am going to give you an overview, sort of a dean's perspective, of all the different approaches to research and teaching haiku currently evident in American higher education. I am giving you a broad perspective of the academic landscape, and then I am going to focus more narrowly on how I teach haiku at Millikin University to undergraduate students.

I don't write too many haiku with my dean's hat on, but I should start this talk with a haiku, of course. Here is probably the only haiku I have written about being a dean:

evening walk
after office politics
lilac scent

Randy Brooks'

In this presentation I'm going to examine teaching and researching haiku in American higher education. It is important to understand that I don't see a significant separation between teaching and research. Outstanding professors are very passionate about what they are teaching because they have engaged in lifelong learning themselves as students and researchers. They have learned a great deal and are eager to share what they have discovered with their students. When they are engaged in research they are shaping new understandings, and they are eager to share with students in their classes and with others beyond their campus community. The best faculty members urgently desire to share what they know through presentations and publications. Professors want to teach people in any way possible. So I really see research and teaching as the same thing but with different audiences. I want to provide you with an overview of what I see when I look for research, articles, and books on teaching haiku.

So my question is: what scholarship on haiku is underway in American higher education right now? In addition to my broad dean-like appreciation of diversity of approaches, this talk is based on my long-term bibliographical project related to scholarship and publications available in English. I am by nature a collector, a gatherer, and synthesizer. I try to find every specimen possible, then analyze, organize, and classify the collection. This overview talk is the result of a heavy two-year stent of trying to find all of the articles, theses and dissertations on haiku currently available in English through your typical academic library databases and resources.

Last year the first issue of a new journal, *Juxta*, was published featuring academic scholarship on haiku. This issue included the first of a series of planned bibliographies on haiku scholarship. In that

article, “Haiku Resources: A Scholar’s Library of Haiku in English,”ⁱⁱ the editors—myself, Jim Kacian, Aubrie Cox, and Steve Addis—compiled and briefly introduced the books that we think are essential for someone trying to develop a good library for doing research in haiku. Books on haiku from this first bibliography were not included in this second bibliography of articles and theses on haiku. The bibliography, which is the basis of this talk, is about 76 pages long, so this is going to be a long presentation as I read it to you. Oh, no, no . . . that would be too much for us today, so I will have to just hop, skip and jump through the bibliography to give you an overview and brief glimpses of a few key stepping stones along the way. When I look at all of these articles and dissertations, it’s really wonderful that there is such a rich array of studies and approaches. It’s very exciting to me and it’s been a great investigation reading these works over these last two years.

The haiku scholarship bibliography is organized into nine sections featuring articles and theses on: (1) American Haiku & Haiku in English, (2) American Poetry and Haiku, (3) Haiku Aesthetics & Literary Criticism, (4) Haiku & Linguistics, (5) Haiku as Therapy, (6) Creativity & Haiku, (7) Teaching Haiku as Literature, (8) Teaching Haiku as Writing, and (9) Using Haiku to Teach Other Subjects. The first section features research on the history of American haiku.

In 1981 the first dissertation on the history of American haiku, “Haiku Genre: the Nature and Origins of English Haiku,” was completed by Alison Kirby Record at Indiana Universityⁱⁱⁱ. Record’s advisor was Kenneth Yasuda. In this study he examined haiku written in the 1960s and 70s including the work published in *American Haiku*, *High/Coo*, *Cicada*, *Modern Haiku*, and books by active haiku poets. Record concludes: “Throughout this study one theme has persisted, which is the complete lack of agreement about English haikuists concerning either the nature of the classical Japanese model, or the appropriate form and essence of its English namesake” (223). He also notes: “The survival of English haiku depends on the tension between the individual talent and the power of its tradition. Since there is no real tradition for English haiku, it must borrow from its Japanese origins. English haiku poets tend to vacillate between reliance on the Japanese tradition when it serves their purposes and rejection of the same tradition when it does not” (227). It was a very interesting first study noting a lack of coherence or chaos of experimentation in the haiku community. I don’t know if you know Kenneth Yasuda’s work or not, but he promoted a poetic haiku in English with rhyme, very careful punctuation, and very melodic phrasing. Based on this view of poetry and the way it resounds in our ears is part of why Kirby Record reaches the conclusion that basically was that the experiment to write haiku in English had not yet succeeded.

Since then we’ve seen several additional historical studies. Elizabeth Searle Lamb did a four-part study of the history of haiku in English in America published in *Cicada* magazine^{iv}. In this historical series Elizabeth writes about several misconceptions of early haiku, based on the Imagist poets. The exciting thing for her was to see the writers in the magazines such as *American Haiku*, *Modern Haiku*, and *Cicada* starting to talk, critique, respond, and argue about the art of writing haiku. Of course, our very own Charlie Trumbull has also written some wonderful histories, including his two-part series in *Modern Haiku* about the American haiku movement^v.

When I look at these histories, and there are several more that I’m skipping over of course, one of the themes is the poetics of American haiku. Poetics refers to the broad trends or approaches, the large-scale questions. Is haiku lyric poetry? Is haiku a poetry stretching beyond Western conceptions of writing? Is haiku about the zen spiritual life or personality of the individual? Is haiku a method of writing in a constrained, closed form? Is haiku about imitation of life and things, a form of literary representation? This avenue of inquiry has been constant in haiku research from the 1970s to the present.

In 1976, Raymond Roseliep wrote “This Haiku of Ours”^{vi} published in *Bonsai*. In this piece, Roseliep calls for a haiku poetics of creativity. He writes that “Creation is still more exciting than imitation” (12). Raymond celebrates that “we are preserving the quintessence of haiku if we do what

the earliest practitioners did: use it to express our own culture, our own spirit, our own enlightened experience, putting to service the riches of our land and language, summoning the dexterity of Western writing tools" (11). Roseliep encourages American haiku poets to use all of our amazing tools of language and to embrace our Western perspectives and traditions in American haiku. In this and subsequent essays he writes about the importance of metaphor in haiku, narrative voice, the role of imagination and importance of cultural allusions, including literary, musical, and artistic allusions. In his practice as well as his essays on poetics, Roseliep challenges writers to embrace creative opportunities to experiment with American haiku.

Several of the early articles on haiku poetics focus on questions of definition. Eric Amann and George Swede co-authored "Toward a Definition of the Modern English Haiku" published in *Cicada* in 1980^{vii}. About every five years the Haiku Society of America attempts to define English haiku and once unsuccessfully sought to change the definition in common dictionaries. In 2001, A.C. Missias provided a short overview of various attempts in "Struggling for Definition."^{viii} The debate continues without resolution. It comes and goes like the tides. What is the definition? I don't know. So we talk about it again.

A really interesting part of poetics research focuses on motivations; the purposes or aims for writing. Why do people do this? Why are they drawn to it? Why do they continue doing haiku for so long? With haiku studies, the motivation considers everything from "general awareness" or "personal expression" or "conveying the universals of being human" or "being in the universe with nature". Does haiku come from lived experience or do haiku come from poets crafting a literary artifact? These questions are explored in articles and essays about the motives for writing haiku. This is the why question—why do we write haiku?

A poetics of haiku as nature writing and observation has been championed by Bruce Ross in his essay "The Essence of Haiku"^{ix} and demonstrated by haiku presented in his anthology, *The Haiku Moment*. Tom Lynch wrote a very interesting dissertation examining this approach. In his thesis, "An Original Relation To The Universe: Emersonian Poetics Of Immanence And Contemporary American Haiku,"^x he argues that North American haiku has grown rapidly "as a current manifestation of a trend in American poetics that begins in earnest in the writings of the transcendentalists—in particular, Emerson, Thoreau and Whitman—and that has continued under various guises in the work of, among others, Ezra Pound, Wallace Stevens, William Carlos Williams, Richard Wright, Jack Kerouac, Gary Snyder, Robert Haas, and in fact a sizeable number of other contemporary poets" (introduction). To summarize, Lynch argues that American haiku writers have been seeking significance and insight or awareness that goes beyond the surface level of things to something deeper in our lives. Lynch concludes: "The poetry of this tradition is a poetry of exploration; a poetry more concerned with revelation than with creation; more concerned with what is said than with how; a poetry that attempts to see, feel, smell, taste, touch the world anew, and to transmit those sensations, and whatever insights the poet may have gained from them, to the reader; a poetry, as Emerson said, of receiving and imparting; and a poetry the veracity of whose report we expect to be able to verify" (introduction).

Professor Richard Gilbert has questioned the nature approach in the essay, "Plausible Deniability: Nature as Hypothesis in English-Language Haiku." Based on studies of modernist Japanese haiku writers and their poetics, in several essays Gilbert has argued for an emphasis on the value of haiku as disjunctive language with a resulting postmodern poetics of haiku as various states of consciousness. For his fullest expression of this argument see "The Disjunctive Dragonfly: A Study of Disjunctive Method And Definitions In Contemporary English-Language Haiku" published in 2004^{xi}. In the 1980's several Canadian haiku poets, such as Nick Avis, George Swede and LeRoy Gorman, were calling for a language approach to haiku, based on visual and concrete poetry traditions. For example, in 1981 Gorman wrote, "Beyond and Into Words: Possibilities for Language-Centered Writing in Haiku."^{xii} Several haiku poets from the 1980s to the present have explored this approach

to writing haiku, with Marlene Mountain being an example of bold shifts in language, visual elements on the page and surprising psychological shifts.

Another thread of haiku poetics emphasizes haiku as a psychological poetry of various states of consciousness. Poets write haiku to explore human relations and inner states of being, an approach that is often associated with therapy or simply as explorations of various psychological states and relationships. An example of this approach is the essay “Bringing the Window Inside: Psychological Haiku” by Rod Willmot.^{xiii} There is a tradition of haiku poetics related to conveying relationships and personal feelings—a psychological approach to writing haiku. In Japan, during a visit with Sensei Ishihara, I remember how he took off his glasses and pointed them towards his heart. He was urgently trying to convey to the visiting American haiku poets that the best haiku have to come from someplace else other than looking outside yourself. We have a lively American haiku poetics of that perspective, the inner eye of psychological haiku.

Another part of the bibliography features articles on the craft of writing haiku. These articles take up the question of how to be an effective haiku poet. Several articles and a few theses focus on specific techniques of writing haiku in English. Most of these articles are written by haiku poets, such as Robert Spiess’ essay, “The Problem of Craftsmanship in English Language Haiku.”^{xiv} A quick overview of haiku craft articles shows that several poets address questions of form, structure and prosody. Paul O. Williams addressed minimalist approaches to haiku in his essay, “Tontoism in American Haiku”^{xv} in which he warned writers about the problem of artificial, broken syntax. He also wrote a fun satire about visual haiku, “An Apology for Bird Track Haiku”.^{xvi}

In the bibliography, I also examined which American haiku poets are being studied the most? It was very clear that only a few American haiku poets are gaining a body of secondary criticism. I can name them – there are five: Raymond Roseliep, Robert Spiess, Nicholas Virgilio, Gerald Vizenor, and Richard Wright. Raymond Roseliep had already established his reputation as a lyric poet before turning to haiku, and has continued to have reviews and critical studies both in and beyond the haiku community. I am pleased to announce that a full-length literary biography, “*Raymond Roseliep: Man of Art Who Loves the Rose*,” by Donna Bauerly, will soon be published by the Haiku Foundation.^{xvii} As a writer and leading editor, Robert Spiess has been studied as part of the history of American haiku, as well as for his practice as a haiku writer whose work exemplifies his call for craft, experimentation and poetic playfulness. Nicholas Virgilio has a significant body of research based on his collection of haiku housed at Rutgers University. However, the two haiku poets that really stand out are Gerald Vizenor who has gained critical attention because of his Native American background and his long term career as a writer of American haiku. Richard Wright also has a very extensive body of literature on his haiku written over his very productive last few years as an exiled American writer in France.

I’ve got to skip over so much, but I have to mention some very interesting research on Japanese American haiku coming out of World War II and the internment experiences of the Japanese Americans. These studies come from a wide range of academic disciplines—from anthropology, multicultural studies, comparative literature, and feminist studies. For example, Ayaka Yoshimizu’s master’s thesis, “Performing Heteroglossia: Contesting ‘War Bride’ Discourses, Exploring ‘Histories of Kokoro’ with Four Senryu Writers”^{xviii} is a very interesting feminist literary theory account of a small community of bi-cultural women who came together to share their “Kokoro” through the art of writing senryu. This interesting study explores how war brides were disenfranchised from both their Japanese community and American community. They are between cultures, so they bond together and write tanka in order to share their experience with each other. What is so interesting about those studies is that it shows a community of writers going through a terrible hardship in which haiku and tanka become a way to preserve culture but also to support each other.

For brevity, I am skipping the bibliography of research on American poetry and haiku—the influences of haiku on American poetry. Some of these studies look at a poet’s dabbling or interest in haiku for a little bit, experimenting and then moving on. On the other hand, other poets have formulated their poetics, their primary approach to writing, with a significant influence from haiku traditions. The American poets who have been studied the most are several of the modernist poets such as Pound, Cummings, Williams and the objectivist poets, and minimalist poets like Creeley, and the beat poets, of course. There are extensive studies and dissertations about the modernists and the beats, and some of these individual poets, and how haiku has made a difference to them in some way or another.

I’m also not discussing today, although it’s a part of the bibliography, the extensive research on Japanese haiku and the history of Japanese literature. It is quite amazing how much research is available to us for all periods of Japanese literature. To summarize some categories of the bibliography there are articles on several haiku masters, studies on translating haiku, studies on haiku as comparative literature, and studies on Japanese haiku in other languages besides English.

However, I do want to share some of the research on literary criticism and haiku. Literary critics are expanding the cannon and looking for everything and anything to analyze. They are looking at haiku in ways beyond the question of form or as an example of a type of structural poetry. They are starting to read English-language haiku, and they are realizing that there is something else going on here besides form. Literary critics are bringing cognitive approaches to literature— studying how people read and process haiku, what goes on in the mind as you’re encountering it and reacting to a haiku. In 1999, I wrote an essay “Gestalt Psychology and Haiku: A Poetics of Imagistic Thinking”^{xix} arguing that the reader’s psychological movement between the two phrases of a haiku is often a dynamic shifting of foreground and background. Some critics are using phenomenological approach to haiku—an integration of philosophy and aesthetics—studying how perception is a way of seeing the world, a means of creating your own space, and a means of shaping your own world view. These studies consider haiku as poetry of perception through which the poet expresses their own sense of “being in the world.”

Literary critics are also bringing postmodern approaches to studies of haiku. Ian Marshall has employed deconstruction and biopoetics. In his essay, “Stalking The Gaps: The Biopoetics of Haiku” published in *Mosaic: A Journal For The Interdisciplinary Study of Literature*, Marshall asks “But what of haiku? Given how popular the form has become even beyond its culture and country of origin, it seems that here too is a form of literature that speaks to our species in some important way.”^{xx} He says haiku is a contemporary version of a hunter reading the signs of an animal, the tracks, the scat. What was that animal doing, what was that animal eating? And if you’re a hunter that’s good stuff to know. Marshall quotes Kawamoto in his essay, noting that contemporary haiku is like a detective novel, where the reader has to assume that even the smallest piece of information in that haiku contains something important. So learning how to do that, how to read the squiggles on a page carefully and meticulously, helps us survive in a contemporary world full of language.

In addition to the literary critics, there are several studies of haiku from the discipline of linguistics. The linguists are very interested in semiotics, epistemology, and metaphor in haiku. These scholars are not typically haiku writers, but when they start examining haiku as examples of text, they become very interested in haiku as a medium of symbolic language. In one interesting dissertation, “Haiku East and West: A Semiogenetic Approach” by Yoriko Yamada-Bochynek,^{xxi} he starts with “the dilemma of how can we have a one word haiku ‘tundra’ on a blank page and Basho’s ‘old pond / frog jumps in / kerplow’ and they are both considered haiku some way.” The dissertation begins with that question and goes on to look at the genesis and evolution and change in the art of haiku. The whole dissertation is an analysis of all of the different directions and paths of haiku and how you have these changes in style and yet they still are considered haiku. Another branch of linguistics examines language conventions and stylistic elements of haiku. These linguistic studies

are often focused on the fragmentation of haiku—the use of ellipses, the dash, arrangement of the pause, or the tradition of the haiku cut in English. Several linguistic studies also examine the acoustics, sounds, and the way phrasing adds significance in haiku.

How are the psychologists studying haiku? Psychologists have been studying haiku as a means of poetry therapy, as creativity studies, and as positive psychology. Of course, the idea of haiku as a powerful way of creating empathy has been around quite awhile. Shirley and I first discovered that when we were looking at a manuscript from Edward Tick called *On Sacred Mountain*, a collection of haiku about the Vietnam War and the experiences of Vietnam veterans.^{xxii} Tick was a therapist working with Vietnam veterans who came back with what we now call PTSD (Post Traumatic Stress Syndrome). In therapy with Edward Tick, the veterans were writing about their horrible nightmare images in haiku. This was a means of release, a way of letting go of these horrors. The healing power of haiku has been studied and reported in several articles in *The Journal of Poetry Therapy* and *The Journal of Loss and Trauma*. Others, including nursing faculty and hospice professionals, have also studied the value of writing haiku as a means of connecting and creating empathy with patients.

Creativity is a growing academic discipline, so it is not surprising that there are several studies of creativity and haiku. An example of an article on creativity is Michele Root-Bernstein's essay, "Haiku as Emblem of Creative Discovery: Another Path to Craft."^{xxiii} While studies of creativity focus on individual processes, it is often related to the study of long-term benefits of creative engagement. This approach is sometimes called positive psychology. Instead of working with the trauma and the use of haiku as therapy for someone who is so broken, positive psychology examines the benefits of being engaged in a creative art like haiku. Ongoing, long-term participation turns out to have a lot of benefits related to happiness and connectedness with others. Sharing your life with others through haiku can contribute to happiness and satisfaction. So haiku itself is being studied as a way of having a healthy life. It's not just to overcome something.

Another area included in the bibliography is pedagogical research on teaching haiku. The big news here is that you have to go beyond the quick assignment, the instant experience, and into more long-term approaches for quality engagement with reading and writing haiku. As soon as teachers go beyond the one-hour or two-day assignment, the articles begin to discuss how writing haiku engages students in ongoing creativity, and how sharing haiku builds community. Often these newer pedagogical studies focus on how haiku helped students in community colleges, in English as second language programs, in schools with students who are the disadvantaged, or with students who are basically failing school. At the end of this overview, I will share how this long-term engagement in reading and writing haiku works at my home institution, Millikin University.

How are other academic areas using haiku as part of teaching? There are a lot of disciplines using haiku, and while some members of the haiku community might argue that these faculty are "abusing haiku," I argue that faculty from these disciplines are using haiku because they value certain aspects of it as related to their own academic area. Faculty in the fine arts do a beautiful job of integrating the arts, including the integration of the visual and the verbal evident in their use of haiku. Sometimes these creative arts faculty are adapting the aesthetics of haiku, but more often they are genuinely interested in multiple arts and creatively bringing them together. There are wonderful dissertations and MFA projects and theses that are musical compositions, exhibitions of visual arts including haiku, and employing haiku in aspects of theatre.

Faculty in the natural sciences and mathematics have also been drawn to haiku. Teachers in the natural sciences are especially drawn to haiku because of the haiku traditions of close observation and discovery. Scientists like the fact that when they use haiku, they are encouraging students to look closely, be careful with observations, and then succinctly express what they are seeing. Are scientists concerned that these are beautiful, great haiku? No, but they obviously value the close

observation and awareness, and being succinct and careful with words. They want that part of haiku. The bibliography includes several articles about the use of haiku in some very complex classes such as neuroscience. For example, graduate students in neuroscience are basically looking at the reactions of certain treatments and drugs on the blood and cell levels of the body. After observing the reactions, the students turn their observations into haiku. Okay, these are pretty bad as literary haiku, but what is interesting is that the faculty member is valuing something in haiku that is recognized as important. That's what these faculty and researchers are often doing with haiku.

Faculty in the social sciences embrace things like empathy in haiku and its usefulness in areas such as gerontology and hospice therapy. Business, law and economics professors are doing this too. There is a professor at Roosevelt University in Chicago, Stephen Ziliak, who uses haiku in his economics courses. He does haiku in one course then renga in the second class, so students get two doses of it.^{xxiv} He writes about haiku as being a wonderful type of economic speech in its limited resources where you have to use those resources carefully, and yet haiku writers also have endless freedom in the process of writing. Ziliak's essays are informed about contemporary haiku, although again the haiku his students produce are pretty bad when considered as literary haiku. But what he is doing with the haiku is valuing something in them as important, just as in economics you never have enough resources, but you have to make the best of what you have.

Finally, let's get into the real topic—teaching haiku as writing. When we look at the literature on this, everyone knows that we will find several older articles on the common haiku writing assignment. The typical haiku writing assignment is a quick, easy, instant gratification assignment. Here's the common assignment. Provide a dictionary definition of haiku as a short poem, with 5-7-5 syllables, about nature. Ask the students to write a haiku and add a drawing and you're done. Students can do this in an hour, or they can do it in 15 minutes. So it's an instant activity. And, sadly, so many of our students across the United States have been there, done that. Next?

Unfortunately, in a large number of MFA programs and undergraduate creative writing programs, the common haiku assignment is still the only thing students are going to get. Students might get a slightly longer version of the assignment but faculty rarely "do haiku" for more than one or two class periods. Usually the faculty treat it as an exercise in concise writing with the constraints of a closed form. They usually don't require that the students write "about nature" but they do expect them to follow the 5-7-5 syllable pattern, since they view haiku as a closed form of poetry. So students can write about anything. And, of course, they are going to be clever, angst helps, and word tricks are also valued a lot. So you've got to do a whole lot of poetic tricks and clever stuff in this short 5-7-5 box. That's the way the common assignment for writing haiku exists in most undergraduate and graduate programs in creative writing. So sad. It could be so much more!

The good news is that several teachers have started reading and exploring contemporary haiku in English and are developing new approaches to teaching haiku. Instead of the common assignment, what we need to do is get to learning goals that go beyond that instant gratification 5-7-5 language game approach. Students need to be writing haiku as a creative engagement and self-expression. There are several articles about this new approach, showing up for all different levels of education—grade school, high school, college, graduate school—that stress the importance of long-term engagement, about establishing a community of writers trying to grow as writers by sharing their work. It's about the expressive pedagogy of sharing important memories, experiences, feelings, understandings, and questions in our lives with others.

This new conception of teaching haiku emphasizes long-term engagement, with writing being about developing habits of observation, contemplation, reflection, and public sharing. In the last two decades we have seen the emergence of new research about contemplation and the importance of helping students develop habits of quietude and deep thinking. The goal is to teach students to not be so quick. This approach teaches students to slow down and to think carefully, and then revise

their work in that same kind of deep contemplative thinking. Examples are recent studies such as Jessica Curran's dissertation "From Mourning to Meditation: Theorizing Eco-poetics, Thinking Ecology."^{xxxv} Another example is from Harvard University: Becky DeVito's dissertation, "Writing as Inquiry: How Might the Practice of Writing Poetry Function as an Epistemic Tool for Poets?" which examines the creative activities of several contemporary American tanka poets. These research studies and pedagogical essays call for a rich view of teaching writing as essential instruction in life-long skills of inquiry, observation, contemplation, awareness and reflection.

I'm going to conclude by talking about how I teach the art of reading and the art of writing haiku at Millikin University. When I started teaching haiku courses at Millikin in the 1990s, I spent a great deal of time thinking about what I really want my students to get and take away from the experience. I have continued to refine and further develop the course over the years, trying to intensify the experience. And here's my quick list of what I want them to get.

First of all, I want them to know that haiku is fun. I want them to love reading and writing haiku and that haiku poets are in it because it's fun; and if it's not fun, then there is something wrong. So that's the first thing.

Second, I want my students to realize that it's not just a haiku tradition. My course is called "Global Haiku Traditions." There's always the plural "s" on tradition, because there has always been a variety of approaches and there will always be competing varieties of approaches. I don't teach a dominant approach to a living art, and I see little value in preaching a dominant approach to writing haiku. There have always been a large number of approaches and ways of going about the art of haiku, so I start the course by saying we are going to see many different ways and explore that variety.

Third, I let Webster's define haiku. The more important thing is to "be" in haiku. To develop the art of haiku you have to engage and encounter and enjoy the practice of doing the art. You can look up definitions all day long and it won't change the practice and you still won't understand what it is to be a literary artist in the world of haiku. I'm not going to worry about the definition; let others worry about that who want to.

Fourth, it's more about what haiku can do for readers and writers as they write and experience haiku. I want them to play with language and learn the power and exactness and precision. All of that is part of learning the art.

Fifth, I want them to explore, and know some of the history and the origins of haiku and related aesthetics. I want them to begin that journey, but I don't want them to finish it. I don't want them to get lost in it. I want them to find their own way, and share along the way, and to put their whole self in when we do the haiku engagement with each other. I don't want them to just dabble. It's not enough to just put a toe in the haiku pond. I want my students to put their whole self in and shake it all about.

I'll close with a little more description about the haiku class at Millikin University. At Millikin we emphasize "performance learning" as our main philosophy of teaching. That means we ask students to "do the discipline" and to learn by reflecting on their work in the discipline. So in Global Haiku Traditions my main strategy is to immerse students into a haiku community. Overall, my goal is for my students to live the life of being a haiku poet for a semester—to have fun doing what haiku poets do. Read lots of haiku. Write lots of haiku. Share their haiku with others. Write about favorite haiku and favorite haiku poets. Submit their haiku to magazines, get published, create chapbooks and edit books of haiku. There are two main goals I want each student to take away from the course: to learn the art of reading haiku and to learn the art of writing haiku. My students are invited to bring their

whole selves in—all their memories, associations, their reading abilities, their anxieties, their fears, their joys, their language abilities, and their sense of fun engaging in this social art.

Another key expectation of performance learning is that students aren't just performing for themselves or for the teacher, but they are taking their work out to others beyond the classroom. The students are going public with what they are doing. So the Global Haiku Traditions class becomes a space for performance.

How do my students find opportunities for public performance of haiku?

(1) We read haiku out loud all semester long. Everything we talk about we have heard out loud two or three times. We read Japanese haiku out loud in Japanese. The students are always a little hesitant at first, but with romanji they can make a good attempt.

(2) We also do a lot of sharing and discussing responses to favorite haiku. That's a very important thing. We read an author and they find three or four favorites and then we talk about why they spoke to us.

(3) We read haiku by each other in *kukai* and discuss why they moved us. Students write haiku in private and then share them through public competitions. We do *kukai*, where submissions are read anonymously and then students pick out favorites and talk about why they love those haiku, and then we find out who the author is and we applaud them and say their haiku is born through its recognition at that moment. I want to stress how important feedback is for writers. When a student hears the responses of other readers and what the haiku are doing for them, the writer knows that he or she wrote this and it's being heard, which is valuable feedback. It's not just that I like this haiku better than that one. It's also not a poetry workshop focused on editing out all of the blemishes of a poem. It's that I love this haiku because this is how it spoke to me.

(4) I also ask the students to take their work to others—friends, family, co-workers. Over break I always ask my students to prepare a sheet of their haiku to share at home. I ask them to come back with feedback about favorites. I want them to explain why they love haiku and engage family and friends in the art of reading haiku. Students are sharing haiku that they are reading, they are sharing haiku that they write, and I have them write linked verse with family and friends.

(5) Finally, students publish by submitting to literary journals and by reading their haiku in public. At the end of our class, our final exam consists of two parts: (1) an envelope of submission-ready haiku by each student, and (2) a public reading where they invite family and friends to join us. Some semesters we have 30 and other semesters we may have 90 people come to the end of the semester haiku reading. The campus engagement in haiku becomes a community beyond the class.

So basically I just want to say that it's really been a joy teaching haiku. And while there is so much I could teach my students, like all of this outstanding academic research, what I focus on is a semester-long opportunity to live the life of being a haiku poet in a vibrant haiku community.

Endnotes

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