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English Language Teaching through Haiku

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Resumen

Durante mucho tiempo se ha pensado que la poesía era una actividad difícil de desarrollar en la escuela y por ello ha habido muchos maestros que han sido reacios a trabajarla en el aula. Pero la lectura y la escritura de poesía, vista como una actividad literaria, ha ayudado a mantener la expresión lingüística en la lengua en la que se desarrolle, al igual que también ayuda a la adquisición de una lengua, en nuestro caso el inglés. El trabajar la poesía, también añade conocimientos y conceptos culturales los cuales se ven reflejados en los poemas y transmitidos a los lectores. Sin embargo, una actividad poética también puede llevarse al campo personal, ya que es una herramienta muy útil para la expresión de nuestros sentimientos a la vez que están trabajando gramática y vocabulario. Este trabajo está especialmente enfocado en la forma japonesa poética Haiku trabajado a través de la lengua inglesa en un aula de niños españoles, por lo que estaremos mezclando tres culturas al mismo tiempo.

Palabras clave: Haiku, Inglés, creatividad, cultura japonesa, Naturaleza, respeto.

Abstract

During a lot of time it has been thought that the poetry was a difficult activity to develop at school and for that there has been many teachers have reacted to work out it at class. But the reading and writing of poetry seen as literacy activity as helped to keep the linguistic expression in the tongue in what it is developed, as well as it helps to the acquisition of a language; in our case English. Working poetry, it also adds cultural knowledge and concepts that are shown in the poems and transmitted to the readers. However, a poetic activity also can be taken to the personal field owing to it is a very useful tool to express our feelings while grammar and vocabulary are also worked. This project is specially focused on the Japanese poetic form Haiku, worked through the English language at classroom of Spanish children, so we will be mixing three cultures at the same time.

Key words: Haiku, English, creativity, Japanese culture, Nature, respect.

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1. INTRODUCTION

The entire Project turns around a main topic, Haiku. Haiku is a Japanese poetry which is not known by everybody although it is becoming more and more popular these days and I would like to go further this topic because I think it is a very interesting and useful tool to use at classroom. I do not think that a project about Haiku could be developed at any course owing to understand what Haiku is and its essence it is necessary a maturity that children of the first stages of Primary do not still have, that is why I proposed it for children of the last stage of Primary Education.

The whole project will be developed in English and we will work different parts of Haiku, such as its history, its structure or the big master of Haiku (Bashô). Besides, they will learn to write Haiku.

Some of the main objectives I want to achieve with this project are: 1) to use English as a tool of learning, 2) to encourage the knowledge about Haiku and Japanese culture, 3) to develop respect to the nature and make them think about their acts and their behaviour regarding to the Nature and to others, 4) to use poetry as a tool of communication because it is not being used at school as it should be and 5) to develop a communicative and collaborative method. For me learning English or other languages does not only imply how to speak and to understand what the people are saying but it implies to understand their culture and to respect it, that is why *English Teaching Language through Haiku* is a perfect combination between culture and language.

Haiku is therefore a wonderful tool to improve our students' awareness of their world, we should bear in mind the followings words:

Todo son matices que deben ser recogidos. Para los otros, con una distinta educación, la falta de importancia que se da entre los poetas japoneses a escribir un haiku casi idéntico a uno ya célebre, es desconcertante. Por lo mismo que el haikin desaparece del poema, también ha desaparecido su vanidad como artista (Haya, 2003, p. 91).

2. POETRY

2.1. WHAT IS POETRY?

We take a definition from Sylvia Puentes de Oyenard¹ that says:

El discurso rítmico y rimado es la primera manifestación que comunica al hombre con el mundo y consigo mismo, la prosa aparece tardíamente en el tiempo y mantiene relaciones con la jurisprudencia, por eso firma Croce: “La poesía es la lengua maternal del género humano”.

So we can say that poetry is the first way of communication of the human beings that communicates the man with himself and with the world.

Sylvia Puentes de Oyenard helps us to define poetry and the relationship that exists between poetry, adults and childhood. “El poema es un camino por el cual el adulto puede llegar a la infancia”; as well as she shows us that poetry is to feel it and that provides to the human being the yearn for living “Aunque conlleva un fin en sí misma, desempeña un papel más importante porque intenta que el hombre vuelque su Mirada hacia las estrellas, recobre el encanto de la fantasía y regrese al lenguaje del amor y la belleza”. Poetry is an art form written in an aesthetic way which can be easily differentiated from the ordinary prose because the language in which is written, the form, the literary figures, the rhyme and the rhythm are different and in poetry those elements let the emotions arouse and develop the reader’s and listener’s ideas. Again Sylvia Puentes de Oyenard “Los elementos fónicos, morfosintácticos y fonológicos de la poesía nos abrirán las compuertas de la fantasía y de múltiples asociaciones que enriquecerán nuestro espíritu”. As we know, there are many differences between prose and poetry. Prose conveys the meaning in an expansive way and it looks like using more sense and narrative structures, while poetry frequently is created to evade from that sense and express the feelings and thoughts in a short and compacted way. There are some mixtures that combine the features of poetry with the look of prose or other forms which include poetry and theatrical poetry.

¹ The reference has been taken from the web and the year is not specified. The following quotations belong to the same work. Of course, the exact reference will be found in our List of References at the end of this dissertation.

What it is considered as pure poetry is that one which mixes original, simple images with emotions and deep thoughts. One of the most important elements of poetry is the sound which is reflected through rhyme, although the use of the rhyme is not world-wide used. Some other elements of the poetry that it having a good sonority are alliteration, consonance, assonance, dissonance and internal rhyme. Sylvia Puentes de Oyenard “Rima es el ajuste, orden, asonancia o consonancia de un poema en su forma exterior. Es la identidad sonora entre dos más versos que coinciden en sus últimos fonemas. Pero no siempre es necesaria la rima en la poesía para niños.” Rhetorical devices such as metaphor or simile are also commonly used in poetry, although with the pass of time, these devices have been being less used and they have shown their feelings and thoughts in a direct way.

One of the big problems that exist is the translation into another language and this is caused because poems are highly linked with the word association, imagery and musical features of the language. In most of the languages and of the poetry there are connotations from the own language that are not able to be translated.

2.2. POETRY AND SCHOOL

Sylia Puentes de Oyenard states the following words:

Hay un rechazo del lenguaje poético por parte de los adultos y esto ha incidido para que disminuya el porcentaje de lectores infantiles de poesía. Los adolescentes son quienes vibran más con los poemas pero luego “el tiempo y la rutina” desgastan emociones y la poesía pierde prioridad.

This rejection implies a change in the kind of activities that are developed at school and what it also implies to have a change in the mentality towards the poetry. Because as poetry is not always worked at school, there is a fake perception of it and it is thought that poetry is too difficult and complex but what poetry teaching expects is to develop the abilities and imaginary. What we need to transmit to the children is that poetry is to live it, to feel its emotions for that the good selection of poems is very important. There are no methodologies to teach poetry, the only way that exists is listening, reading and writing in a special and relaxing atmosphere owing to poetry is liberty, as Dr Sylvia Puentes de Oyenard says: “No puede ni debe ser impuesta”.

Regarding to the spoken poetry, I think it is the best way to improve the spoken language because it helps to develop the communicative abilities as well as the correct pronunciation and full development of children owing to they need to read aloud a poem and that makes to learn how to speak in public.

To sum all those ideas up, the teaching of the sensitivity I think that it is essential in the environment that we are living nowadays because there every time the lack of sensitivity is bigger and it in some part it is at school where it should be worked, although at home it must be worked as well. That is why I think that poetry is a good tool to work with children this kind of issues.

I also agree with what Ezra Pound said about the aim of literature which should encourage the human beings to keep living and it can help us to fight our fears.

To be sincere, it is fairly obvious that poetry is a “dying animal” in our world and not surprisingly schools are as well facing the reality of the disappearance of Poetry. Again, that is why I want to develop this project linked with the poetry because it is a tool to work out the creativity of children.

2.2.1. PURPOSE OF POETRY IN THE CHILDHOOD

Childhood is the perfect moment for the education of poetry because the first affective experiences will be awoken, while in the second childhood the logic thought is awoken and the affective experiences will be less important. It is at school where the sensitivity should be taught but the reality is very different and most of the teachers only look for the useful knowledge that means speeding up the process of reading and calculation for being effective at job. Nowadays, the teachers must face the fact that our current society does not value the charming and role of poetry so that is why it is more and more difficult to introduce it in the education. Literature in general and poetry in particular will help our students to develop imagination and creativity (Rodari, 1976), and Haiku as we will see is just a perfect tool due to its brevity and intensity.

3. CHILDREN'S POETRY

3.1. POETRY WRITTEN BY CHILDREN AND FOR CHILDREN

According to Lurie (2003), there are two main kinds of children's poetry:

Hay dos clases principales de poesía infantil. La primera que todos conocemos y disfrutamos, a menos que hayamos olvidado absolutamente nuestra infancia, está compuesta por niños o adultos que aún recuerdan lo que se sentía al ser niño. El Segundo tipo está escrito por adultos que, con la mayor intención, aspiran a educar, inspirar o prevenir a los jóvenes. (p. 179).

From my point of view the classification is made properly but from my own experience, I have seen and worked more the second type owing to I have never written a poem at school. We used to read and memorize poems but never writing a poem, as well as I could see at school few months ago when I was in the Practicum. That is why as teachers should try to include the poetry composition because it will promote the creativity. We can find a historic compilation about the poetry and the childhood *The Oxford Book of Children's Verse in America* by Donald Hall (Lurie, 2003).

There is a big amount of poetry written by children that are still alive nowadays because they have been transmitted generation by generation. Some of them which are full of meaning are unknown. Children are very ritualistic and they have a huge fascination about the rhymes and games. They understand the ritual language such as the poetry in a different way than the current language. These rhymes started to be studied and they have been compiled at *The Oxford Dictionary of Nursery Rhymes* (Lurie, 2003).

Lurie (2003) helps us to understand key-ideas concerning poetry and children, for example "los niños no se muestran muy interesados en poemas que carezcan de rima, ritmo, acción y humor" (p. 188).

According to Lurie (2003) we can find different kinds of poetry depending on the time they were written as Donald Hall said:

In the XVII and XVIII centuries the message of this kind of poetry talks about sin and the sentence, such as:

*In Adam's fall
We sinned all.
While youth do cheer
Death may be near” (p.184.).*

3.2. A LITTLE BIT OF HISTORY

As far as the history of Children's literature is concerned Lurie (2003) points out some essential ideas that we should bear in mind. At the beginning of the XIX century the most famous topics of the poems were about small and nice. At the end of the XIX century the patriotic topics stood out as Lurie points out in the following words:

Hacia finales del siglo XIX, cuando Estados Unidos se convertía en una sociedad cada vez más urbana e industrial, hubo una avalancha de poemas nostálgicos que cantaba a una infancia y a un pasado más rurales, a veces utilizando dialectos locales. (p. 187).

At the beginning of the XX century the supernatural elements such as elves and fairies stood out over the rest of topics. In 1920 and 1930 the modern poetry started to appear where the imagism and the free verse did not have a lot of successful owing to what the children wanted was rhyme, rhythm and above all humour. In the 30's many of the poetry books were full of social conscious, specially after the Second World War when there was a revival of the patriotism. It was then when the first black authors appeared as well. In the 50's 60's poetry was driven to the conservatism and in the end of the 60's and 70's poetry was more radical and it highlighted by the love to the Nature and by the sexual equality. It is difficult to examine the rhymes from the **80's and 90's** , Lurie (2003) “pero el cambio más evidente que he notado en colecciones recientes es el acortamiento de la longitud de los poemas” (p. 190).

4. HAIKU

After considering some essential sources (de la Fuente, 2005; Haya, 2012), I would consider the following quote that, from my point view, captures the true essence of Haiku:

Haiku is like the very essence of a complex painting: a powerful message rendered in only seventeen syllables. On the principle “less is more”, the beauty of this poetry comes from its simplicity, from its stillness as a snapshot of a perfect (or imperfect, but empowering) moment that moves and stirs the soul. (Adriana Dascalu , 2013²)

4.1. MY OWN DEFINITION OF HAIKU AFTER READING ABOUT IT

Haiku is a brief Japanese poem of 17 syllables. They usually are organized in 3 verses (5-7-5) and owing to its simplicity, it does not really need any punctuation or capital letters. The poem generally is about the Nature and the respect that we should have to it, the reality we perceive through the senses which lead us to the meditation, to leave our own world and get lost in what is different, in what the real truth is and to know who or what we really are.

It does not need superfluous words and complex structures; what we read is what it is, nothing else. Haiku is a new concept for Occident owing to we are get used to fulfil our poems with many words and things and Haiku is a very simple poetic form. Owing to there are many differences between Orient and Occident when a Haiku is translated many problems appear. One of them, as I said before is the translation, the structure Haiku sometimes is not respected when it is translated into another language and there is a problem to understand, to interpret the essence of Haiku because it is full of Japanese connotations that are hard for the Occidental people to understand.

² I've been using a digital version of the text without page numbers in the introduction, the quote has been taken from this Introduction.

4.2. ORIGIN AND BIG MASTERS

I would like to highlight the following quote from Ricardo de la Fuente (2005) that affirms the origin of Haiku and the different poetic forms there were before the Haiku we nowadays know:

El haiku es un poema que nace en el siglo XVI y que tiene su origen en el *haikai*, poema que podía tener 36, 50 ó 100 versos y que se componía en grupo. El iniciador escribía tres versos de medida 5-7-5 y a partir de aquí los demás recitaban dos versos heptasílabos, hasta que el poema se finalizaba. Los o que daría tres primeros versos se llamaban *hokku* y es lugar al haiku.(p.9).

At the beginning it was light and comic, it only was used for the amusement but the master Matsuo Basho changed its nature and it established the pattern we nowadays know: 5-7-5. We can name Matsuo Basho as the Haiku's father, Ricardo de la Fuente (2005) affirms: "El primer *haijin* fue Basho, autor con el que el género tomará sus caracteres definitorios. A saber será la ya mencionada de 17 sílabas, repartidas en tres versos (5-7-5)" (p. 10).

There are other famous figures (Buson and Issa) are highly linked with the composition of Haiku and as Ricardo de la Fuente (2005) says, I quote at length since I consider his word quite precise and clear:

La poesía anterior a Basho tiende a la repetición y se banaliza, situación que no debe extrañarnos dada la sencilla esencia del haiku, estrofa que todo el mundo puede componer, bien mostrenco para el que, aparentemente, no hacen alta ni muchas alforjas ni luces. De este estado de postración le sacarían, sucesivamente Buson e Issa. El primero se aparta del principio zen de unión del hombre con la naturaleza y explora el mundo de la forma espontánea, a base de imaginación y sentido artístico, cualidad esta última sobreabundante en el delicado espíritu de este poeta-pintor. Mientras Basho no deja de ser animado siempre por el prurito religioso, lo que hallamos en Buson es a un artista consciente de los recursos que ha de explorar. El caso de Issa es el de una anomalía cultural, si bien tiene parecido con otros *haijin* tanto por las formas como por el mundo poético en el que se mueve. (pp. 11, 12).

We can find some changes in its structure and there are irregular haikus, as Ricardo de la Fuente (2005) points out “A veces, esta medida no será respetada y tendremos ejemplos de *ziamari*, es decir, haikus irregulares”. (p. 10). It is necessary to take into account that the Japanese language is not the same as Spanish neither English, so that it is why there are many changes when the original Haiku is translated into another language. Besides the classic pattern 5-7-5, the poetry form Haiku has another characteristic that it turns around the Nature as Ricardo de la Fuente (2005) says:

El segundo rasgo típico del haiku clásico es la relación entre éste y la naturaleza. Hay una necesaria referencia a una estación determinada (*kigo*); lo que no quiere decir que en ocasiones el poema no la tenga (*mu-kigo*). Así, el haiku se encuentra estrechamente ligado a los sucesos de todos los días y al devenir natural. (p. 10).

4.2.1 INFLUENCES

Haiku deeply belongs to some old religions from the Orient: Taoism, Confucianism and Buddhism.

Taoism and Confucianism are two of the One Hundred Schools of the thought pre-Quin . They represented the rise of the Chinese thought in different expressions such as logic, politics, ethic... Both were the two most powerful autochthonous traditions.

Taoism was born in the V b.C century in China. Taoism is the teaching of Tao, Ramiro A. Calle (2006) “No es fácil expresarlo con palabras, porque está más allá de las definiciones” (p. 181). As Ramiro A Calle says: “El Tao es unidad y multiplicidad, y a la vez está más allá de ambas” (p. 181). Tao is to be lived, felt, interiorized and experimented but it is not understood through ideas neither concepts. Tao is the only thing that it really is.

It was focused on the development of the **spontaneity**, but the education reduces it and sometimes there is a conflict between the repressed spontaneity and the society, and Taoism is a way of freeing but avoiding the violence as Alan Watts (2003) says in the following paragraph:

La función del Taoísmo consiste en reparar el inevitable daño de esta disciplina, y no sólo restaurar sino también desarrollar la espontaneidad

original... Porque la espontaneidad del niño es siempre pueril, como todo lo demás que le pertenece. Su educación aumenta su rigidez, pero no su espontaneidad. En ciertas naturalezas el conflicto entre la convención social y la espontaneidad reprimida es tan violento que se manifiesta en crímenes, demencias y neurosis que son el precio que pagamos por los beneficios del orden, que nadie pone en duda. (pp.30, 31).

Taoism accepts the possibility of contemplating the world in a different way, out from the superficiality. It provides us a different way of conception of ourselves that liberates the human spirit. There are different principles of the Taoism as Alan Watts (2003) says: “Hay, primero, el Tao, el “proceso” concreto e indefinible del mundo, el Camino de la vida.” (p. 35). And then it is the **spontaneity** but without being messy as Alan Watts (2003) points “El principio del Tao es la espontaneidad. Pero la espontaneidad de ningún modo es un impulse ciego y desordenado, un mero poder caprichoso.” (p. 37).

Haiku takes from Taoism the contemplative attitude, such as being in continue contact with the nature, so the Taoism is highly linked with those who decide to get out from the active life of the society, in general, old men.

Taoism is mainly interested on, the no conventional knowledge and the understanding of life directly instead of paying attention to other terms of the representative thought. It is worth to name the big master of Taoism who is **Lao Tse** and the most famous and the first Taoist book *Tao Te Ching*.

Confucianism was born around V b.C century in China as well. One of the main principle of Confucianism taken by Alan Watts (2003) said that “es el hombre quien hace que la verdad sea grande, no la verdad que engrandece al hombre” (p.51). The most important issue about Confucianism is to build Chinese society linked with their relationships and their moral thoughts, for that, the men who are reasonable are able to reach an agreement and those who are not will have conflicts and pain, Alan Watts (2003):

Los hombres razonables- es decir, los que se comportan como verdaderos seres humanos- serán siempre capaces de llegar a un compromiso, pero los hombres que se han deshumanizado convirtiéndose en ciegos adoradores de una idea o de un ideal son fanáticos cuya devoción por las abstracciones los convierte en enemigos de la vida. (p. 52).

Haiku takes from it concepts such as the observation and identification of the poet with the nature what it will provide simplicity and spontaneity to haiku.

And to sum, Haiku takes on influences from Buddhism and from Zen, the most spiritual part of **Buddhism**. The most important teaching of Buddha was the path to the liberation, its main aim was the experience of *nirvana*, Alan Watts (2003) “Como la enseñanza del Buddha era un camino de liberación, no tenía otro objeto que la experiencia de *nirvana*” (p. 79). **Zen** is a kind of **Buddhism**, the word Zen means meditation, Alan Watts (2003) “Aunque el nombre Zen significa *dhyana* o meditación” (p. 99) and it is based on that the true cannot be expressed with words. Alan Watts (2003) “Tampoco es peculiar del Zen el hecho de “no tener nada que decir”” (p.99). One of its characteristics is that is highly direct and it is especially direct in its way of teaching because it teaches the true without getting lost in symbols.

Haiku acquires important features from Zen, such as the symbolism, spirituality, mystery and love for a simple and ascetic life.

4.3 TOPICS

This section has been based on Haya’s (2013) views about Haiku:

Expression of feelings. It is necessary to say that Haiku can be used to express the feeling of the author if those feelings are really important. Those who write their feelings need to know that will be probably judged by the society because Japan is a culture that punishes the expression of the feeling as Vicente Haya (2013) affirms in this following quote:

Quien se atreva a escribir uno de estos haikus lo hace consciente de que en una cultura como Japón- que castiga ferozmente la expresión de los sentimientos- está retando a su sociedad, está atrayendo el juicio de todos sobre sí mismo.

De ahí que, cuanto menor sea la manifestación de dolor de *haijin*, tanto más fácil será que su haiku resulte aceptable a sus ciudadanos. (p. 144).

Universal sympathy belongs to the Buddhist sensibility in the natural world from Japan. As I said before the Japanese culture educates to the people to avoid the personal emotions and feelings so the universal sympathy hardly has got into the Japanese society so if a person feels sympathy it does not have a lot of sense if he expresses it because it means that he has a lack of organization and it is not attractive for the group owing to it is not useful for the resolution of situations. But there are some Haikus which express worry about suffering such as the poverty:

蚤のあと数へながら添乳かな
Nomi no ato kazoe nagara ni soeji kana
ISSA

It talks about a mother who is breastfeeding her baby and she is counting the bites of the fleas.

Avoiding any kind of ideology. There are some authors who wrote Haiku to express their opinion about some ideologies such as the religion, but Haiku is not the way to let the rest know what we think and neither a tool to fight between two *haijin* such as Bashô and Shiki.

Romanticism does not take place in Haiku. Romanticism is a typical topic in Occident, there are great novels and poems. However, Orient does not pay attention to love while Nature is the great topic. Love can change, we can fall in love with different persons, we can feel happy or sad because of love, but where we feel that is on the Earth what the manifestation of the sacred in us. The Japanese people avoid talking about themselves because it is a rude so that is why they do not talk about love, besides love outside from the adolescence it is seen as a psychological disorder. But there are some exceptions especially in the XX century, as Vicente Haya (2013) says “Excepcionalmente, en Japón, hay algún poeta- alguna poetisa- que no ha querido aceptar esta regla del haiku, sobre todo en el siglo XX y ha introducido el tema del amor, como por ejemplo Suzuki Masajo” (p. 157). There is a specific kind of poem that has been the most important verse in Japon, *tanka* which specially talks about love as Vicente Haya (2013) tells us “El *tanka* ha sido tradicionalmente la estrofa más importante en Japón (por eso se la llama *waka*: “poesía nacional” y habla de amor.” (p. 158) that is why Haiku is not the perfect tool, because Haiku has been created to talk about new things from the natural world. These ideas are defendanted by Vicente Haya (2013) “El amor en la Historia de la Literatura occidental es probablemente el tema por antonomasia, eso que ha

dado lugar a los más impresionantes poemas y las más extraordinarias novelas. Pero en Oriente no es un asunto tan importante”(p. 156).

As well as Romanticism does not fit in Haiku, neither does **eroticism**. There is a big lack of the eroticism in Haiku because it happens the same with love, as I said before, love has a special poem, so eroticism does through *senryû*, Vicente Haya (2013) “Es solo el equívoco sexual, la escena embarazosa, la sensualidad confusa, lo que queda de manifiesto. Estamos, pues, ante un *senryû*” (p. 162). Although there is a specific poetic form, the sexuality in Japan is highly linked with the dark world such as tragedies or the death.

We maybe think that Haiku implies beauty linked with Nature, but there are some *haijin* who have tried to damage the beauty mixing the classic Haiku with disgusting things such as bird shit.

We are got used to those Haiku which talk about Nature in a good/healthy way but since the XIX century we can find some *haijin* who created some Haiku that talk about a natural world that hurts the sensibility of the author, Vicente Haya (2013) “Bastante inusual, pero perteneciente por derecho propio al universo del haiku, encontramos también algunos casos desde el siglo XIX de algo que podríamos denominar “haiku cruel””(p. 170).

The main topic of haiku deals with the **changing season and natural world**, reflecting images such as the fall of the leaves, the melting of the snow or the blossom of flowers. Besides, lost moments, love lost and found, sadness and despair are other topics that we can find in Haiku.

4.4. ENGLISH HAIKU

Haiku was very welcomed mainly by the western languages such as French, Spanish, Portuguese, German and English as Ricardo de la Fuente (2005) points out “ La síntesis poética que supone el haiku siempre sera en España, Francia, Italia o en los imaginistas ingleses o americanos” (p.13). Especially the English language did not only get the form, it was also very interested in any Occidental culture.

As Francisco Carrera (2007) says “Así, las traducciones y estudios producidos por orientalistas como W. G. Ashton o Basil Hall Chamberlain opusieron el primer paso en firme para dar a conocer la literatura japonesa en occidente” (p. 142). But the biggest impact was produced by Ezra Pound. He also was the father of the movement called *Imagism* where the most important thing is the image and what they wanted to show to the reader through the poem was the direct treatment of an image and nothing else. They defended the idea of “the

shorter, the better” and it is what he did when he wrote the famous haiku *In a Station of metro (1913)*

The apparition of these faces in the crowd:

Petals on a wet, black bough.

Ezra Pound made that other occidental poets paid attention to the Japanese form. Some of them belonged to *Beat Poets*, such as Jack Kerouac, Allen Ginsberg and Richard Right. Jack Kerouac criticized Haiku in an innovative and experimental way and he also brought it to the West, his interpretation of Haiku was experimental and innovative and he said “I propose that the 'Western Haiku' simply say a lot in three short lines in any Western language. Above all, a Haiku must be very simple and free of all poetic trickery and make a little picture . . .”

In the 70's the English spoken countries took Haiku as a didactic method for teaching and that it is what I want to do in the classroom.

As we could realize in Pound's Haiku, it does not follow the classical pattern (5-7-5) so it makes us think that Haiku structure has suffered some changes when it was adapted to other languages.

4.5. CONTEMPORARY HAIKU. CHANGES WHEN HAIKU IS TRANSLATED INTO ENGLISH

As A.C. Missias³ suggests: “The majority of haiku currently written in English do not conform to the 5-7-5 syllable pattern typical in Japanese, nor do they always concern nature topics” What the writer tries is to use a simple, direct language. A.C Missias “the writer tries to maintain an invisible hand, avoiding overt “poetic” phrasing, use of metaphors, etc, in favour of simple, direct language”.

<i>sunflowers:</i>	<i>sudden shower</i>
<i>one facing</i>	<i>in the empty park</i>
<i>the other way</i>	<i>a swing still swinging</i>

³ Again, for this on-line source the year is not specified.

The traditional haiku uses a **natural setting** which has very deep emotional connotations as well as the current haiku does, although English haiku lets other elements exist that also have evoking connotation, such as the following haiku written by Paul Mena:

Monday morning
traffic jam
slow steady rain

Many authors wanted to respect the traditional Japanese structure owing to it is one of the characteristics that defines the classical form. However, Japanese and English are two very different languages in different aspects such as the grammar and the syllabic rhythms, so when a poem is translated into English these aspects change; it is usually changed into 12 English syllables. One of the most noticeable haiku is *Old pond* from Basho:

Old pond...
a frog jumps in
water's sound

The fact that Haiku has 17 syllables means that some authors add unnecessary words while as A.C. Missias says:

Other authors have attempted to define an alternative form which would more closely approximate the length of a Japanese haiku while demanding the discipline of a set structure. Advocates of this approach often recommend guidelines of 3-5-3 syllables or 2-3-2 accented beats, as closest approximations to that goal.

Such as this following Haiku:

Autumn rain
The weathered tire swing
Overflows

4.6. THE IMPORTANCE OF HAIKU NOWADAYS

As Gallego and Ota (2014) suggest “En nuestros días la poesía se ve sometida, en lo que al tratamiento de los temas se refiere- es a la vez un don y una condena- a la provisionalidad y a la anécdota del instante” . We are currently in an era of changes in the publicity in the way of living and the lectors read much more narrative than poetry.

There are few people who get impressed when they read poetry but we need to put an eye in Mario Benedetti who knew how to impose with the Japanese structure of haiku because it promotes a brainstorming and collaborative expression without paying too much attention to the sentence structure. While children are using Haiku, they are self-sufficient to use the words and to play with sounds and having fun. But the way to look at poetry should be begun in the childhood, we should transmit the feelings the poetry inspires since the beginning of the ages. A poem is more than a group of verses; poetry is music, feelings, very different communication than the narrative. Those children who live far away from the poetry have a lack of dreams, emotion.

This form of poetry is a suitable way of expression for the students who are learning a second language, owing to its structure is simple and flexible. It allows to observe what they are seeing, contrasting the images and transmitting their emotions. It is a way to develop the beauty of words and ideas.

5. TEACHING PLANNING

5.1. INTRODUCTION/JUSTIFICATION

This work is especially dedicated to future teachers, English teachers in deed, although it could be developed in our mother tongue, Spanish. **I focused on the teaching of a language, in my case English, through the Japanese poetry form, Haiku** in order to study its history, its culture, everything that includes it and also with the aim to finish with the prejudice that poetry is seen as a very complex form of literary and as something that it not understandable. Besides the teaching of a language I want to develop other children features

that are really important for me such as the perception of the reality which is very linked with the **language**.

As Villalba (1983) says :

El lenguaje es por naturaleza profundamente dualista. Surge de la separación de la cosa real y el símbolo que la designa. De esta manera y de un estado original no dual, el hombre pasa a encontrarse separado de la Realidad, ya que el símbolo se interpone. (p. 4).

The current language is denominated **dualist** that means there is a wall between the real thing and the symbol which names it. Villalba (1983):

Pero ese proceso iniciado desde el estado pre-simbólico- estado original, no dualista- hasta el mundo simbólico y autónomo del lenguaje actual no fue el mismo en todas las culturas. La cultura occidental-greco-judeo-cristiana- es la que más ha avanzado por este camino, la que más ha avanzado por este camino, la que ha creado el lenguaje más superestructurado y abstracto, por lo tanto, la que más se ha alejado del estado pre-simbólico. (p. 5).

Most of the people do not perceive the wider and deeper reality, maybe because nobody has taught them to perceive it; but there are some exceptions who are denominated, masters, mystics and in the case of Haiku, poets.

The Japanese education tries to build our inner in a simple way and it also tries to avoid the direct and continue perception of our exterior. There is a big difference between “I” in Japan and “I” for us. In Japan “I” is the tool to perceive the world while for us is the psychological world of our inner. Haiku does not tell us anything symbolic, there is no conceptual communication, Villalba (1983) “Lo más importante en el haiku *no es lo que dice sino lo que no dice*” (p.6). Our language is not able to express what is further of its limits and the wonder of haiku is that it is able to communicate us what we cannot communicate.

All of this is strongly linked with the children, with their **spirituality**, with the conception of the reality, with the perception and union of the nature and with the acquisition of the language and it is what I expect to work out with children, to develop their **emotional intelligence**, to face their problems, to acquire the meaning of respect to themselves, to others

and to the nature, as well as to find the peace inside them. Alan Watts (2003) suggests “Así, la tarea de la educación consiste en hacer que los niños se tornen capaces de vivir en una sociedad persuadiéndolos a aprender y a aceptar sus códigos: las reglas y las convenciones de comunicación por las cuales la sociedad se mantiene unida” (p. 25).

5.2. HAIKU FOR CHILDREN

5.2.1. HAIKU FOR CHILDREN’S DEFINITION:

Any Haiku can be easily understood by any children because of its simplicity that invokes mental pictures. Haiku for children provide a fun and educational introduction to the Japanese art and culture while they are enjoying with their friends. Haiku helps children to relax, to slow down and to see what is surrounding us, so when children are working with haiku they are not just learning poetry. They are learning a sensitive way to observe and to link themselves with the nature and with what surrounds them so they are working out their skills in observation as well as the language skills, their creativity and the way to set forth their feelings.

Patricia Donegan (2003) said “As the most famous haiku poet, Matsuo Basho, said that to write haiku you need to have the eyes and heart of a child. I agree with this author because I think that the child’s vision is still not disturbed by the society, they do not usually think too much about what surrounds them, and although we can find some children who are cruel, from my point of view, the child is not who is cruel but his parents, because I think that all of us are born full of innocence that with the pass of time is being lost. However, the adult mind is very disturbed by the society, by the media and sometimes does not allow them to forbid all of that and leave their mind in peace and come back to the childhood where the mind and the heart was very different.

5.3. SPIRITUALITY

It is demonstrated that the human beings are spiritual and during the years we have practiced rituals that are repeated along the generations so there is a necessity to believe in something that gives sense to our lives. Laia Montserrat (2014) says:

La necesidad de creer en algo más grande que dé sentido, de sentirse parte integrante de un Todo, de sentirse amado incondicionalmente, de saber que con esfuerzo y persistencia se alcanzará un mayor estado aunque sea en otra dimensión. También se necesita pensar que ser bueno, honrado y cuidar de los demás es lo correcto y que da sus frutos, aunque no se vean siempre de forma inmediata. (p. 25).

There are different kinds of spirituality and different kinds of people depending on the spirituality they follow, Laia Montserrat (2014) suggests:

Hay muchos tipos de moldes para tarta: redondos, largos, en forma de corazón o de pez, con revestimiento antiadherente, pequeños, medianos o grandes. Cada recipiente moldea la masa y define su forma. De la misma manera, cada persona ha nacido en una determinada sociedad, en una determinada familia con determinadas tradiciones en lo que se refiere al horneado de tartas. Cada persona ha sido educada en un cierto tipo de molde definido por la tradición espiritual a la que su familia pertenece (p. 14).

The spirituality of some of them is based on beliefs and the other one is based on experience what implies a strong link between the senses and the feelings and it is here where haiku takes importance owing to it is a tool to show our specially the feelings that inspire the nature, the simplicity of the nature that are able to transform us completely. We have always thought that the big beauty resides over the most awesome moments but the real transcendental is in our routine, in our daily habits, where haiku is included as a way of living. This way of living lets us to flow, to respect the differences, to squeeze every single experience, realize that we need very little to be happy and make our dreams come true.

5.4 RESPECT

Respect is a very important word for me. It is just a simple word but it has many meanings behind it. Not every adult knows what respect implies, owing to we live in a life where human beings are looking at what the rest of us do and many times we criticized them

without analyzing ourselves. There is a quote from F. Scott Fitzgerald (1994) that it just describes our society: “Whenever you feel like criticizing any one...just remember that all the people in this world haven't had the advantages that you've had.” (p. 7).

After having worked with Haiku (read about it, heard about it, analyze it) I have realized that there is a huge lack of respect in our society as I said before but I have also found through Haiku and all its world, that it is a perfect tool, a perfect way of living to get out from the things that are not important and enjoy our own world while we are respecting Nature and while we are respecting it, we are respecting the rest of human beings. In some words, Haiku inspires me goodness and that is what I want the children feel while they are working with it.

5.5. SILENCE

It is difficult to describe what silent is because while we are saying it we are breaking with it, so it is quite paradoxical.

For me be, in silence does not mean only not talking but it also means do not talk to yourself, be in peace, and all the concepts we have seen before (Taoism, Buddhism...) are highly linked with the searching of **interior peace**. Ramiro A. Calle (2006) points out “Todos buscamos la dicha, pero en realidad a única dicha estable no es otra que la paz interior, es decir, la ausencia de agitación, emociones nocivas, temores infundados, conflictos, contradicciones y puntos de vista equivocados” (p. 52). One of the great thinkers of the XX century, Krishnamurti (2009), has developed different ideas regarding to this topic, silence. He says that when you are thinking the silence is not possible because it is located in a noisy environment but in some way, the thought cannot be in silence. We can create an approximate definition of silence but while we are creating it, we are breaking it, so that it is why the true silence cannot be understood by the thought.

All of this drives us to clarify our mind and see the real reality, we could observe the real nature be in silence and then write a Haiku because to write a Haiku the silence is mandatory.

5.6. PRACTICE

This project turns around a main topic: teaching English language through Haiku with an interactive and collaborative approach in order to focus on the creativity of the learners.

As we know, the English teaching language in Spain is specially focused on the grammar teaching but they are not able to use that knowledge in a real communication. What I want to achieve is applying what they have already known to a real situation but in a “soft” way where they can feel free to express their feelings and to avoid the feeling of frustration that produces speaking in English. In that way, they will be their own testers. They will realize if their linguistic knowledge is enough to express their feelings and thoughts; and knowing what they know, they will try to improve themselves, to control and to embrace the second language.

Regarding to the form of Haiku, children will learn to choose in an attentive way the words and the sentences that will make to be easily remembered. Some other aims of this work are very linked with the fact of learning a language that from my point of view, being bilingual is not only knowing a language and the availability of communication but it is knowing the culture and the way of living of that people, and knowing that is a way to open your mind and to be most respectful with others. Be respectful is one of the essential features of the human beings should have, and Haiku linked with English is a powerful tool to develop this. This proposal develops the cooperation and the communication among the members of the groups as well as the own expression of each student.

It is specially thought for the **third cycle of Primary Education, in the 6th level** (in Spain). I have decided to design this proposal for this cycle because after my experience at different schools in the same grade (2nd grade of Primary), I have realized that English level in Spain is still not very high in the first cycles of Primary and the vocabulary fluency is not enough to develop this project, although the language of the literature does not need to be specially difficult because language poetry and ordinary language are extremely linked. I have also decided to focus this project on this level because of the maturity of the mind of the children. In this age, the children are able to understand and to develop this project because they have enough maturity and they do not feel ashamed for writing poetry due to when the children/teenagers are in their adolescence do not feel attracted by poetry even they feel stupid writing it and showing their feelings, there is a rejection to it.

I think that this project will be successful and it will be very attractive for the students because the children/nearly-teens are being more interested on the Japanese culture through *manga*. For that, we will offer to the students the opportunity to get closer to the Japanese culture. The project I propose will be taken during the whole year every month and with all children of that age, I mean, if there are two groups of 6th level, the sessions will be developed at the same time in order to develop activities all together to make the activity special. It will be developed during 10 sessions, (September-June) of 1 hour and a half of length on the last Fridays of the month because, after my experience as child and after seeing the attitude in the children who I have been working with, I have decided to do this project in this time because it is when they really need to do different activities highly linked with Arts and expression, that is why it will be only during one Friday per month because I want to awake the enthusiasm of children to Haiku, and make this project as something special where they could really enjoy it.

I also want to put forward a main topic which is **Seasons**, so it is necessary to work it out during the whole year in order to make them feel through the observation the four seasons and the changes that imply them. Inside the topic **Seasons** we would work out different categories such as **Natural World** (where we will work animals and plants specially), **feelings** (bad and good ones), **Attitudes** (respect and care), **Spiritual World** (reflexion and peace).

As I have said before, my teaching planning will be interdisciplinary and I would also use some different concepts and methodologies that I have learnt during this degree.

The subjects that will be included in the project are: English, as the main one, together with others such as Arts and Music.

The teacher's role will be dynamic and he/she will be the guide of the students that will be discovering by themselves, (sometimes we will need to explain some theoretical aspects).

Regarding to the organization and the justification of this project it is necessary to say that it is "homemade", I mean, I have decided not to use the law which is in force (LOMCE) owing to first of all, I do not know it because they have been changing during long time that I do totally disagree with these continuous changes that are useless for children as they are for teachers as well and after asking my tutor about this issue he has given the support I needed to not included the official legislation and to create my own organization of the project.

5.6.1. AIMS OF THE PROJECT:

- To know what Haiku is.
- To learn to use the English language as a tool to describe the environment through Haiku.
- To learn to express their feelings in a simple but complex way.
- To encourage the correct use of some drills such as adjectives, verbs or nouns.
- To develop the creativity and the sensibility.
- To recognize a landscape while they are listening music.
- To respect others' works.
- To learn a little bit about the Japanese culture and the history of Haiku.
- To enjoy while they are learning English through this tool.
- To develop the intercultural environment as we are working out the Japanese culture with the English language.
- To transmit the same love the Japanese people have to the Nature.
- To manage a blog.

5.6.2. CALENDAR OF THE DATES FOR THE FOLLOWING COURSE (2015-2016)

(*These dates can be changed as you like, it is provisional)

1st session	25th September
2nd session	30th October (Double)
3rd session	27th November
4th session	18th December
5th session	29th January (Double)
6th session	26th February
7th session	25th March
8th session	29th April
9th session	27th May
10th session	17th June

5.6.3 ACTIVITIES

5.6.3.1. FIRST SESSION (25th September)

The first session will take place on the 25th of September (all of the session will be developing on a specific day owing to the seasons).

Firstly I would use **suggestopedia** approach in order to introduce the topic, instead of explaining what a Haiku is. I will try to develop the **discovery learning**. The room where it will be developed will be decorated with Zen pictures, with pictures of Natural world such as rivers, mountains, landscapes, some animals... The light will be faint in order to create a relaxing atmosphere, and they will only provide of a pen and a notebook to take notes of what they will do. The rest of the materials will be in the room and it will be provided by us.

First of all I will introduce the project with a very relaxing Zen music owing to Zen is highly linked with Haiku. After listening the music, I would explain that they need to write down words about the feelings that inspire the music. It does not matter what they write because nobody will judge them and what we want to transmit to them is freedom to express themselves. The music is very relaxing and it is about the sounds of Nature. Maybe it is a little bit difficult for them to write words about what they are listening at the first time, but once they have listened, they will watch a power point with pictures linked with the video so they could see pictures about Nature and Japan. While they are watching the power point they could complete their words or change them.

After having the words, they will write them in a big piece of paper as they like, in different colours, with different shapes, if they want they can include some pictures next to the words... I will include some words in the paper linked with summer owing to it is the season we have left and the holidays of summer are still very close. Then, they will need to choose others' words or they also can choose their own words. Once they have chosen them, we will ask them to identify different kind of words, such as one adjective, one verb and one noun. After identifying the words, they will need to write a poem of three verses without restricting them with the number of syllables and the rhyme. Finally, we will tell them that they need to adjust their creations to build the structure: 5-7-5. Once they have written them, they will exchange the works. Each student will have a work and after that, they will put a title of the poem.

Before finishing the session, we will provide them a password of the blog that we will create in order to be in contact during the rest of the month and where they could upload their own works and whatever they want.

Once they have finished the session, I will tell them to look for information about this kind of poetry. I will only tell them that there is a Japanese poetry (without the name), and they will need to find out the specific name of this kind of poetry, and bring some information about it to the following session.

Material: Song, power point, pictures to decorate the room, digital board, big piece of paper, felt pens. The children will only need a pen, and a notebook.

5.6.3.2. SECOND SESSION (30th October)

It will take place on the 30th of October and it will be linked with the first session, but this one will be developed during 3 hours because we want to take the children to a special setting where they could pick up ideas to create their own Haiku.

First of all we will do a kind of assembly where they will need to tell us what they have found about the kind of poetry we were talking about on the previous day. After letting them to explain what they have found, we will talk specifically about the formal aspects and contents of Haiku and its origin such as the great master Basho.

We will show them some works from him, and they will discuss what the works are talking about, what they have in common and if their works are similar as Basho's. I will also bring a map of Japan in order to place the children.

After the history assembly, we will take the children to the river Douro (in case of we develop the project in Soria, if not this session can be developed at any other river from other city. We will take the children to a river in order to make them feel the changing of the season, and the arrival of the autumn and all that covers it, such as the fall of the leaves and the change of the colours of the trees (from green to yellow and brown) and the changes of temperature that the autumn implies. After observing what they have in their surroundings, we will sit down on some benches with tables that there are over there and they will write about what they are seeing. In this session we will focus on the Natural World that implies the river, especially in plants and animals. Once we have finished the writing, they will read aloud their

compositions if they feel ready for that and I will invite them to introduce their creations in the blog. I will also ask them to not include the names in their poems.

Material: Information about Haiku, notebooks and pens

5.6.3.3. THIRD SESSION (27th November)

This session will be highly linked with the previous session and with the topic of autumn.

After these sessions, they are getting the notion of Haiku step by step, but in this session I want to explain the origin of Haiku and I want to experiment with them the origin, I mean. I want them to create a *haikai*; poem made in group that has 35,50 or 100 verses and the first one creates 5-7-5 and the rest of the group continue creating.

They will have a picture taken in autumn and they will write a haikai in groups. After that, they will create their own haiku linked with autumn. I will provide some pictures taken by *Yamina Sanz Buberós* which are about the Natural World and that they will help the children to create their poems.

If we have enough time, I will share the poems from the previous day with no names and they will need to write a name of the poem.

Material: Notebooks and pens.

5.6.3.4. FOURTH SESSION (18th December)

This session will take place on the 18th of December. It will be linked with painting (arts).

First of all we are going to read some Haiku which talk about autumn. Once they have read the poems, they will choose one and they will draw a picture linked with the poem. Once they have finished, they will take some pictures of them to upload to the blog and they will also put on the walls of the school (While they upload the pictures, they will be working the digital competence).

Material: Colours, notebooks, camera, computers or tablets.

5.6.3.5. FIFTH SESSION (29th January)

This session will be double and it will be developed on the 29th of January.

First of all we will show some Basho's poems or Issa's that talk about winter, specially about snow. Then, I will show some pictures of *Yamina Sanz Buberros* which are taken in winter and they will write a story set up in Japan and the story needs to be finished with a Haiku. Once they have finished writing, we will go to a close park where they will need to take pictures of what they want (it is mandatory to be snowed, because snow is what we want to work out in this session).

After going to a park, we will get back to the school and they will exchange their photos. They will show the photos in their tablets and they will choose the photo that matches best with their story and with their Haiku.

Material: Basho's and Issa's poems and camera.

5.6.3.6. SIXTH SESSION (26th February)

This session will be developed on the 26th of February.

This session will be a little bit more theoretical. As they know, the classical structure of Haikus 5-7-5, but I will explain that there are some authors who do not follow this pattern and that when it is translated into English; most of the poems loose that pattern. But there is an aspect that should not be lost which is the essence of Nature that frequently suggests or includes a Season Word or *kigo*.

Next we will show different poems, and in small groups, they will need to tell us:

- If it follows the classic pattern
- The main topic of the poem
- If it includes *kigo* or not
- If they are from the big masters or they contemporaneous

Material: Different poems.

5.6.3.7. SEVENTH SESSION (25th March)

This session will be developed on the 25th of March. It will be a little bit theoretical owing to we are going to talk about a new concept *Land Art* which is linked with the Nature and I linked it with the main topic of this project; Haiku. *Land Art* is a tendency of contemporaneous art that uses the nature and the landscapes as stage of artistic works. The main characteristic of this tendency is what I have said already but always respecting the nature, that is why it is highly linked with Haiku, because it has the same essence; to respect and to value the Nature. One of the most famous works of *Land art* is “Spiral Jetty” (1970) by Robert Smithson, made in the lakes of Great Salt Lake (Utah, USA)



In this session, after talking about this new concept and showing them different creation that the people have made with nature elements, I will ask them to choose their favourite Haiku and think about creating something like that. After choosing their favourite Haiku, they will need to write in their notebooks the materials they need (always taking into account that we are already in spring), what they want to build and where they can find it.

We will tell them to pick up some elements from the nature and to bring them on the following session.

Material: pictures of different creations of *Land Art*, notebooks and pens.

5.6.3.8. EIGHT SESSION (29th April)

It will be developed on the 29th of April and it will take the whole day.(The tutors of the sixth grade will come with us).

This session is highly linked with the previous one owing to we are going to an environment where they will finish picking up the elements. Before going to the environment we will explain what the *stone balance* is. I will show a video in order to make them see what this means; as they could see, they will need a lot of concentration and a good connection with the Nature.

We will go to the “Laguna Negra” of Soria where they will need to choose between practicing *stone balance* or *land art* in groups (If we have enough time they will practice both activities) . And once they have finished they will take pictures of each works and they will come back to class.

Once at class, they will upload the pictures of their works on the blog, and they will need to write a Haiku about spring and they will also need to think about a different *Land Art* that they would do in the different seasons in order to tell the rest on the following day.

Material: different elements from the Nature, camera, notebooks, pens and computers or tablets.

5.6.3.9. NINTH SESSION (27th May)

This session will be focused on the last session. We will talk about the previous session as well, in order to know what they would have created if they would have been in summer, in winter or in autumn instead of in spring.

We will prepare the last session. We will pick up all the Haiku they have written, we will prepare the assembly that will be given to the pupils of 5th Grade (we’d rather not include the rest of the pupils owing to they do not have the enough maturity to understand and to concentrate themselves).

Material: Haikus from children

5.6.3.10. TENTH SESSION

This session will be taken on the 17th of June. It will be dedicated to the teachers and pupils of 5th and 6th grade. The main characters of this assembly are the pupils of 6th grade and they will be those who talk in front of the rest of pupils and teachers in order to develop the communicative competence and also to fight against the fear and shame to talk before someone.

First of all they will talk about what Haiku is (about their structure mainly and about their essence), about their history, the influences and the big master. After that, they will read some Haiku about Bashô and once they have finished with the most theoretical part, they will talk about the project they have been developing during the whole year. They will show their creations, the feelings about this project and what they have learnt with it.

To sum up, the pupils will invite to the spectators to write a Haiku with the word *silence* while they are listening a Zen music. I have chosen this word because it is highly linked with one of the main characteristics of Haiku: *the most important thing is not what it is said but what it is not said*.

Material: All the activities that they have been doing during this time, notebooks and pens.

6. LEARNING FUNCTIONS THROUGH HAIKU

6.1. GRAMMAR

As we know, we are got used to learn by heart many grammar structures, but as future English teacher and as pupil who has suffered this teaching, there are many ways to teach grammar instead of telling the child the different verb tenses through a traditional and boring way. One of that ways is through **poetry** where you can include grammar patterns and teach them in a different and attractive method.

6.2. VOCABULARY

The teaching of vocabulary has been quite traditional as well, it has been taught through long word lists that only worked the memory capacity with the grammar translation method that is one which is not very useful owing to the mother tongue is used and the vocabulary is worked in an isolated field without a context and what I want to achieve with this project is the increasing of vocabulary in a context linked with the Nature.

6.3. INTERACTIVE METHOD

The pupils can learn how to write Haiku from the teacher as well as through the interaction with other students. The teacher could show a structure such as noun/adjective/verb and the students after seeing the structure will try to build the same.

6.4. COLLABORATIVE GROUPS

This aspect is quite linked with the previous one but it is focused on the way of working between the children, in small groups where they will work out the problem-solving skills, they will also work out the discussion about a topic and after that they will build their own Haiku all together.

6.5. COOPERATIVE GROUPS

This method is also highly linked with the two previous ones but it is focused on the help between them, they help each other and they make suggestions about the compositions that maybe can be helpful to improve them and to learn to be helped and “criticized” by others.

6.6. FREE EXPRESSION

They will feel free to express what they fill in the target language (English in this case) without the fear of been judged by an adult such as the teacher. They will only heard the opinion of other students, and this opinion must be made in a polite way and never looking down on somebody.

6.7. SHARE

They will have the possibility to share their compositions to the rest of students so they will learn to respect the work of others as they would like to be respected by others as well.

6.8. DISCOVERY LEARNING

The teacher will be who will guide the students and they will be discovering by themselves the form and the essence of Haiku.

6.9. DEVELOPMENT OF SENSITIVENESS

This is one of the most important aspects for me. Of course I want to teach them English owing to I am a future English teacher. But for me, English is not a subject that must be imposed; it is a tool to learn many other things and to realize how things of this complex world work, to help us to improve ourselves as human beings and the combination of Haiku+English make this possible; **getting the complexity through the simplicity.**

7. CONCLUSIONS

After working through this topic it is necessary to say that I decided to look for information about Haiku because I had not heard about Haiku until the end of my degree and I found it very interesting to work with children. While I have been working on this project I have been realizing that Haiku is not as simple as it looks like and that it is what I want to show people who read this work and of course to the children I will work with too. Haiku could look very simple owing to its form, it looks very easy to write, we can think that everybody can write a poem built by three verses of 5-7-5 syllables, but Haiku is full of Japanese culture and all that accompanies it, especially the topic linked with the Nature and the respect to it. I also wanted to know a little bit about how Haiku arrived to the Occidental world and the changes that Haiku has suffered once it has been translated into English owing to the languages are very different.

First of all, I have talked about poetry owing to Haiku is a poetic form and the importance of poetry nowadays. Unfortunately, poetry is not worked at school as it should be, I can say that after my experience at school as child and after being at school as teacher. When I was a child, we used to read aloud poems and we needed to memorize them as well, what for many of us was a nightmare. Nowadays the things have not changed a lot with the poetry. It is worked hardly ever and they follow the same structure, so I found very interesting working this poetic form as a tool to teach English in a Spanish environment (although it

could be developed in any other language) while I was working the Japanese culture as well. As I said before, Haiku looks very simple, but from my point of view, it cannot be lived, felt by all children from Primary Education because its essence that implies a mandatory maturity that children of the first stages still do not have, that it is why I decided to design the project for the last course of Primary Education.

Regarding to the project I have designed, all the sessions turn around a main topic, Haiku, but it is worked through different techniques. I have also included some artistic sessions where Haiku has been mixed with painting, with photography and with music, as well as two new concepts for them that from my point of view are highly connected with Haiku, these concepts are *land art* and *Stone balance*. One of the main aims I want to achieve with this project is the teaching of English but in a different way and including this poetic form in order to develop the creativity and sensitivity of children.

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