SMASHING WATERMELONS IN THE SUMMER: WHERE I'M FROM POEM VIDEO PROJECT IN A JAPANESE UNIVERSITY CONTEXT

John Alexander
Kanda University of International Studies

ABSTRACT

"Where I'm From" is a poem that is a useful pedagogical tool which is widely used in US classrooms. The poem provides an opportunity for the writer to share their identity, history, and cultural background. It can be adapted digitally and turned into a video project. This paper serves as a practical guide for using a "Where I'm From" poem video project in an EFL context. It describes the step-by-step process of using the "Where I'm From" video project in a Japanese university with first year English majors at low to mid-level language ability. Through the process of creating individual projects, students are able to learn more about themselves, their classmates, and improve their language skills, specifically their vocabulary, writing, and speaking skills. Additionally, this paper describes issues that should be considered for teachers who want to implement this project in their classes and the positive outcomes of using this project with students from similar backgrounds.

INTRODUCTION

"Where I'm From" (WIF) is a poem written by George Ella Lyon (Appendix A). In Lyon's poem, she answers the question "Where I'm From" through themes of identity and personal history. The poem itself almost reads like a list of her own personal memories, experiences, and objects from her life. Most importantly, the poem illustrates that "where one is from" is not simply a physical place, but it's all the things in one's past that make an individual unique and contribute to their identity. Because a classroom consists of a group of individuals, this poem is a great pedagogical tool to explore, learn about, and appreciate the diverse backgrounds of each individual in the class.

In language learning classes, creating WIF poems provides students the opportunity to improve writing and grammar skills while enriching their vocabulary knowledge by describing themselves and aspects of their lives in a variety of ways. Because the students are required to answer "Where I'm From" with nontraditional responses, the poem provides an opportunity to foster creative thinking and writing. Adding in a video component allows for students to practice and analyze their speaking skills and practice meaning making in a digital medium through a combination of text, images/videos, and sound. In addition, it provides students with the chance to further their digital literacy.

In this paper, the use of poetry and the WIF poems as well as the potential for adapting students' written work digitally are first introduced. Then, the process of writing a WIF poem and adapting the poem into a multimodal video project is described in a lesson-by-lesson unit overview along with details about the assessment, project alternatives, and issues for teachers to consider. Finally, the project's success in a language learning class is discussed.

LITERATURE REVIEW

Using and selecting poetry in the ESL/EFL context
The use of poetry in the ESL or EFL context as a language learning tool can be beneficial to students linguistically, creatively, and culturally. First, when incorporating literature into a language classroom, poems are an advantageous choice for language learners due to the length (Collie & Slater, 1987). In regard to the educational benefits for language learners, poems can be used for teaching or understanding specific grammar points (Hussein, 2004; Kırkgöz, 2008). Using poems can also help students enhance communication skills through discussions about poems, improve speaking and pronunciation through the recitation of poems, and improve writing skills (Mittal, 2016). In regard to creativity, Bao (2017) notes that using poetry helps promote creative thinking in the classroom. Of course, it can also impact creative writing skills as Collie and Slater (1987) claim that "using poetry can lead naturally on to freer, creative written expression" (p. 226). Lastly, exposing students to poetry may enhance students' cultural awareness. McKay (1982) states that "an examination of a foreign culture through literature may increase their understanding of that culture" (p. 531).

Although poems may be useful tools for language learning, several considerations must be made when selecting appropriate poems for language learners. Collie and Slater (1987) suggest teachers must consider students' "interest, language, and maturity levels" (p. 226). McKay (1982) points out that both the students' linguistic level and the students' cultural level must be considered when selecting literature to be used with language learners. In the next section, I will provide examples of how WIF poems are used in the classroom, which highlights how the poem is a good selection to use with language learners.

Using "Where I'm From" poem in the classroom
Countless examples of personalized adaptations from people around the world can be found online. According to the poet's website (http://www.georgeellalyon.com/), in 2016, the Kentucky Arts Council collected 731 poems from 83 countries (Lyon, 2021a). In 2017, the writer created the "I Am From Project" to write and submit poems to highlight the diversity in the US (Lyon, 2021b). Many examples can be found from student poets because the poem has been so widely used in classrooms as a pedagogical tool across countless age groups, nationalities, and levels of English proficiency (Christensen, 2001; DeJaynes, 2015; Ivanova, 2019; Montgomery & Jetter, 2016). A simple Google search yields everything from easy-to-complete poem templates to more complex plans for using WIF poems with numerous student-created examples.

In some universities in the US, WIF poems are used for various purposes including fostering better relationships within classes and facilitating campus integration between the international

students and the domestic population. Montgomery and Jetter (2016) used the poem as a tool within the class so that through increased interactions, the international and domestic students could learn and appreciate the diversity of identities and experiences of the class members. Ivanova (2019) found the WIF poems to be very successful in first-year English classes for international students. The students focused on their home cultures and cultural identity. Poster presentations with poems were shared with the campus community. Through the process of writing the poems and sharing them on campus, students became more interested in sharing and learning about each other's cultures and cultural differences and created connections within the classes and schools. In the next section, I will describe the potential of implementing technology and transforming the written work to a multimodal task.

Implementing technology and multiple modalities
From the field of TESOL, numerous studies have been published regarding the use of student-created video projects for students with various content and pedagogical purposes (Castañeda, 2013; Frazier et al., 2018; Goulah, 2007; Hafner, 2015). Though the use of student-created videos has different purposes, the studies suggest that this digital task is useful and suitable for fostering language learning. The WIF poems provide a favorable opportunity to be adapted digitally into student-created video projects. Through digital adaptation, these poems can be expanded from a simple writing task to a multimodal video project. As Takayoshi and Selfe (2007) note, the texts that are commonly required to be produced in academic settings "do not resemble many of the documents we see now in the digital environment that use multiple modalities to convey meaning" (p. 1). Therefore, as language teachers, it is important to explore various ways to provide opportunities for students to create these multimodal texts or "multimodal compositions." According to Hafner (2015), a "multimodal composition refers to activities that engage learners in the use of digital tools to construct texts in multiple semiotic modes, including writing, image, and sound (to name a few)" (p. 487). Taking the WIF poem off the page and integrating images, videos, text, font, color, animation, emojis, music, sound effects, and speaking into one composition allows students to consider the integration of modes in their projects and consider how they create and convey meaning.

METHOD

WIF Project Overview
This project was completed at Kanda University of International Studies (KUIS) in the Freshman English class, a class focused primarily on listening and speaking. In the Freshman English classes in which this project was implemented, the students were primarily a homogenous group. Almost all of the students were Japanese with a few students of mixed race. All of the students were around 18 or 19 years old. The level of speaking proficiency varied between the classes from "low-tier" to "mid-tier" students. In each class, there were between 16-23 students.

The Freshman English class consists of four, 90-minute lessons per week over the course of two fifteen-week semesters. During the semester, content units lasting around five weeks are completed. The WIF poem video project was adapted in different content units. For example, the WIF video project was used as part of a "Japan and Culture" unit with more focus on including

aspects of their own culture(s) into the WIF poems. It has also been completed as the last project of the year in an "Identity" unit. It is important to mention that the WIF project could also be done as a standalone project as well.

This project, from start to finish, took two weeks, or eight 90-minute lessons. This project could be expanded or shortened depending on the students' needs. Through these 8 lessons, the process of writing the poems and creating the movies is carefully scaffolded so that the students can clearly understand WIF poems, pen their own poems, and create a video to accompany the poem.

Table 1: Unit Overview

Lesson	Student Tasks
1	• Students watch a WIF poem example (Appendix B) on YouTube to identify different categories of content included in the poem and the basic structure of the poem.
2	• Students watch a different WIF poem example (Appendix C) on YouTube to identify additional categories of content included in the poem and review the poem's structure. • Students start pre-writing their own poems by noting ideas from different content categories.
3	• Students watch a final WIF poem example (Appendix D) on YouTube to identify additional categories of content and descriptions in the poem. • Students share ideas with/get feedback from class members from their pre-writing and add additional information.
4	• Students identify grammatical structures used in the poem • Students work collaboratively to practice creating different descriptions. • Students start writing their own poems.
5	*Optional lesson* • Students are introduced to and practice using the different features of iMovie.
6	• Students provide peer feedback on the poems. • Students recite and record their poems and analyze the recordings individually.
7	• Project workday
8	Final Projects Due • Students watch classmates' videos and have group discussions about the videos.

Lesson 1

Lesson 1 introduces the assignment and the idea of WIF poems. To start the project off, I ask the students, "Where are you from?" and have them discuss possible answers to this question in groups. Inevitably, the groups come up with three answers: city, prefecture, and country. Occasionally, a group will also include a region as well.

Next, I explain that we are going to watch a short video called "Where I'm From." For the first viewing, each student in a group gets four or five different lines of the poem on separate strips of paper. I play an example poem from YouTube and the students construct the poem together as a group. As the poem video is played, students listen and add the line of the poem from the strips that they were given. The students listen again to check to see if they correctly constructed the poem and make any changes if necessary.

Using the same WIF poem example, students identify the type of content that is included in the poem using a worksheet that includes the poem and possible content category options. Some of these categories include examples such as place, family, friends, food, personality, appearance, culture/traditions, values/beliefs, habits, hobbies/activities the speaker enjoys doing, memories/past experiences, advice, songs/stories, home, hometown, objects the speaker uses, sensory descriptions, dreams/hopes, religion, work/chores, environment/nature, and feelings.

The students read each line in their groups and discuss which content category each line belongs to. Some of the lines are very clear and easy to identify. Other lines may contain multiple categories, or the line may be unclear and the meaning must be inferred. For example, a line with several names could be family members or friends. However, the students can watch the example video on YouTube with the visual clues to help their understanding. In addition, any background cultural knowledge can be introduced as the groups identify the content of the poem.

After the groups have identified the content categories, we discuss the answers as a class. Sometimes, groups have different ideas about the categories and each group explains why they selected a certain category. Once the categories have been established, I ask some leading questions to elicit the poem's basic structure.

Next, I introduce the assignment and explain that we are going to write a poem like the video we watched called "Where I'm From", and elicit how the example poem is similar to and different from their answers to the question at the beginning of class. I try to make it clear that these poems should include not only the physical place, but also the origin of the students themselves and the origin of their own identity.

Lastly, the students have a discussion about the example poem. For example, they discuss which lines also relate to them, which lines do not relate to them at all, and what they are thinking about including in their own WIF poem.

Lesson 2
We watch another, more advanced, example as a class. For the second example, I use a video that only includes the text of the poem accompanying photos and music. The poem is not read by the author. I use this because the students have to practice reciting the poem as the text/photo are shown in the video. It's a fun activity and challenges the students to recite the poem naturally and fluently. Also, it reinforces the structure of the WIF poems and the descriptive ways that each line introduces a different idea. After the students have practiced reciting the poem with the video, groups identify the content categories as they did in the first lesson and check as a class. The second example should be more advanced so that the poem includes additional content categories and more complex descriptions.

At this point, the students have an understanding of the type of content that the WIF poems include. For the remainder of class and homework, the students complete a worksheet containing different content categories with ideas that they would like to include in their poems. This is the first prewriting step for constructing their poems.

Lesson 3
In Lesson 3, I show the students one last example poem. I purposely select poems that increase in difficulty with content that is more varied and writing that is more creative and descriptive.

As the final example is the most difficult, I usually need to pre-teach selected vocabulary words and cultural content. For example, in the YouTube example that I show, the poem mentions the western superstition of holding one's breath while passing a cemetery. So, I introduce superstitions and the groups discuss different Japanese superstitions that they believe/d and students teach me about superstitions in Japan.

The groups complete the same activity of identifying the content categories and we check as a class. As previously mentioned, the poems are more difficult, so this activity becomes progressively harder and takes longer to complete. The students also identify and discuss different ways the author added descriptions to the poem.

Lastly, in groups, students share their content ideas (the homework from Lesson 2) about different things that they may include in their poem. The final example poem and the sharing of ideas from the homework leads the students to consider new or different information to include in their own poems, so I give the students some time after the discussion to add anything new to their content category sheets. After this, they can start to organize their poems.

It is important to note that depending on the students' level, Lesson 3 could be omitted. The third example poem could be added into the second lesson, or one of three example poems could be omitted entirely if you don't have enough time or feel that it isn't necessary. In the past, I have found that providing three, progressively more advanced examples has helped my students grasp the project and understand the poem's content, descriptions, and structure.

Lesson 4
In this lesson, the students focus on the grammar structure of the lines and writing more creative descriptions for their poems.

Using an example poem, I elicit what type of word follows the phrase "I'm from…" in the poems (noun). So, the line "I'm from tennis" could include…
- I'm from tennis. (noun)
- I'm from playing tennis. (gerund phrase)
- I'm from waking up at 6am every Saturday morning in junior high school to attend tennis club practice. (different, but related, gerund phrase)
- I am from a can of new tennis balls; the fresh smell makes me anxious to play the game. (a different, but related, noun with additional description and information)

A common grammatical error that students make writing these poems is not changing the verb to a gerund ("I'm from play tennis" instead of "I'm from playing tennis"), or omitting a gerund when using an adjective ("I'm from nervous" instead of "I'm from being / feeling nervous"). Additionally, depending on the grammar level of the students, a review of adjective clauses may be helpful at this point as clauses can add additional descriptions.

Next, we look at a variety of ways to describe something. I enjoy painting as a hobby, so I present different ways that I could say "I'm from painting" including:
- I'm from tubes of brightly colored paints.
- I'm from the colorful, paint-stained shirt that I wear every time I paint.
- I'm from oil, acrylic, and watercolor.
- I'm from bold colors and aggressive brush strokes.

Students read and discuss the small differences between the lines, but how they are all related to my hobby of painting.

Next, groups collaborate to write alternative, more descriptive lines for "I'm from the beach," which works in our context because the university is located quite close to the beach. The group members write all of their ideas on the board. First, groups check the other groups' sentences for grammar or spelling errors. Then, we count how many unique lines the class has created, omitting duplicate lines. Last, groups discuss the other groups' lines and descriptions. We vote on the most interesting descriptions in each group. At this point, I usually point out some places where a few changes could make a line richer and more descriptive. The students work in groups together to try to think of or find different descriptors. For example, some of these changes include adding descriptions ("eating watermelon" becomes "eating a juicy and refreshing slice of watermelon"), changing the intensity of the descriptions ("hot sun" becomes "sweltering sun"), and adding more details ("summer trips to the beach" becomes "summer trips to the beach with my family every year"). Through this activity, the students are able to practice creating a huge variety of lines and descriptions.

Lastly, using their prewriting sheet, students choose several points they want to include in their poems and try writing lines. If time permits, the groups then share some of their lines and get feedback from each other. The fourth class is the last class of the week, so students should work on their poems over the weekend and have them ready for Lesson 6.

Lesson 5
In this class, I focus on creating videos using iMovie. At KUIS, all of the students are required to have iPads, so the access to iMovie is not an issue. I make an iMovie in class using pictures and videos that I take in class in the lesson. By doing this, I can show the students the basic features of iMovie while projecting my screen so that students can see the editing process. After I have created a short video that includes pictures, videos, text, sound effects, music, transitions, and voice overs, the students create their own practice iMovie videos in class. The level of proficiency with iMovie always varies and the students who are more proficient can help the other students.

This class is an optional lesson that is not directly related to the project. The class is unnecessary if the students have a general understanding or proficiency using a video creating application, and I skip this lesson if the students have previously made videos in class.

Lesson 6
The poems are due in this lesson. At the beginning of class, students exchange poems and check for grammatical errors, vocabulary errors, and spelling errors. In addition, students can offer suggestions about the descriptions noting where the writer could add more detail or specificity and even provide their own ideas to the writer. Students then fix or adjust their poems.

Once they feel that their poems are completed, the students practice reading aloud their poems. They record themselves reading and listen back to analyze their performance, specifically fluency and pronunciation. Lastly, the students can start creating their own WIF poem videos.

Lesson 7
This is a project workday. The students have the class to work on their final projects. Having this workday is useful for the students because they can get help or suggestions from the teacher or other students about their poems or iMovie.

Lesson 8
The WIF videos are due in this lesson. Together, as a class, we watch the final videos. After viewing the videos, students have smaller group discussions where they can rewatch each other's videos and ask specific questions to their group members.

Depending on how proficient the students are with technology, I may add an additional class that is unrelated to the WIF poem project between Lessons 7 and 8. That way, the students have extra time to work on their videos outside of class.

Assessment
There are three main areas of assessment: the poem, the final video and images, and speaking. First, the poem is assessed based on the content, grammar, and descriptions. The activities in Lessons 1-4 primarily focus on the variety of content and different types of descriptions that can be included in the WIF poems. Therefore, the students are encouraged to include a variety of content from different categories that express and introduce "who they are." In addition, the descriptions should be well-written, varied, and grammatically correct. This section is worth 40% of the final grade. Second, the final video is graded. Included in this grade are the images and overall video quality and sound. The images included in the final project can be still images (photos) or recorded videos. How well the images and lines of the poem match or add to the story is an important component in the assessment. The photos/videos should be part of the meaning making; if the images do not seem to be related to the student's poem, the student will lose points. Also, the images that are included in the video should primarily be the student's own photos. The students are able to use other pictures that they find online. However, if they overuse photos that they find online, they will lose points. In addition, the quality of the video is graded, specifically the sound and editing. As this project is completed in a speaking class, it is imperative that their voices are clear and can easily be heard. The video/image grade counts as 30% of the final grade. Lastly, the speaking is assessed. This includes fluency, intonation, and pronunciation. The speaking grade counts as 30% of the final grade.

Alternatives to student-created videos
The WIF poems can be adapted in various ways. One alternative to iMovie is using Flipgrid. While Flipgrid doesn't have the functionality that iMovie has, it might be a good alternative if you want to create videos, but students do not have access to iPads or Macs with the iMovie app. Another variation that could be implemented is a slideshow. Students could create their own slideshow and recite their poems in class as they present slides with their lines and connected images. For an alternative that does not require technology, students could also create posters of their poems. They could write their poems on a poster and draw or attach images related to their poems. The class could complete a gallery walk while reading the poems and discussing them with the writers.

Issues to consider
Deciding whether or not to use the original poem by Lyon is an important consideration to be taken into account. The original poem, while providing fantastic imagery and snapshots of the poet's childhood, employs some very specific references and colloquialisms. These references are both cultural and geographical. For example, some lines include culturally specific references such as, "I'm from He restoreth my soul," (a bible verse), another mentions Clorox (an American brand of bleach), and another references Imogene and Alafair (female names). Artemus (small town) and Billie's Branch (river) are places in the poet's home state of Kentucky. Some colloquialisms include "know-it-alls," "perk up," and "pipe down." The students in my class would be overwhelmed by language and the number of cultural references and find it very difficult to understand. If I decided to use the poem, the scaffolding that would be necessary for my class level would take away from the imagery and "life" of the poem, and it would just seem like a mechanical exercise with the strong possibility to diminish learner motivation and

confidence. Therefore, I decided to introduce the poem using student examples instead of the original poem.

Careful selection of the example poems and/or videos that are shown to students is also very important to take into account. Student videos that are found online are both plentiful and varied and provide authentic examples of the final project. Additionally, the visual images in the video examples paired with the poem lines help to scaffold the poem for the students. Because the online videos are created by other students, they are also more contemporary and relatable. Nonetheless, it is still important to evaluate the online examples closely and consider whether or not they should be introduced to the students. Even if the online examples are linguistically appropriate, due to the content of the assignment, the example poems may also contain many cultural references like Lyon's original poem that may be difficult to understand for students who grew up outside of the culture. For example, many of the online examples, written primarily by American students, reference religion (mainly Christianity), activities common in the US (American football games, summer camp, holidays, etc.), or specific places in the US. Scaffolding the poems and explaining these cultural activities are essential so that students can gain a deeper understanding of the poem. My students have seemed to really enjoy learning about aspects of another culture through the videos, especially when it is presented by students from other countries who may share some similar interests or experiences with my students. For a teacher who is teaching this for the first time, it is important to consider the cultural content when selecting online examples and how much scaffolding will be necessary when presenting them to a class who may be unfamiliar with the culture.

In addition to finding appropriate online examples, another important aspect that should be taken into account is the editing, specifically the sound. The WIF project is usually the first project I assign in which the students are required to create a video. Therefore, I include a lesson introducing basic video editing into the unit plan because many of my students have never used any video creating applications previously. As mentioned in the Assessment section above, the sound is very important because the student's voice must be clear in the final video. If the sound is problematic (too loud / too soft) or their speaking is incomprehensible (such as background music that is too loud), it can ruin the project. The first time I introduced this project, I didn't anticipate that the speaking volume would be problematic. However, for several students' projects, the sound was too low, distorted, or their speaking was unable to be heard due to loud background music, essentially ruining an otherwise well completed project. In the subsequent classes in which this project was completed, I have specifically shown students how to edit the sound on iMovie by moving sounds to the foreground or background and raising and lowering the volume of the different sound files. While some sound problems have persisted, significantly fewer students have issues with sound now in their final projects.

REFLECTIVE DISCUSSION

The WIF project has been a successful and well-received project in my class. However, before completing the project for the first time, I was somewhat unsure what the overall success and impact would be due to the makeup of the students. Several of the previously mentioned studies

which used WIF poems with language learners describe the success of the poems in a heterogeneous class with students from all over the world. The poem was used as a pedagogical tool for international students to share and learn about different cultural aspects, the home lives, and identities of their classmates. The poem was successfully used to raise cultural awareness within the classes and within the schools. On the other hand, the students at KUIS are largely homogenous with the vast majority of students being Japanese. However, based on my experiences using this project over several years, I believe that it is successful for homogenous language students as well. WIF poems can still provide a great opportunity to foster connections between the students and provide opportunities for bringing their lives and identities into the classroom. After all, while the students are almost all Japanese, they are all unique individuals who come from different cities or regions and have different life experiences.

In addition, I initially was hesitant to complete this "poem" project in my "speaking" class. While, on its face, the WIF poem may seem like a writing assignment, this poem project offers numerous opportunities for discussion, interaction, and collaboration. In the first three lessons, the students engage with authentic examples discussing the content of each poem and giving their opinions. In the fourth lesson, when students collaboratively create descriptions, they must discuss and brainstorm ideas together to create a list of various expressions or phrases in groups. In the sixth lesson, students read each other's poems and provide oral feedback while asking questions about certain words or lines or making vocabulary or grammar suggestions. In the fifth, sixth, and seventh lessons, the students learn about video creating apps (primarily iMovie) and work on their videos in class. While these WIF poem videos are completed individually, giving students class time to work on their projects allows for collaboration and opportunities for authentic language production as students ask each other for help or troubleshoot questions during the video creation process. Lastly, the students watch the videos as a class and have longer, more in-depth, discussions about the content in small groups. Though I was at first reluctant to incorporate "poem writing" into my "speaking" class, this student-created video project provides ample opportunities for students to engage in discussion and language learning while fostering cultural awareness.

Once the project was completed, a surprising outcome was how much the students revealed in their poems. When students are asked to share personal information in class discussions or presentations, the content can sometimes gravitate towards superficial topics. For example, information such as favorite movies, music, food, TV shows, or free time activities are often presented or shared. While important, these are really only a small part (or "surface features," borrowing from the cultural iceberg model) of an individual. The WIF poems offer students a safe chance to provide a more in-depth examination of their identity or culture. That's not to say that all the videos produced by my students have been deeply introspective about "Where they're from," nor should they be. Nonetheless, in my experience, some students are more open and comfortable revealing aspects of themselves in these videos that they may not share in a normal class discussion. Putting information in a poem or video seems to make it easier for some students to be more open than they usually are, and the classmates respond very positively to this project and each other's videos. They seem genuinely interested in each person and learning more about each other through these videos. I have completed this assignment at different

times in the school year and, regardless of when I complete this activity in class, we always learn new and interesting things about each other through these WIF poem videos.

CONCLUSION

The WIF poem video project is a multimodal and creative activity to use in the language learning classroom. Through a careful scaffolded plan, this multimodal project allows students a chance to share all different aspects of their lives and identities in a unique and engaging way that is motivating and interesting for the students. The project integrates not only writing, but all of the four skills. In addition, it gives the students the opportunity to become more digitally literate, increasing their confidence in using digital tools.

The students who have completed this project have responded positively to the project. They have written unique and revealing poems and created high-quality multimodal videos that only enhance their written words. Lifting students' personally written poems off the page and creating videos of these poems about the students' lives and where they are from gives the poems a more authentic or realistic feel to the students who were born in the 21st century and have only known a digital world.

REFERENCES

Bao, D. (2017). *Poetry for education: Classroom ideas that inspire creative thinking*. Xlibris.

Castañeda, M. E. (2012). "I am proud that I did it and it's a piece of me": Digital storytelling in the foreign language classroom. *CALICO Journal*, *30*(1), 44-62. https://doi.org/10.11139/cj.30.1.44-62

Christensen, L. (2001). *Where I'm from: Inviting students' lives into the classroom.* Rethinking Schools. https://rethinkingschools.org/2021/08/06/where-im-from/

Collie, J., & Slater, S. (1987). *Literature in the language classroom: A resource book of ideas and activities*. Cambridge University Press.

DeJaynes, T. (2015). "Where I'm From" and belonging: A multimodal, cosmopolitan perspective on arts and inquiry. *E-Learning and Digital Media*, *12*(2), 183-198. https://doi.org/10.1177/2042753014567236

Frazier, E., Worden, D., & Asquith, S. (2018). Developing English fluency and a global view through music. *Selected Papers from SUTLF 2017*, *1*, 6-20.

Goulah, J. (2007). Village voices, global visions: Digital video as a transformative foreign language learning tool. *Foreign Language Annals*, *40*(1), 62-78. https://doi.org/10.1111/j.1944-9720.2007.tb02854.x

Hafner, C. A. (2015). Remix culture and English language teaching: The expression of learner voice in digital multimodal compositions. *TESOL Quarterly*, *49*(3), 486-509. https://doi.org/10.1002/tesq.238

Hussein, H. (2004). Using simple poems to teach grammar. *The Internet TESL Journal*, *10*(5). http://iteslj.org/Techniques/Hussein-Poems.html

Ivanova, R. (2019). Using "where I'm from" poems to welcome international ESL students into US academic culture. *TESOL Journal*, *10*(2), 1-15. https://doi.org/10.1002/tesj.399

Kırkgöz, Y. (2008). Using poetry as a model for creating English poems. *Journal of Language and Linguistic Studies,* *4*(2), 94-106.

Lyon, G. E. (2021a). *Where I'm from*. http://www.georgeellalyon.com/where.html

Lyon, G. E. (2021b). *About us*. https://iamfromproject.com/about/

McKay, S. (1982). Literature in the ESL classroom. *TESOL Quarterly*, *16*(4), 529-536. https://doi.org/10.2307/3586470

Mittal, R. (2016). "Poetry is language at its most distilled and powerful": Bringing poetry in language classes can make language understanding and communication skills better. *Linguistics and Literature Studies*, *4*(1), 52-56. https://doi.org/10.13189/lls.2016.040108

Montgomery, M. L., & Jetter, M. (2016). *"I am from" activity guide: A tool to foster student interaction in the classroom.* Global Programs and Strategy Alliance.

Takayoshi, P., & Selfe, C. (2007). Thinking about multimodality. In C. L. Selfe (Ed.), *Multimodal composition: Resources for teachers (pp. 1-12)*. Hampton Press.

APPENDIX A

Where I'm From by George Elle Lyon

I am from clothespins,
from Clorox and carbon-tetrachloride.
I am from the dirt under the back porch.
(Black, glistening,
it tasted like beets.)
I am from the forsythia bush
the Dutch elm
whose long-gone limbs I remember
as if they were my own.

I'm from fudge and eyeglasses,
        from Imogene and Alafair.
I'm from the know-it-alls
        and the pass-it-ons,
from Perk up! and Pipe down!
I'm from He restoreth my soul
        with a cottonball lamb
        and ten verses I can say myself.

I'm from Artemus and Billie's Branch,
fried corn and strong coffee.
From the finger my grandfather lost
        to the auger,
the eye my father shut to keep his sight.

Under my bed was a dress box
spilling old pictures,
a sift of lost faces
to drift beneath my dreams.
I am from those moments--
snapped before I budded --
leaf-fall from the family tree.

APPENDIX B

I am from hairbrushes and hair ties
From sketch books and sharpened pencils
I'm from the big back yard where my friends played
The savory smell of home cooked meals
I am from the Sunday palms we made into shapes
The potted ivy plant whose long gone limbs I remember as if they were my own.
I'm from saying grace before meals and dark hair and brown eyes
I'm from Mom, Dad, Joana, Me, and Ysa.
I'm from karaoke nights and Pacquiao fights, I'm from everything in between
I'm from "Stranger Danger!" and "Eat your vegetables!" and Twinkle, Twinkle Little Star
I'm from pancit at parties
I'm from the Philippines and Spain and the United States of America
And beef stew and pandesal
From having a stuffed unicorn named Pony to being with the "Fab Four" and apple picking with all my family friends.
These are all in my heart.

Avila, X. (2014, April 21). *I am from…Poem* [Video]. YouTube. https://youtu.be/dz0Bw0YWsY4

APPENDIX C

I am from the sand
From Coppertone and beach chairs
I am from the backyard greenhouse (hot, damp, it smelled like soil)
I'm from the river birch out front
From the palm trees of California, the lines of them running down the street
I'm from the cabins in Maine and early grey hair
From Strubel and Kappler, from Murray and MacWatt
I'm from get-togethers and traveling
I'm from "Look both ways" and "Drop the anchor"
I'm from not knowing enough about Him to be called religious
I am from Manhasset and Germany, England, Scotland, and Ireland
From fresh corn and smoothies
I'm from the sun roof my dad fell from
the first drive in the BMW
I'm from the hall closet and attic, these pictures may be faded but they will always bring back the vivid memories
From the chest upstairs in my grandma's house, where I continue to learn about my family's past

Strubel, K. (2013, June 13). *"Where I'm From" by Kyle Strubel* [Video]. YouTube. https://youtu.be/zBni7oavjxA

APPENDIX D

I am from thoughtfully decorated binders
From Post-its and Sharpies
I'm from my homemade bookshelf, overflowing with colors. It smells new but won't for long.
I am from autumn leaves, the budding hydrangeas, which the deer will eat anyway
I'm from the late-night Civilization games and weekly Target runs
I'm from naturally running ability and sarcasm
From holding my breath near graveyards and leaving veggies for Santa Claus
I'm from putting myself third and belting out Hillsong lyrics at camp
I'm from almost Princeton, homemade Mac 'n Cheese, and chocolate cake
From the fantasy novels my dad read to me in preschool, the waves my cousins jump through on the beach
As I scroll through my camera roll, I see countless clips featuring friends and family, I am from the laughter and the adventures we shared

Danielle, C. (2016, September 25). *Where I'm from-a poem* [Video]. YouTube.
https://youtu.be/X4XN2v8Maow