USING HAIKU AS MINI PRONUNCIATION LESSONS TO ENHANCE AWARENESS, PERCEPTION, AND PRODUCTION OF MORA TIMING AND SPECIAL MORAS IN JAPANESE AS A SECOND LANGUAGE

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Haiku are a traditional form of Japanese poetry. Haiku adapted into English consist of 17 syllables divided into three lines of 5-7-5 syllables. By contrast, haiku in Japanese have 17 moras in three lines of 5-7-5 moras. Moras or also [ha-kɯ̥] beat (拍) in Japanese are timing units of approximately equal lengths (Tsujimura, 2014). Moras are smaller than or equal in length to syllables. For example, *pocket monster* (*Pokémon*) in Japanese is nine moras [po-ke-t-to-mo-n-sɯ̥-ta-a] but four syllables in English. Moras are perceptually salient contrasting lexicon, e.g., vowel or consonant length (i.e., geminates): [to-ke-e] *watch*, [to-o-ke-e] *statistics*, [to-k-ke-e] *preferential treatment*. Moras are not perceived and produced by first and second language speakers in the same manner (vowel length, Dupoux et al., 1999). Segmental length differs between the two groups (Han, 1992). Fortunately, exposure/training positively impacts L2 performance (Hardison & Motohashi-Saigo, 2010). Haiku are an ideal Japanese counterpart to jazz chants (Graham, 1978) to enhance awareness (cf., noticing, Schmidt, 1990) and thereby, perception/production of mora timing. Their brevity allows focused listening, production practice, and targeted assessment. Haiku are scaffolded by pre- and post-activities: short explanations and controlled-guided-communicative practice (Celce-Murcia, Brinton, & Goodwin, 2010) using traditional Japanese word games, in-class/recorded recitations, information gaps, composition of original haiku, and more.

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INTRODUCTION

Haiku in Japanese have 17 moras in lines of 5-7-5 moras. By contrast, English composes haiku of 17 syllables of 5-7-5 syllables. Moras can be smaller than a syllable. For example, in the following famous Japanese haiku, the temple name of *Ho-o-ryu-u-ji* is five moras in Japanese but three syllables in English, *Hoo.ryuu.ji* (hyphens separate moras while periods separate syllables).

kaki kueba	*柿食えば*	*かきくえば*
kanega narunari	*鐘が鳴るなり*	*かねがなるなり*
Hooryuuji	*法隆寺*	*ほうりゅうじ*

- *Masaoka Shiki (1895)*

I bite into a persimmon
And a bell resounds –

*Horyuji**
- *Janine Beichman translation (2002, p. 53)*
*[ho-o-ryu-u-ji] (Temple)

Moras (モーラ) are a timing unit in Japanese with approximately equal length and are traditionally called [ha-kɯ̟] *beat* (拍), creating the rhythm of Japanese. Each *hiragana* moraic script character generally represents one mora as can be seen in the third column of the Japanese version of the poem above.

The role of moras in Japanese

Moras combine with Japanese phonotactics influencing the rhythm of Japanese. To illustrate, the word *pocketmonster,* i.e., *Pokémon,* in English has four syllables: [pɑ.kɪt.mɑn.stɚ] whereas in Japanese it has nine moras: [po-ke-t-to-mo-n-sɯ̟-ta-a] (ポケットモンスター). Japanese has special moras (特殊モーラ):

Table 1

Special moras

Special mora type	Example
Long vowels	to-**o**-fɯ
Long consonants (geminates)	ma-**t**-cha
Moraic nasal	ma-**n**-ga
Palatalized sounds	**Ky**o-o-to
Devoiced vowels	S**ɯ̟**-ta-a-ba-k-k**ɯ̟**-s**ɯ̟**

Lexicon can be contrasted by moraic length:

Table 2

Lexically contrastive long vowels/long consonants

Transcription	kana	Pitch pattern	Chinese character	Meaning
[to-ke-e]	とけい	HLL	時計	watch
[to-o-ke-e]	とうけい	HLLL	統計	statistics
[to-k-ke-e]	とっけい	HLLL	特恵	preferential treatment

Special moras can impact grammar, e.g., verb conjugations:

Table 3

Grammatical impact of lexically contrastive long vowels/long consonants

Transcription	kana	Pitch pattern	Chinese character	Meaning
[ki-i-ta]	きいた	LHH	聞いた	heard
[ki-ta]	きた	LH	着た	wore
[ki-t-ta]	きった	HLL	切った	cut
[ki-ta]	きた	HL	来た	came
[ma-te]	まて	HL	待て	wait! (coarse command)
[ma-t-te]	まって	HLL	待って	wait! (casual command)
[o-i-shi-so-o]	おいしそう	LHHHL	美味しそう	looks delicious
[o-i-shi-i-so-o]	おいしいそう	LHHHHL	美味しいそう	(I) heard it is delicious

The following are some possible geminates in Japanese: pp, bb, tt, dd, kk, gg, mm, nn, ss, tch, ssh, tts, and rare ones: [wa-f-fɯ-rɯ] *waffle*, [ba-h-ha] *Bach,* and possibly [ta-ŋ-ŋo] *vocabulary* (cf., ㋮, NHK "announcer language"). Voiced geminates may be phonologically contrasted in Japanese although phonetically are not as robustly contrasted as voiceless geminates and so, bear a low functional load in Japanese, e.g., loanwords (Kawahara, 2016).

In addition to counting moras in composing haiku, songs consider moras in assigning lyrics to musical notes (Vance, 2008). Moras often act in pairs as one unit (Kawano, 2014), sometimes lengthening normally monomoraic vowels (bolded), in haiku, numbers (e.g., 52 go-**o**/ni-**i** in telephone numbers), song lyrics, sports chants (ni-p / po-n / cha-cha / cha), abbreviations of days of the week (Tues/Thurs as ka-**a**-mo-ku), onomatopoeia (e.g., ki-ra/ki-ra "sparkle") (Tsutsui, 2011, pp. 87-90), or nicknames, e.g., Kimura Takuya as ki-mu/ta-ku or Mako as ma-a-cha-n or ma-t-cha-n (Kawano, 2014, p. 146).

Japanese hip hop lyrics are shaped by the mora and moraic assonance or imperfect rhymes. These imperfect rhymes employ at least two moras with the same vowels but not necessarily the same consonants or special moras (bolded): ba-su-ja-**k**-**k**u / ka-su-ja-**p**-**p**u (21st Century Riot, p. 163) or ko-**n**-na-n-de / so-**o**-na-n-de (Yurino Hana Saku Bashode, p. 167) (Tsujimura & Davis, 2009).

A greater number of moras appears to correlate to superiority (e.g., size, weight, evolution levels, strength): Pokémon character names, e.g., *pi-chu-u* vs *pi-ka-chu-u* (Kawahara, Noto, & Kumagai, 2018, p. 223) or Dragon Quest spells: *me-ra* < *me-ra-mi* < *me-ra-zo-o-ma* < *me-ra-ga-i-ya-a* (p. 232). Lastly, moraic length can differentiate dialects: [i-ko] vs [i-ko-o] *let's go*, [ki-i] vs [ki] *tree* (Kansai vs Tokyo dialect).

MORAS IN L1 JAPANESE

Moras are sub-syllable units of timing (Bloch, 1950) considered the "basic prosodic unit" in

Japanese (Kubozono, 2017). Each mora is perceived phonologically (i.e., psychologically) as being equal in length (Vance, 2008, p. 122), but phonetically (i.e., acoustically) each is not equal (Beckman, 1982). Short vs long consonants (i.e., singleton vs geminate) vary by a 3:1 rate (Tsujimura, 2014, pp. 19-20) with the ratio being longer for stops and affricates than for fricatives and nasals (Sano, 2019). By contrast, short vs long vowels can vary by a 2+:1 rate (Tsujimura, 2014, pp. 24-25)

Compensation of mora length may occur within a mora or across moras in a word. Each segment in a mora may be adjusted, but not consistently result in moras of equal length. Moras within a word may be adjusted to preserve overall word length. For example, four-mora words are generally the same length even if individual moras are not the same length (Han, 1992; Port, Dalby, & O'Dell, 1987). Speakers maintain the relative length of both short and long vowels (Hirata, 2004) and consonants (Hirata & Whiton, 2005) regardless of speech rate.

The singleton-geminate stop contrast is characterized by a closure of the first stop resulting in silence followed by the same consonant whereas for fricatives /s/ or /ʃ/, the preceding /s/ is pronounced as "a longer spirant sound" (Hasegawa, 2015, p. 34). Geminates are perceived as two parts. The first part of "fricative geminates" is perceived phonologically similar to the silence of the first part of "stop geminates" (Sadakata et al., 2014) which may be reinforced by the *kana* script where the first part of a geminate is generally written with a small <tsu> *kana*. The singleton-geminate contrast is characterized by "secondary cues": The vowel preceding or following a geminate (long consonant) may be longer than the vowel preceding and following a singleton (short consonant) (Sano, 2019) or shorter following a singleton (Tsujimura, 2014).

Japanese perceptually segment words by moras and not syllables (Otake, Hatano, Cutler, & Mehler, 1993). This moraic segmentation also interacts with pitch accent, phonological rules, and morphological rules (Kubozono, 2017). However, two adjoining same vowels can be separated by a pause or glottal stop: long vowel in [sɯ:.ɾi] *mathematical principle* vs two separate vowels in [sɯ.ɯ.ɾi] *vinegar vendor* (also [sɯ-ɾi] *pickpocket*).

Mora perception intersects with pitch accent, potentially spelling double trouble for L2 learners without L1 mora timing and pitch accent. A greater fall in pitch occurs in long versus short accented vowels, but not in unaccented vowels. If a fall in pitch is perceived during [e] in [be-rɯ], the word is perceived as [be-e-rɯ] *veil*. If no pitch is perceived during [e], the word is perceived as [be.rɯ] *bell* (Nagano-Madsen, 1990). Mora perception is reinforced by orthography. Children initially segment words by both syllables and moras and then, primarily by moras upon learning the *kana* moraic script (Inagaki, Hatano, & Otake, 2000).

SECOND LANGUAGE PERCEPTION OF MORAS

Moras are not perceived and produced by first and second language speakers in the same manner. The presence/absence of lexically-contrastive vowel length in the L1 shapes L2 perception/production of vowel length by learners (McAllister, Flege, & Piske, 2002) and naïve listeners (=non-learners) who have difficulty hearing vowel length differences (Dupoux, Kakehi, Hirose, Pallier, & Mehler, 1999). Cross-linguistic differences and exposure shape L2 perception even when the L1 has lexically-contrastive segmental length: Differing phonetic characteristics

(Italian: vowels shorter before geminates than before singletons vs Japanese: vowels generally longer before geminates than before singletons) and Japanese learning experience enable L1 Italian/L2 Japanese learners to outperform L1 Italian naïve listeners on non-native Japanese geminates (Tsukada & Hajek, 2019).

Adult L2 learners, whether advanced or beginning, can discriminate the singleton vs geminate contrast. Learners do not encode the short vs long consonantal length contrast when initially learning Japanese as an L2, but after one year of exposure through Japanese language classes, they approximate L1 lexical representations in both perception and production (Hayes-Harb & Masuda, 2008). However, their production while intelligible differs from that of L1 Japanese speakers. They maintain a segmental length contrast at a 2:1 ratio with more diverse and random rates compared to a 2.9:1 ratio of L1 Japanese speakers (Han, 1992). L1 English/L2 Japanese learners apply stress characteristics (i.e., both higher pitch and longer vowels) when needing to apply either lexically-contrastive segmental length differences or pitch differences (Kondo, 1999). Anecdotally, such learners may have difficulty restructuring L1 phonotactic rules (e.g., moraic nasal: [o-ŋ-i-n-ɾo-ŋ] *phonology*).

Advanced learners are more accurate in encoding native-like representations, highlighting the effect of exposure. While learners likely encode singletons vs geminates as separate categories, geminates are stored as a new ambiguous, fuzzier, or less stable category (Darcy, Daidone, & Kojima, 2013) where the geminate (i.e., non-dominant category) is a poor exemplar of the clearly represented dominant category (i.e., singleton) (Hayes-Harb & Masuda, 2008).

Training has a positive effect. Noticing is crucial to enhancing perceptual discrimination of consonantal length contrasts (e.g., L2 Finnish, Porretta & Tucker, 2015). The amount of exposure and various phonetic environments (e.g., greater consonant–vowel sonority difference, vowel quality, context: isolated word vs words within sentences) impact performance (Hardison & Motohashi-Saigo, 2010). High and low phonetic variability training (e.g., varying speech rates) enhances perception of vowel length contrasts (Hirata, Whitehurst, & Cullings, 2007) and consonantal length contrasts although learners rely on absolute length and not relative length: L1 Korean speakers perceive geminates in L2 Japanese by a fixed length rather than adjusting the perceptual length to differing speech rates (Sonu, Kato, Tajima, Akahane-Yamada, & Sagisaka, 2013). Counting moras in words under two different training conditions (i.e., isolated words vs words within sentences) enhances discrimination of both vowel and consonantal length contrasts (Hirata, 2004). However, training on consonantal length contrasts does not generalize to the perception of long vowel length contrasts (Sonu et al., 2013). Also, less-than-ideal, real-life conditions (e.g., increased memory load, greater attention demand) increase perception difficulty for L2 learners although they are able to encode the singleton-geminate contrast (Asano, 2018).

Implications of research findings on teaching are summarized as follows:

1. Exposure enables L2 speakers to perceive/produce mora timing and special moras.
2. Noticing is beneficial: counting moras.
3. Variability training is impactful: phonetic environment, speaking rates, isolated word vs within sentence, real-life conditions, etc.
4. Perception may not require attention to secondary cues, but production may.

TEACHING

Haiku can be used to enhance awareness (cf., noticing, Schmidt, 1990) of mora timing and special moras, making them an analogous Japanese counterpart to jazz chants (Graham, 1978) which are used to help L2 learners practice the stress timing of English. The brevity of haiku allows focused listening, production practice, and targeted assessment.

Haiku are scaffolded by pre- and post-activities. Guided by research findings, these activities follow a 5-stage pronunciation teaching of description/analysis-listening-controlled-guided-communicative practice (Celce-Murcia et al., 2010) and repetition with meaning (Segalowitz & Gatbonton, 1988) when possible. Short targeted explanations ensure learners notice mora timing and special moras and their role in Japanese. Pronunciation practice can be stand alone or integrated into other skills (e.g., grammar, vocabulary).

Instructors could introduce haiku in many formats, preferably early at the beginner level but also at higher levels when needed. Instructors could introduce haiku intensively at one haiku per day for a 2-3-week period or more casually at 2-3 haiku per week over several weeks. Initially, haiku should highlight mora timing and then, special moras, e.g., short/long vowels/consonants etc. Instructors might clap to each mora to emphasize the perceptually equal length of timing; this corresponds to clapping on the stressed syllables of jazz chants in English which seems to be effective in raising awareness of stress timing among L2 English learners. Indeed, clapping on silent stop geminates (i.e., first part of geminates) in Japanese can be eye-opening.

For the listening and practice stages, instructors can use traditional Japanese word games, information gaps, puzzles, writing *kana* script, and more. Ultimately, learners should do in-class recitations and/or recorded recitations. Instructors can have students learn several haiku over a week or two and then, on Friday have each student recite a haiku that the instructor randomly chooses from the several haiku learned. Learners have to memorize many haiku, increasing cognitive load during recitation and thereby, producing "more faithful pronunciation samples."

Learners also can compose original haiku. Instructors provide topics or key vocabulary discussed or learned in the course. Learners must be aware of moras to spell words correctly (reflecting the learners' pronunciation) and use the correct 5-7-5 mora format and other elements characterizing haiku, e.g., seasonal words *kigo* (季語) or "cutting word" (i.e., break or turning point) *kire(ji)* [切れ(字)]. Vocabulary, grammar, and culture can also be introduced, targeted, and assessed.

SAMPLE OF ACTIVITIES

1. Haiku

Instructors introduce a haiku, read it aloud several times while clapping on each mora, note the pronunciation issue(s), and have students read it. Sample haiku and their target issues follow although instructors might compose original haiku using target vocabulary.

Mora timing, /tsu/, long vowel, one kana = one mora

ma-tsu-shi-ma ya	*Matsushima (Island)*
a-a ma-tsu-shi-ma ya	*Oh, Matsushima*
ma-tsu-shi-ma ya	*Matsushima*

Long vowel, /tsu/, moraic nasal

i-mo-o-to wa	*Younger sister*
ha-tsu-yu-ki no hi-ga	*First day of snow*
ta-n-jo-o-bi	*(her) birthday*

Source: Ito-en New Haiku Contest/Prize

Long vowel, flap, adjoining vowels, /ryu/

Hooryuuji haiku from the introduction.

Geminate, moraic nasal, /tsu/, flap

pa-pa to ji-ji	*Papa and grandpa*
bo-ku ga na-ra-n-de	*Me next in line*
u-ri mi-t-tsu	*three peas in a pod (cf. two peas in a pod)*

Source: Ito-en New Haiku Contest/Prize

2. Awareness activities

Instructors have learners count moras, compare words for mora count, and write *kana*. These are done in class or online as interactive exercises with feedback; they can be automatically graded as merely DONE / NOT DONE.

Activity	**Instructions and sample question**
Mora counting I	How many moras are in each word? 1) kombucha 2) daikon 3) origami 4) bonsai 5) sudoku
Mora counting II	Fill in the blank with the (missing) moras. 1) beer __ __ __ 2) card __ __ __ 3) sandwich __ __ __ __ __ __
Oddball	Which word(s) has a different number of moras? 1) matcha 2) karaoke 3) manga 4) anime 5) Kyoto
Matching	Match words *1~3* to words *a~c* having the same number of moras.

	1) judo 2) tofu 3) zen	a) tempura b) anime c) sushi
AB task	Listen to the following pairs of words and determine if you heard the same word twice or two different words. 1) SAME/ DIFFERENT (student hears: kado….kaado) 2) SAME/ DIFFERENT (student hears: tori…...tori)	
Dictation	Write what you hear in *kana* (isolated words or phrases/sentences) 1) sumo 2) geisha 3) tsunami 4) futon 5) internet	

3. Listening activities

Songs

Instructors have students listen to and sing songs, noting how moras align to notes. A sing-a-long karaoke powerpoint could be created with a dot above each mora appearing as it is sung.

Bingo

Instructors create several bingo cards filling in each square with one half of a minimal pair, i.e., write *ka-do* but not *ka-a-do* on one card and vice-versa on another card. Instructors read out words. Students mark the words they hear. When five squares are marked in a row of five, the student shouts *bi-n-go.* Instructors check that each word was heard correctly.

	モ	ー	ラ	
uncle (grandfather) o-ji-sa-n (o-ji-i-sa-n)	mint (grave) ha-k-ka (ha-ka)	cool (to come) ku-u-ru (ku-ru)	bird (street) to-ri (to-o-ri)	4th day (8th day) yo-k-ka (yo-o-ka)
came (cut) ki-ta (ki-t-ta)	cheese (map) chi-i-zu (chi-zu)	husband (sound) o-t-to (o-to)	hospital (beauty parlor) byo-o-i-n (bi-yo-o-i-n)	New York (take a bath) nyu-u-yo-o-ku (nyu-u-yo-ku)
dragon (reason) ryu-u (ri-yu-u)	heard (wore) ki-i-ta (ki-ta)		mold, cast (won) ka-ta (ka-t-ta)	good (stomach) i-i (i)
card (corner) ka-a-do (ka-do)	engagement (konjac - food) ko-n-ya-ku (ko-n-nya-ku)	watch (statistics) to-ke-i (to-o-ke-i)	grandmother (aunt) o-ba-a-sa-n (o-ba-sa-n)	knew (spread) shi-t-ta (shi-i-ta)
building (beer) bi-ru (bi-i-ru)	picture (yeah) e (e-e)	Tokyo (patent) to-o-kyo-o (to-k-kyo)	nine (eat - coarse) ku (ku-u)	status (blood) chi-i (chi)

Note: Use only one word of the pairs (black or red) when creating bingo cards.

4. Writing *kana* activities

Word search
Learners circle words they find.

chi	sa	to	o	kyo	o	nu	ki	ma	na
su	mo	o	ho	ra	cha	ga	ko	Q	pu
u	ba	fu	to	n	pa	ro	a	cha	u
pa	ga	hi	bu	Q	ka	ra	te	pi	ni
a	ni	me	gu	mo	ri	a	wa	ze	n
bi	he	i	n	chi	n	me	gi	za	ja
ha	i	ku	mi	mu	ma	n	ga	me	da

Notes: Q = small <tsu> (geminate first half). These would be written in Japanese script.

Crossword

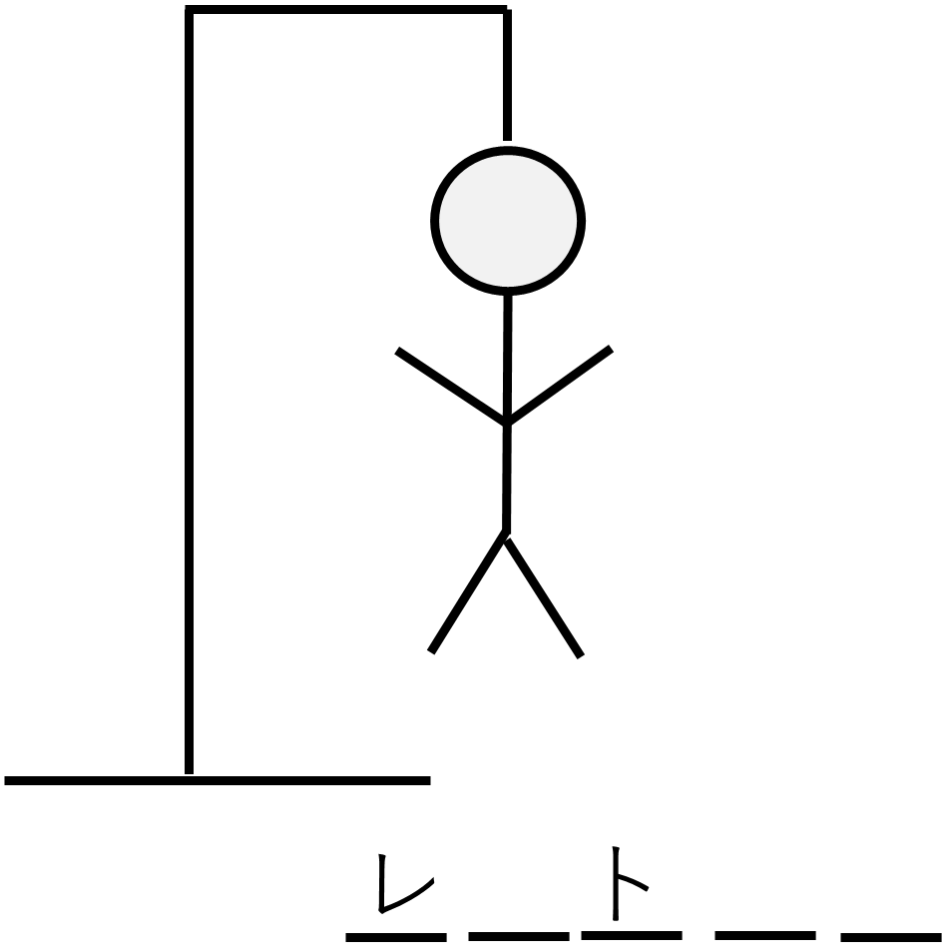
Learners fill in blocks with the moras (*kana*) of a word matching each definition or clue.

		1 to	o	kyo	2 o			3 ma	
4 su	mo	o			cha		5 ko	Q	pu
u		6 fu	to	n				cha	
pa					7 ka	8 ra	te		9 ni
10 a	ni	me		11 mo		a		12 ze	n
		13 i	n	chi		me			ja
14 ha	i	ku			15 ma	n	ga		

Notes: Definitions, clues not shown. These would be written in Japanese script; 2 *ocha* would have to be changed to *uchi* in Japanese script. This crossword could be done instead as a daily *Wordle* spotlighting special moras and lesson vocabulary although the five-block *Wordle* might be a bit long for common words in Japanese.

Hangman

Instructors write a blank for each mora (*kana*) of a selected word. Students say one mora they think might be in the word until they can guess the word. Students have five chances of saying a mora not in the word although more chances can be given if body parts are added (e.g., face). This can be played in small groups after the instructor models how to play the game.



	a	i	u	e	o
ø	~~ア~~	イ	ウ	エ	オ
k	カ	~~キ~~	ク	ケ	~~ヨ~~
s	サ	シ	ス	セ	ソ
t	~~タ~~	チ	ツ	テ	~~ト~~
n	ナ	ニ	ヌ	ネ	ノ
h	ハ	ヒ	~~フ~~	ヘ	ホ
m	マ	~~ミ~~	ム	メ	モ
y	ヤ		ユ		ヨ
r	ラ	リ	ル	~~レ~~	ロ
w	ワ				ヲ
	ン				

Spelling bee

Instructors divide the class into teams. One or two members from each team go to the board. The instructor says a word. Each team that correctly writes the word receives one point. The fastest team could also receive another point. Teams can remain at the board for a few words before changing members.

Shiritori しりとり ‘grab the tail’

In this traditional Japanese game, the first person says a word. The next person says a word beginning with the last mora of the word said and so on. Learners carefully note the last mora, particularly special moras, to correctly begin their word.

Violation	**Example (**Asterisks indicate losing words, i.e., violation of rules**)**
Correct example	ta-ta-mi – mi-se – se-n-su – su-shi…etc. [straw mat – store – folding fan – sushi]
Palatalized mora vs two mora	i-chi – chi-ka-te-tsu – tsu-ki – *k(i)yo-o-to [one – subway – moon – Kyoto]
Syllable vs mora (long vowel)	ei-ga – ga-k-ko-o – *ko-o-ko-o [movie - school – high school]
Moraic nasal	i-su – su-ma-ho – *ho-**n** [chair - smart phone - book]
Split mora	i-shi – *i-ku [doctor – to go]

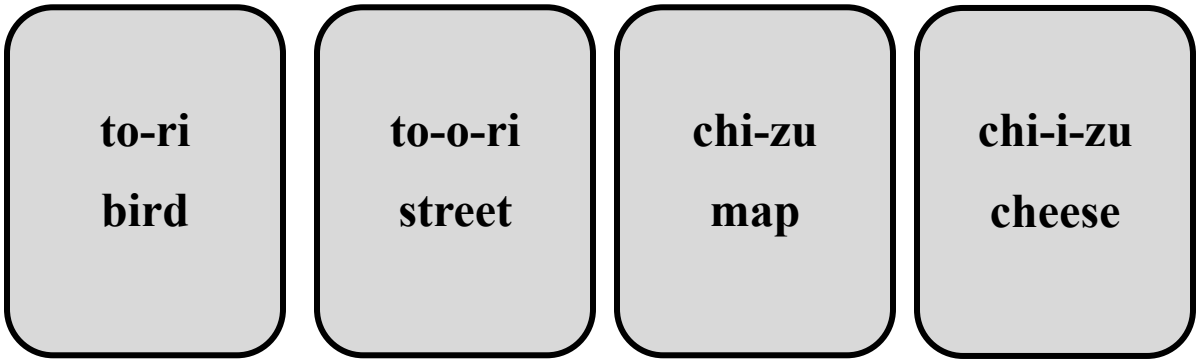
Babibu ばびぶ (Japanese pig Latin)

In this traditional Japanese game, learners must follow this rule: After each mora of a word, insert a mora starting with /b/ + same vowel of the repeated mora. Learners note special moras.

Special mora	**Regular form**	**babibu form**
none	anime	a-ba-ni-bi-me-be
moraic nasal	manga	ma-ba-n-bu-ga-ba
long consonant, palatalized sound	Tokyo (To-o-kyo-o)	to-bo-u-bu-ki-bi-yo-bo-u-bu
long consonant, palatalized sound	matcha	ma-ba-tsu-bu-chi-bi-ya-ba

Go Fish

For this take on *Go Fish*, the instructor creates cards of minimal pairs [words (English equivalent or written in Japanese) or pictures] varying by special moras. Instructors choose words with the same general pitch pattern. Each learner receives about ten cards and goes around the class asking for the same card. The winner is the student who finds all 10 matching cards. This can be played in small groups. Sample minimal pairs are:



Information gap

By creating information gap tasks where people and actions are minimal pairs, varying by special moras, instructors create complementary Card A and Card B differing by information.

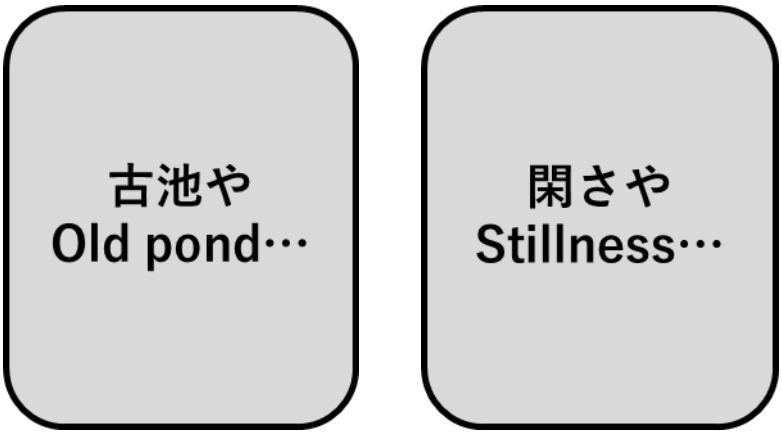
Card A ○ indicates the answers you know Mark the answers you find out with a ✓	uncle o-ji-sa-n	grandfather o-ji-i-sa-n	aunt o-ba-sa-n	grandmother o-ba-a-sa-n
sang karaoke	✓			
read manga		○		
bought beer HLL bi-i-ru				○
bought a building HL bi-ru		✓		
went to the hair salon LHLLL bi-yo-o-i-n	○			
went to the hospital LHHH byo-o-i-n				✓
saw bird LH to-ri			✓	
saw street LHH to-o-ri	○			
came HL ki-ta		○		
cut (vegetables) HLL ki-t-ta			○	
wore (kimono) LH ki-ta	✓			
heard LHH ki-i-ta				✓

Card B ○ indicates the answers you know Mark the answers you find out with a ✓	uncle o-ji-sa-n	grandfather o-ji-i-sa-n	aunt o-ba-sa-n	grandmother o-ba-a-sa-n
sang karaoke	○			
read manga		✓		
bought beer HLL bi-i-ru				✓
bought a building HL bi-ru		○		
went to the hair salon LHLLL bi-yo-o-i-n	✓			
went to the hospital LHHH byo-o-i-n				○
saw bird LH to-ri			○	
saw street LHH to-o-ri	✓			
came HL ki-ta		✓		
cut (vegetables) HLL ki-t-ta			✓	
wore (kimono) LH ki-ta	○			
heard LHH ki-i-ta				○

Hyakunin Isshu (百人一首) 100 poets, 100 poems

In this traditional Japanese New Year's card game, instructors create pairs of cards with one half of a haiku on one card (first or first and second lines) and the other half on another card (second and third or third line). All the cards with the second halves are placed face up on a table. Instructors recite the first half of a haiku. The students search for the other half and slap their hand on the card when they find it. They then read the second half or recite the entire haiku. This can be played in small groups too.

Different variations are possible: playing concentration where all the cards are face down and learners try to find matching halves by picking two cards and reading the entire haiku aloud when they find matching halves. All cards could be placed face up and learners match the two parts working as a team and reading the entire haiku aloud.



Recitation
Explained above.

Composition
Explained above.

CONCLUSION

In conclusion, the mora plays a large linguistic and cultural role in Japanese and thereby, impacts many areas of language proficiency, in particular mora timing and special moras, requiring an "intelligible level" of perception, production, and encoding by L2 learners. As a pedagogical countermeasure, haiku poems can serve as the focal point of L2 moraic training scaffolded by mora-centered activities with highly variable stimuli: awareness-raising exercises, listening, orthography, and spoken production. Active production proceeds from guided to communicative practice where only an intelligible level of moraic perception and production allows for activities to be completed (e.g., information gap), forcing learners to focus on moras. These scaffolding activities support the receptive, controlled (recitation), and active practice (composition) of haiku with the goal of improved moraic timing and special moras. We hope these activities centering on the use of haiku and guided by pronunciation pedagogical principles will enhance awareness of the mora among learners as a first step toward promoting greater intelligibility.

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