Perspective taking

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In this paper I discuss perspective taking, the ability to see the world through someone else's eyes. This can happen if people experience something that another person or group has experienced, or if they imagine themselves in the shoes of another. I discuss both types, asking: 1) what it might be like to be a student in our own classrooms; 2) what insights we can glean from our own language learning experiences; 3) what it is like to be a reader of our own writing; and 4) what it is like to do scholarly reading and writing in an L2. It is not just perspective taking that is important, but also narrating our experiences. A narrative record allows us to go back and reflect on our teaching, learning, and professional writing from diverse perspectives, and helps us expand how we understand our students and our work as second language educators.

本論分では、perspective taking（世界を他の人の視点から見る能力）について論じる。それは、他の人やグループが経験したことを自分も経験する時や、他の人の立場にいる自分を想像する時におきる可能性がある。この両タイプについて、次の4つの質問をしながら論じる。すなわち、1）我々が教えている教室内の学生の立場になるのはどんな感じだろうか。2）我々は、自らの語学学習の経験からどんな洞察力を得ることができるのか。3）我々が自分が書いたものの読者になるというのはどんな感じだろうか、4）L2を使って、学術的な読書やライティングをするのはどんな感じだろうか。perspective takingだけではなく、我々の経験を語ることも重要である。その談話を記録することで、様々な観点から、自分の教え方、学習の仕方、自分の専門分野のライティングについて、たち戻り、内省することができるし、学生や第二言語の教育者としての我々の仕事をどのように理解するのかというところまで発展させることができる。

PERSPECTIVE TAKING refers to the ability to see the world through someone else's eyes. This can happen if people are given an opportunity to experience something that another person or group has experienced, or if they are asked to imagine such experiences. I am interested in both types of perspective taking and explore in this paper how looking at our teaching, learning, and professional writing from various perspectives can help us understand our work as second language educators in more insightful ways.

I think that one of the reasons that I am interested in the topic of perspective taking is that it is something that I have always felt is important but that I am not very good at doing, probably like most people. We are, after all, the center of our worlds, unless we are Jesus or Mother Teresa, and what interests us are things related to ourselves. To step outside ourselves requires some effort and practice. But I think I have the ability, as do we all, to do perspective taking

of many kinds. It is just that, in addition to being self-centered, I don't think about doing it often enough because I am rushing through the routines of my life. There are always deadlines to meet and classes to prepare and papers to mark. And when I do think about doing some perspective taking, I rarely write down what happens. Without the perspective-taking stories in front of me as narratives that I can look back on—without putting experiences and thought experiments into written form—I don't seem to be able to reap the benefits of perspective taking. (I'll talk more at the end of this paper about the importance of narrative in the practice of perspective taking.)

So in addition to the effort required to take the perspective of another in action or imagination, it requires even more effort to reconstruct perspective taking experiences in spoken and written form as narratives. Doing so makes them available for reflection, scrutiny, and analysis. Only at that point will insights develop. I will try to do some of that in this paper by first making some general comments about perspective taking, and then talking about several kinds of perspective taking in the lives of language teachers and scholars, with some examples as appropriate. I'll conclude by discussing the role of narrative in helping us reap the benefits of perspective taking in our professional lives.

Studies of perspective taking

Studies of perspective taking seem to be motivated by the desire of researchers to find out how to get people to see differently, to see outside themselves, often as a way to understand conflict, stereotyping, and human relationships. For example, some research on perspective taking comes out of experimental psychology in the form of studies of discrimination, prejudice, and conflict. In this work, researchers design experiments that seek to reveal how different types of perspective taking influence people's attitudes toward minorities, cultural groups, or relationships in their lives, in the hope that stereotyping and conflict can be reduced (e.g., Batson, Early, & Salvarani, 1997; Galinsky, Ku, & Wang, 2005; Galinsky & Moskowitz, 2000). In some organizational literature, too, the concept of perspective taking has been used to study how communication within organizations can be improved (Boland & Tenkasi, 1995).

In first and second language education, scholars have been talking about reflection for some time (e.g., Gebhard & Oprandy, 1999; Richards & Lockhart, 1994; Schön, 1987), a practice that certainly includes perspective taking. In particular, education scholars have used the concept of perspective taking, such as in controversy-resolution tasks, to argue that it can contribute to learning more effectively than can debate tasks or individual learning (Johnson, Johnson, & Smith, 1990). Moreover, activities such as collaborative learning, role play, and audience awareness exercises in writing instruction can be considered a type of perspective taking, in that people need to be aware of others to carry out the tasks successfully. In discourse analysis, although not using the term "perspective taking," Gee (2005, pp. 101-102) reminds us that a central goal in understanding any situation's sign systems and knowledge is to "render even Discourses with which we are familiar 'strange,' so that even if we ourselves are members of these Discourses we can see consciously (maybe for the first time) how much effort goes into making them work and, indeed, seem normal, even 'right,' to their members." I tried to do this kind of perspective taking when I looked closely at my own literacy experiences as a doctoral student, where the Discourses were a mix of the familiar and the strange (Casanave, 2008a). This kind of self reflection on familiar and new Discourses is a powerful form of perspective taking, as is looking at disciplinary discourses as a kind of second language for everyone. Another more focused kind of perspective taking in education comes from our reflections on the assignments we give to students. For instance, in composition studies, Bishop (2002) highlighted a point made by Weathers, namely, that

Weathers "always believed that a teacher should be able and willing to do anything the student is asked to do" (p. 5). This is a question I will be addressing in this paper.

In second language education, we do not do a lot of conscious perspective taking. In spite of some published literature of first person stories of teaching and learning (e.g., Bailey, & Nunan, 2001; Benson & Nunan, 2005; Blanton & Kroll, 2002; Casanave & Schecter, 1997; Casanave & Sosa, 2007b), in my experience, we rarely look closely at our own lives as language teachers or adult language learners, let alone at students' lives, or wonder what it is like to be in the shoes of the people we encounter in our professional work. My focus in this paper primarily involves asking how teachers and scholars in second language education might expand our understanding of our work by doing conscious perspective taking, in action and imagination. Here are some areas I will cover: First, many of us don't stop to consider what it might be like to be a student in our own classrooms. Nor have many of us begun learning a new language for years, and when we do, we rarely ask how our own learning experiences might help us understand our students better. Role reversal tales, such as those found in Bailey, Curtis, and Nunan (2001), McCaughey (2008), and McDonough (2002) are still quite rare. But they are revealing. It is often the case that our preferences as learners and teachers of language do not match well (Casanave, under review; McDonough, 2002.) And when we write papers that we hope will be published locally or internationally, how many of us ask whether our readers (if there are any) are compelled to keep reading after the first page? Finally, many L1 writers of English and some L2 teachers of English have never read or written academic papers, or even done journal writing, in an L2. These are things our students and L2 colleagues do all the time.

Expecting busy teachers to do these kinds of perspective taking might be a lot to ask. Our lives are packed, and filled with routines with which we have become familiar. The familiar routines serve as survival mechanisms, of course, allowing us to get work done without being bombarded by novelty and change at every turn. However, we do not *see* what is familiar or what we take for granted. Familiarity makes things invisible. Perspective taking, particularly as reconstructed in narrative, is one way of de-familiarizing what we know, and hence bringing it to conscious attention and providing us with new insights and understandings (Boland & Tenkasi, 1995). It is worth a small investment of time. The kind of reflection that perspective taking requires can help us see our students in more complex and understanding ways, see ourselves as they might see us, and see ourselves through other lenses as teachers, readers, writers, and language learners. All of these benefits will contribute to the depth and complexity of our knowledge of language teaching, learning, and scholarship.

Let me now turn to some specific questions in four areas of professional teachers' lives: imagining ourselves as students in our own classes; engaging in language learning experiences throughout life; envisioning ourselves as readers of our own writing; and doing high-stakes writing in an L2.

Four kinds of perspective taking

Try to imagine what it is like to be a student in your own classes

My partner-in-crime Miguel Sosa and I have found it difficult to imagine, from our students' eyes, how our teaching might affect our students, because it requires us to look closely at our own teaching practices from their eyes without getting defensive or assuming we know all the answers (Casanave & Sosa, 2007a). After being credentialed as language teachers and teaching for some years, we think a) that we know what students need and what is best for them; b) that our methods and approaches are

above reproach because we are experienced and have a college degree of some kind; and c) that it is probably other teachers who don't know what they are doing. So let me put myself in one of my own classes to see what it would feel like to be a language student there, given my personality and preferences for language study. As it happens, I am a difficult student to please (Casanave, under review).

To give just one example, in my EFL/ESL classes, and in my graduate teacher education classes, my preferred style of teaching has been discussion-based. I don't lecture, and I don't give tests. We talk. So I have been determined to find ways to make everyone talk. I "know" that active engagement is best for students, and that reticent students eventually will be thankful that I based their grades partly on the torture I put them through—the requirement of active (i.e., spoken) participation, particularly in pairs and small groups. However, aside from research that counters this view, there is evidence in my long history of schooling that I would be quite miserable in a class like my own (depending of course on many factors, including class size and teacher personality). From my earliest language learning classes in high school to doctoral classes decades later, I often hid on the side of the class near a window (for the natural light that my brain seems to crave? Or for an escape route?) and spoke not a word. Being forced to do so felt like a kind of punishment because I tended to go blank when I didn't know an answer, and so did little to boost my confidence in myself as a learner. However, unless the class was after lunch, I rarely fell asleep, and I sometimes profited greatly from observing what was going on and listening to the discussions of others and even to lectures. I was able to participate actively only in discussions in small seminar classes that I had some interest in and knowledge about, and that were taught by professors who seemed interested in listening to what I had to say. Given my belief in the value of discussion and active participation and practice, yet my own discomfort with it in certain situations, it is likely that I would be quite uncomfortable as a student in my own classes.

Let me continue this thought experiment by asking about specific classroom issues. I wonder first about class activities: How would you feel being a student in your own classes and doing the activities you do with your students? Do you mainly lecture? Do skits, games, and role plays? Textbook activities? In-class worksheets? Computer and Internet work? Do you give a lot of tests and quizzes or few or none? If you ask students to work in pairs or small groups, how would you respond to this kind of activity? Do you yourself prefer talking or listening in an L2 class? If you use class activities that you yourself might be uncomfortable doing as a student, what are your reasons for using them?

A second set of questions asks about assignments. Do you give assignments that you yourself could realistically (and would willingly) do in your L2? When I think about assignments I did back in the prehistoric era in my Spanish classes, I have trace memories of finding mechanical worksheets rather soothing and confidence-building. Yet I have hesitated as a language teacher to assign worksheets. I like to assign projects and papers—something large and meaningful. Then one semester at Keio SFC I tried to write a 10-page paper along with my students, *in my L1*, and I couldn't finish it, though I had always expected my students to do so in their L2. And they were often taking 10 other classes and doing part-time jobs. At that point, I stopped calling what students turned in at the end of a term a "final draft," and so the concept that Sosa and I now call our Current Best Work (CBW) (Casanave & Sosa, 2009; Sosa, 2008) began to evolve.

So questions for all of us: What kinds of assignments do you give students? Do you assign daily activities or long-term projects in your classes? Do you require a lot of web-based work? Do you ask students to give presentations? Could you do this in your L2 and do you think you would find it helpful?

How much homework, particularly writing, do you give that must be completed outside class? How would you react to your own homework assignments? What kinds of feedback do you give on assignments, and what kinds of feedback would you want on written work in your L2? In general, could you do, and would you happily do, the kinds of assignments in your L2 that you give to students? Try doing these assignments some time along with students, in your L2, if you don't know the answer.

Third, we can ask about language(s) used in class: Consider what language(s) you use with your students, and imagine yourself being an L2 student in your own class. What language(s) would you expect to be used? How would you react to a class conducted 100% in your L2? Or 100% in your L1, but for reading, writing, and presentations? Do you have a strict language policy in your classes, such as L2 only? In an L2 class, imagining yourself at the level of some of your students, what language(s) would you expect to be used, when, and why? I recall that in my high school Spanish classes, my teacher used no Spanish. Of course the result was that I did not learn how to speak Spanish, but I also did not live in fear of being called on in Spanish and not comprehending anything. That came later, when my college teachers used only Spanish. I sat on the side and let others do most of the talking. But the result of my Spanish-only classes was that I eventually learned to comprehend and speak.

We can also ask ourselves about student-teacher relationships and interactions: Think about teachers in your own schooling experiences that you have responded to either very positively or very negatively. What factors influenced your reactions to your teachers? Then consider what persona and presence you project in front of your own students. For example, do you usually interact with students from the front of the class or from other locations? Do you project a distanced, authoritative persona, and are you armed with a detailed syllabus and materials? Or are you a teacher who interacts more informally and personally with students without so much concern for coverage or discipline? How would you feel being an L2 student in classes like these? If you were a student in your own class, how would you react to a teacher with your persona and style of interacting with students?

It may not come as too much of a surprise that many of our own preferences for how we ourselves best learn languages do not match up with what we do as teachers. Some evidence of this discrepancy exists in the literature, such as McDonough's (2002) list of activities that she enjoyed doing while learning Greek, compared with her preferred teaching activities as a long-time ESL teacher. McDonough would probably not have been a happy student in her own classes. As a learner, she liked dictionaries, copying things from the board, translating, and grammar exercises, and hated pair work. But this is not how she taught. Citing several other studies of teachers as language learners, she noted that "all report perceptions as learners that are quite discrepant, even dissonant, from their teacher-persona" (McDonough, 2002, p. 406). McDonough goes on to ask "how teachers' and learners' views can be so dissonant," and "why that dissonance can be so powerful as to exist in one person without much in the way of crossover between the two states of learner and teacher" (p. 409). The discrepancy is very common and very curious, and so worth thinking about.

Language teachers benefit from being lifelong language learners

This idea seems unnecessary to state, but for the fact that a lot of us stopped learning other languages long ago, and possibly never learned any to the level of advanced proficiency. But I don't think we need to have advanced proficiency as a goal in order to be lifelong language learners. We can also periodically

study languages at beginning levels as a way to experience what our students may be going through and to refresh our sense of the miracle that is language learning. Ransdell (1993) discovered this when she began studying modern Greek while she was teaching ESL. She said: "Most language teachers improve their teaching skills through classroom work, journals, and conferences, but a more dramatic eye-opener is to start studying another language" (Ransdell, 1993, p. 40).

We learn something about language teachers as language learners from the well-known diary studies of the past (e.g., Bailey, 1980, 1983; Schmidt & Frota, 1986; Schumann, F. M., 1980; Schumann, J. H., 1997), and more recently from McDonough's (2002) and Ransdell's (1993) reflections on their study of Greek, and from McCaughey's (2008) tale of his difficult experiences as a learner of Russian. McCaughey basically could not stand how his teacher ran the class and quit in disgust. In my own longitudinal diary study of my years of dabbling in Japanese (Casanave, under review), I found that I lost motivation to study Japanese for a whole host of reasons. These included not being able to convince a conversation tutor to teach in a way I wanted, and being affected by personal factors such as health, fatigue, and relationships at work. I also had to find a way not to criticize myself for my conscious decision to dabble rather than to study intensely. These studies demonstrate that we react strongly to local language learning situations—that our motivation and efforts depend greatly on how well a teacher and specific learning conditions suit our personalities and needs.

Here are some questions that once applied to ourselves can also be asked of our students: Fundamentally, what do we believe is the connection between our efforts at language learning and our practices of teaching? As a language learner, what are my goals? Do I function best in a formal classroom or in self-study? Why? What motivates me to keep up even a minimal effort? What factors seem to discourage me and make me want to give up? What aspects of an L2 do I find myself interested in learning, and what strategies of learning suit my personality and lifestyle? How do I respond to L2 tasks that are too easy, and therefore boring? How do I react to tasks that are too difficult? What parallels to our L2 learning experiences can we make with our own students' experiences? How much do we know about our own students' lives that would allow us to make these parallels?

Imagine becoming readers of our own writing

Increasingly, ESL/EFL teachers are being pressured to get advanced degrees, for which they need to write advanced level graduate papers and theses, and to write for publication as a way to compete for jobs and—if they are lucky enough to have landed a full-time post—to secure promotions. The majority of our professional writing is, and will continue to be, in English, for better or for worse. But it is quite astonishing how little people write, and once faced with the need to do so, how difficult it is to do well, whether we are first or second language users of English. So for this third type of perspective taking, I'd like to think about ourselves as writers, from the perspective of readers of our own writing.

I wonder how often we ever imagine what it is like to be a reader of our own published writing. My main concern is this: Would our own writing keep us, as readers, willingly turning pages (see Richardson, in Richardson & St. Pierre, 2005), or would it leave us uninspired? The page-turning question is a serious one, and one of my several criteria for evaluating a piece of scholarly writing, my own or others'. If we are not inspired to continue reading, if we doze off, or if we find ourselves rolling our eyes and muttering curse words under our breath as we read, this is a possible sign that there is something wrong with the writing. We have all had the experience of reading some "difficult" professional writing by others in applied linguis-

tics, education, sociology, and psychology. But how might we as readers react to our own writing? Would our own writing inspire us to think, or to nap or to go play a little pachinko? And do we care?

The answer to this question depends partly on the reasons why we write for publication. On the one hand, if we are committed to seeing our own writing from the perspective of a reader who we hope will willingly turn pages, this suggests we have something we really wish to communicate. Why worry about readers if we don't really have anything to say to them? If we do want to connect with readers, we can in fact become readers of our own writing if we have the luxury of setting aside a piece of writing for many weeks, or many months, before we go back to revising. When we do this, the problems with the writing jump out at us much more easily than if we are immersed continuously in our drafts. Being immersed continuously in drafts results in a kind of blindness. We can't see what we have written if we cannot set it aside for a time. In this case, we need to try to take the perspective of a reader primarily by means of our imagination—a challenge if we are blind to the quality of our own writing. Still it is worth imagining the perspective of our readers at every step of the way, and to ask whether our own writing would keep us awake, and whether it would teach us something.

On the other hand, we may not be terribly concerned about a broad audience of readers or about baring our hearts and souls and changing the world through our brilliant prose and profound insights. If we are not, this indicates that our desire to publish our writing stems from other more pragmatic concerns, such as building a CV or having something to submit for job applications and for promotion or retention in our current jobs. In such cases, we need only to please the gatekeepers of our writing, such as editors and reviewers. These knowledge brokers can sometimes be harsh in their responses, but in the cases of lower-tiered or unrefereed publications, they may simply want a piece of writing to look right in terms of formatting and referencing conventions. It is a valuable perspective-taking exercise to imagine how gatekeepers might respond to our writing, and to read and revise our own writing imagining that perspective.

In both cases, that of writing to communicate and of writing for more pragmatic reasons such as to move a career forward, it behooves us as writers to consider seriously how we as readers would react to our own published writing.

Consider what it is like to write and publish in an L2

In this fourth kind of perspective taking, I ask L1 English speakers in particular to consider what it is like to read and write in an L2 for the purposes of graduate work and of scholarly publication. Throughout the world, L2 speakers of English are increasingly pressured to do this, not just to advance their careers but sometimes even to graduate from a doctoral program. If we look at the contents of the field's journals, more and more articles are being published successfully by second language users of English. As a reader of many graduate student theses and dissertations and as an editorial board member of several journals, I regularly receive work by L2 speakers of English, some of which needs a lot of attention to language issues. (Although I must say that some of the most difficult writing for me to edit is that of L1 English users who are not experienced writers….) If I work too quickly, it is easy to let the language problems get in the way of my assessment of an author's scholarship and to overlook what it is like for someone to read and write scholarly works in an L2.

At those moments, I remind myself that I cannot do what all of these second language writers of English, including my own students, have done: I have never read or written scholarly publications in my strong L2 (Spanish), or my intermediate L2,

French, and have trouble imagining myself doing this competently. I think it is something I need to try to do. I am also not aware that my L1 English using colleagues write and publish in an L2, although there must be some who do. Yet our L2 graduate students and L2 colleagues do this on a regular basis. Imagining myself and my L1 colleagues struggling to read, write, and publish scholarly work in an L2 helps me see the English language reading and writing of L2 scholars with renewed admiration. (See Casanave, 2008, and Flowerdew, 2008, for different perspectives on the topic of discrimination against L2 scholarly writers).

Perspective taking and narrative

I conclude this paper by making the now familiar argument that narrative can help bring diverse perspectives into awareness and focus, and thus enable them to contribute to change and growth in our work and professional lives. As many scholars of narrative have suggested (e.g., Bamberg, 2007; Bruner, 1986, 1990, 1991, 2002; Clandinin & Connelly, 2000; Connelly & Clandinin, 1990; Dyer & Keller-Cohen, 2000; Georgakoupoulos, 2006; Polkinghorne, 1988, 1991), narrative constructs selves and identities. Bruner (2002, p. 65) calls self-making a "narrative art." Pervasive in all cultures, narratives help us "construct and reconstruct our selves to meet the needs of the situations we encounter" (Bruner, 2002, p. 64). We construct our selves both from the inside out (as memories, beliefs) and the outside in (our responses to how others see us and what they expect from us). Bruner goes on to ask: "Don't we […] have to tell the event in order to find out whether, after all, 'this is the kind of person I really mean to be'?" (Bruner, 2002, pp. 73-74). Without the telling, the many perspectives on our selves, and on the selves of others, remain unarticulated, and hence invisible for reflection, scrutiny, or analysis over time.

As a way to encourage readers to consider the potential of narrative to make perspective taking activities available to learn from, let me give two examples of multiple perspectives on my own professional persona that came to light, and that continue to inform my understanding, through the processes of narrating them. The first I already referred to when I mentioned my long-term journal reflections of my on-again off-again dabbling in Japanese language learning over many years. At the time I began keeping a journal record, I hoped merely to document a new language learning experience for me, both in terms of the particular language and of the approach to learning (self-study rather than formal classroom learning). I wanted to experience what it was like to be in the shoes of beginning level L2 learners and to document that experience over time. Much later, on rereading seven years' worth of these journals, I found many notes about and even in Japanese. I also discovered many narratives that brought to light complex issues on motivation that have helped me understand my own learning more precisely and also to read the L2 motivation literature from a new angle. The stories in my journals allowed me to put those experiences into words rather than leaving them as felt sensations. Rereading them, and reconstructing them later as a reflective narrative in a professional paper (Casanave, under review) then helped me to reflect on my experiences as a beginning learner and learn from them. I wondered among other things how many different and complex stories of language learning and motivation there were in my own EFL classes, where I tended to interact with groups rather than learn in depth about individuals. During my many years of EFL teaching, hints as to the individual complexities came out in students' journal writing, as they did in my own journal writing.

Second, some years ago I was trying to understand my mixed feelings about writing for publication and to figure out my conflicted relationship to the field of second language education. I did not seem to have a coherent academic persona that comfortably belonged in academe. I always felt like somewhat of an outsider. So I took three different perspectives, and constructed

three narratives of self, none of which I could proclaim as either wholly true or wholly false (Casanave, 2003). I used the term "narrative braiding" to refer to the fact that the three strands of my academic self remained separate, although all felt quite real. Yet these strands intertwined, and were capable of being unbraided, and rebraided, at any time. One narrative of myself described the "Community Member," the teacher-scholar who toes the line, and does what is conventionally expected in an academic life, including worrying about not having enough publications in the right places. A second narrative portrayed the "Boundary Pusher," one who resists convention, and (working mainly from the inside) attempts to make changes in the field. In my case, I hoped to influence the kinds of writing and research that are acceptable in TESOL and to inspire language teachers to think about themselves as educators rather than just as technicians. A third narrative felt equally "true"—the story of the "Cynic at the Sidelines." From this perspective, I found that part of me wants to reject all the pretenses to an academic life and to publishing efforts, and wonders what the heck I am doing here and whether it is time to bail out. Once written in narrative form, I was able to examine the narratives and recognize that I could not reject any of the three perspectives. I looked for a metaphor for weaving them together without feeling compelled to commit to a single perspective. Hence the braid metaphor. Braids, after all, can be undone and rebraided at any time. This process was quite liberating:

> The metaphor of narrative braiding, as well as the act of constructing the narrative strands, has helped me appreciate rather than dismiss as abnormal the strands of narratives that portray my many academic selves. […] Seeing myself as a braider of narratives […] has also helped me understand that I am not a victim of disciplinary discourses, but an active agent in choosing how to represent myself in writing. (Casanave, 2003, p. 143)

The point is that in order for perspective taking experiences and thought experiments to expand how we see ourselves and our work, we need to write and talk about these experiences and share them with others—to construct narratives that open our experiences to reflection and (re)interpretation.

Let me conclude with some summary questions about the two kinds of perspective taking I discussed here: Perspective taking that engages us in the actual experiences of another, and perspective taking that we access by means of thought experiments. How might our attitudes toward language learning and teaching and toward scholarly reading and writing change if we were to regularly step outside ourselves and do these kinds of perspective taking? If we were to imagine ourselves as students in our own classes? As struggling language learners? As readers of our own writing? And as academic writers in a second language?

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Bio data

Christine Pearson Casanave lived and worked in Japan for over 15 years, most of them at Keio University's Shonan Fujisawa Campus, and also as adjunct at Teachers College Columbia University and visiting professor and adjunct at Temple University. She has a special fondness for writing (reflective and essay writing, academic writing, writing for publication), for professional development of language teachers, and for narrative, case study, and qualitative inquiry. One of her long-term goals is to help expand the accepted styles of writing in the TESOL field, and another is to argue for more humanistic, less technology-driven second language education.

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