

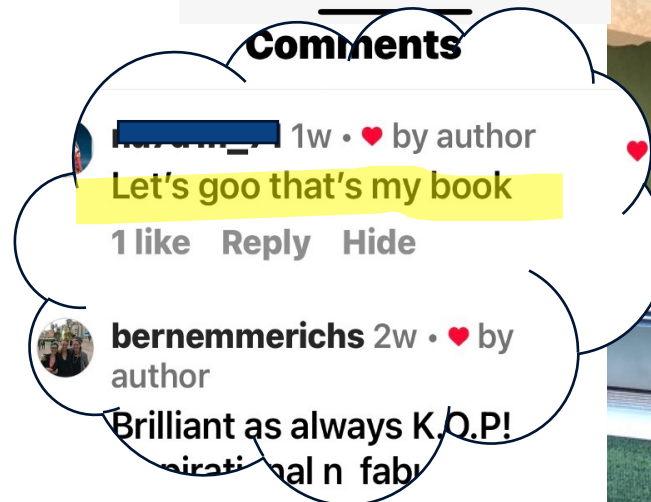


Multilingual authors 'standing taller' in arts-rich translanguaging spaces

Dr Julie Choi

Dr Rafaela Cleeve Gerkens

Faculty of Education, University of Melbourne



Collaboration

2022 to present, 'Kids' Own Languages' program



“**Kids' Own Publishing** is a not-for-profit arts organisation – we publish books by kids, for kids. Kids' Own Artists co-create books with children and their communities that reflect their culture, identity and imagination.”

“Kids' Own Languages is a movement to **support children's confidence, creativity and connection through co-creating books that reflect children's own specific words and worlds.**”

LEARNERS:
20 YEAR 4
EAL &
NON-EAL
LEARNERS



LANGUAGES:
DINKA
VIETNAMESE
ARABIC
OROMO
ENGLISH
TURKISH



writing-drawing-collaging

YJAAZ
 and the
Talented Souls
 of Children

**6 WEEK ARTS-BASED COLLABORATIVE
 BOOKMAKING PROJECT
 DURING SCHOOL HOURS**

CAUTION
 A book full of horror and despair only to be faced by mature readers.

By the talented souls who
 undergo their education currently
 at Richmond West Primary School



reading-miming-drama

MEANING
MAKING
PRACTICES:

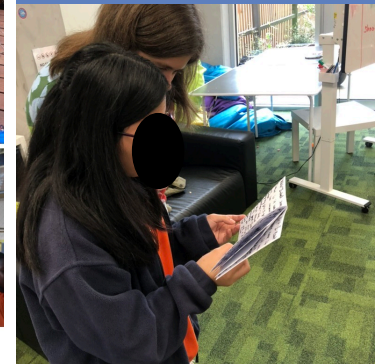
- READING
- WRITING (EMERGING)
- DRAWING
- PERFORMING



collaborative decision making on texts

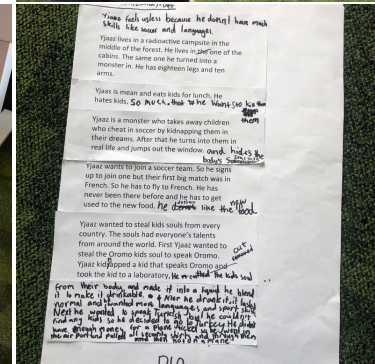
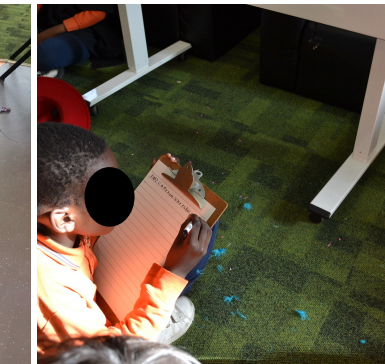


costume wearing - dancing



ASPIRATIONS:

- SOCCER
- BASKETBALL
- PLAYERS
- BALLERINA
- FASHION
- DESIGNER



Our research focus...

tesol QUARTERLY

“My Book Ideas were Spinning in my Head”: Arts-Rich Bookmaking Experiences to Create and Sustain Multilingual Children’s Meaning Making Flows and Authorial Voices

JULIE CHOI
Senior Lecturer in Education, Additional Languages, Faculty of Education, University of Melbourne
Melbourne, Victoria, Australia


RAFAELA CLEEVE GERKENS
Lecturer in Primary Language & Literacy Education, Faculty of Education, University of Melbourne
Melbourne, Victoria, Australia

MARY TOMSIC
Research Fellow, Institute for Humanities and Social Sciences, Australian Catholic University
Brisbane, Queensland, Australia

Abstract

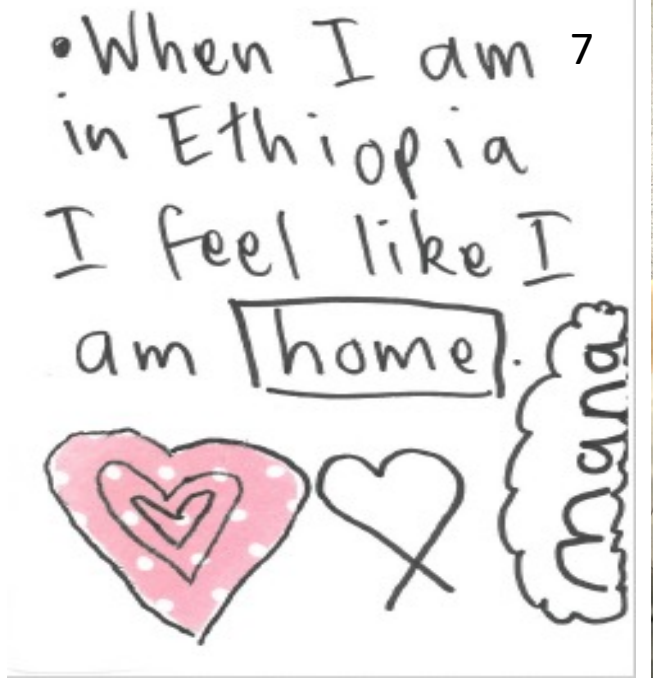
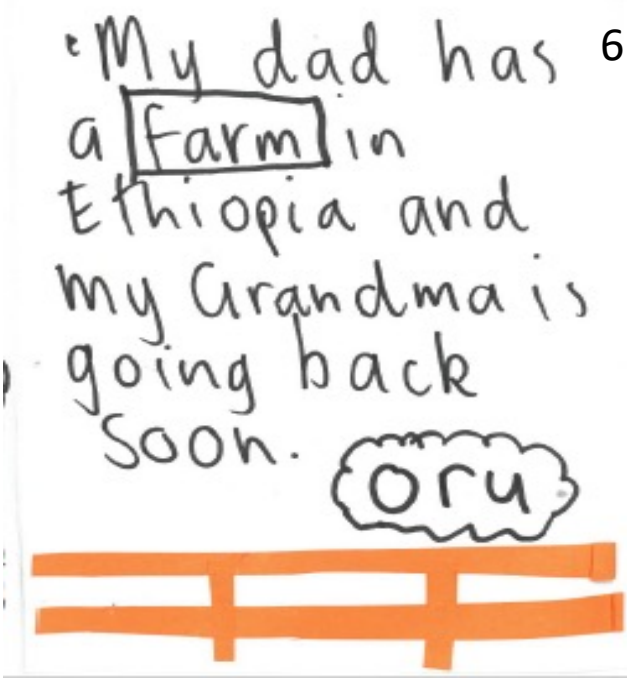
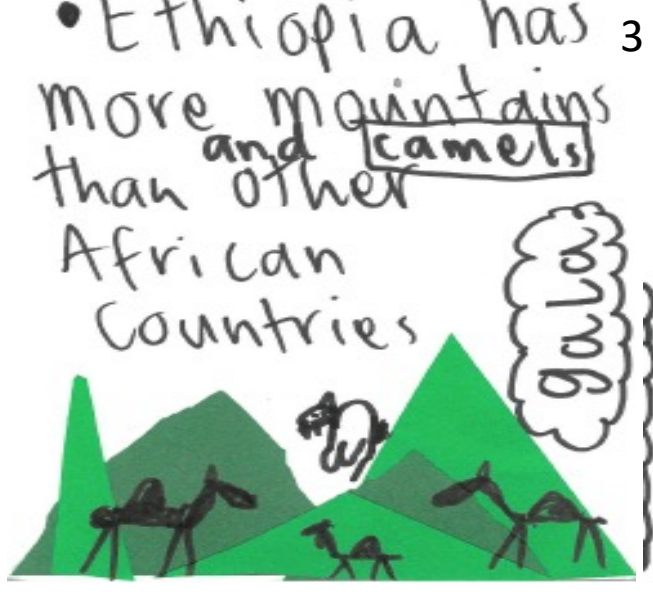
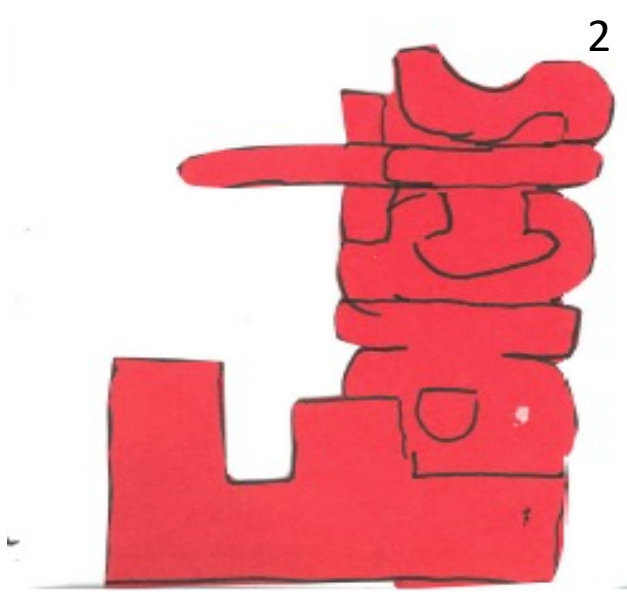
Important theoretical developments in TESOL education challenge the monolingual mindset, instead valuing and leveraging students’ complex linguistic repertoires alongside their funds of knowledge and identity through translanguaging practices to foster literacy development. Through a case study of an arts-rich book making experience facilitated by community organization, Kids’ Own Publishing, this article uses assemblage thinking to examine how children’s semiotic, knowledge, and identity resources interact to support them to create and sustain meaning making flow and to express distinctive authorial voices. Employing a critical content analysis guided by assemblage thinking, we highlight the literacy skills demonstrated in five students’ published eight-page books and show how the interaction of children’s meaning-making resources is best understood

‘Translanguaging spaces’ is a social space for the language user ... bringing together different dimensions of their personal history, experience, and environment; their attitude, belief, and ideology; their cognitive and physical capacity, into one coordinated and meaningful performance (Li 2011a: 1223), and this Translanguaging Space has its own transformative power because it is forever evolving and combines and generates new identities, values and practices. (Li, 2018, p. 23)



The image shows two pages of a child's drawing and writing about Ethiopia. The top page features several drawings and text boxes. On the left, there's a drawing of a person with arms raised, labeled 'Anta'. To the right, there's a drawing of a person in a red shirt, labeled 'Mechina'. In the center, there's a drawing of a person with a yellow circle, labeled 'Ethiopia'. Below these, there's a drawing of a car, labeled 'a lot of car'. To the right of the car, there's a drawing of a person, labeled 'There are'. Below the car, there's a drawing of a person, labeled 'There is Italian food in Ethiopia'. To the left of the car, there's a drawing of a person, labeled 'My dad has a farm in Ethiopia and my grandpa is going back soon. Oh'. The bottom page features a drawing of a person with arms raised, labeled 'I LOVE Ethiopia'. To the right, there's a drawing of a person, labeled 'Ethiopia has more mountains than other African countries and camel'. Below the person, there's a drawing of a person, labeled 'BY: [signature]'.

What are the elements of translanguaging space that interact to support students to come to see themselves as resourceful multilingual writers?



Finding 1: Learning about students' multilingual repertoires

Over to you: Consider your context

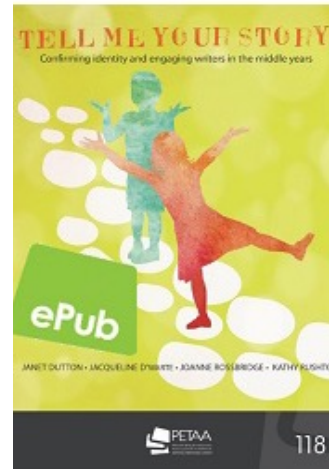
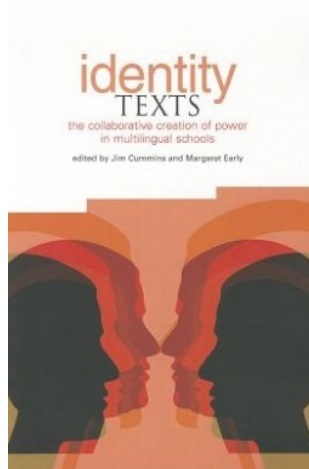
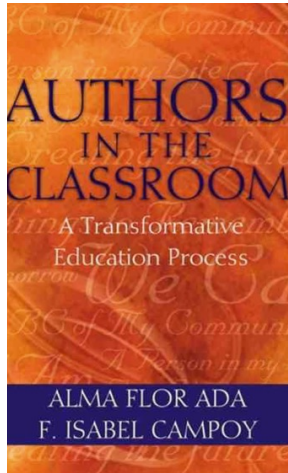


How have you explored your students' multilingual repertoires?

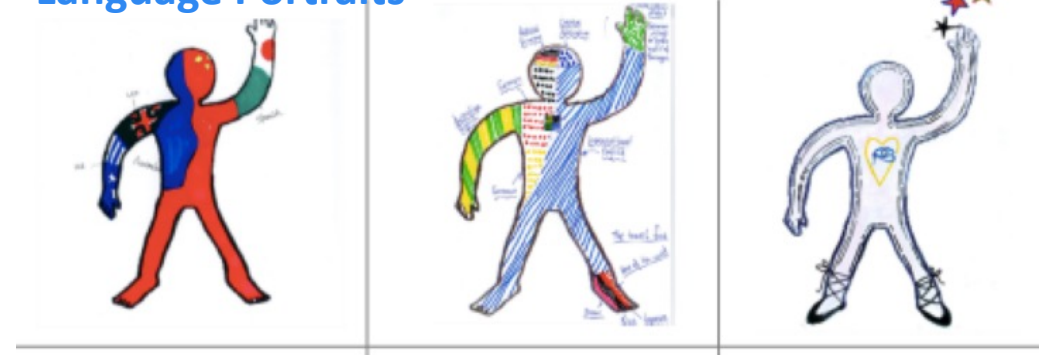


Can you see opportunities for using the arts to find out about your students' resources?

Identity Texts



Language Portraits



Language Mapping



- Kindergarten
- Primary school
- Secondary school
- Home
- Relatives in Malaysia



Early schooling years
Up till 16

- Junior college
- University
- Teacher training
- Travelling



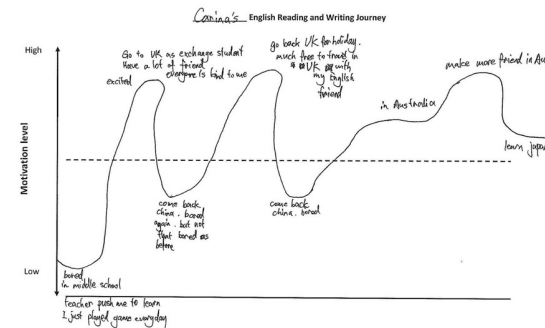
University & early teaching years
17- 26

- Teaching English as second language
- Migrated to Australia
- Postgraduate studies



Post-migration to Melbourne
30s- now

Language Grids



Language Diaries

Table 5. Language diary by student with a migrant background.

	Activity what? where? with whom?	Reading/writing what language?	Speaking/listening what language?
Morning	I woke up and listened to the radio.	/	I was listening to the Luxembourgish radio stations (RTL, Eldorado)
Afternoon	I met a director and a cameraman to discuss the shooting of a documentary. We went to Subway for lunch.	We wrote each other text messages in Luxembourgish The menu was in French and English.	I spoke with both Luxembourgish. I ordered my sandwich by using French. I spoke with them Luxembourgish and German.
	The actors arrived.	The contracts were in French.	During the shoot, I spoke mainly Luxembourgish with the cast and crew. The waitress spoke Luxembourgish, and so I used Luxembourgish to order a drink.
	The shooting of the documentary.	/	
Evening	After we finished, we went to a pub. I arrived at home. I watched a little TV. I watched a movie. I read a book for class.	/	I use Russian to speak with my father. I watched mainly German or English television. English subtitles. Korean Language. English.

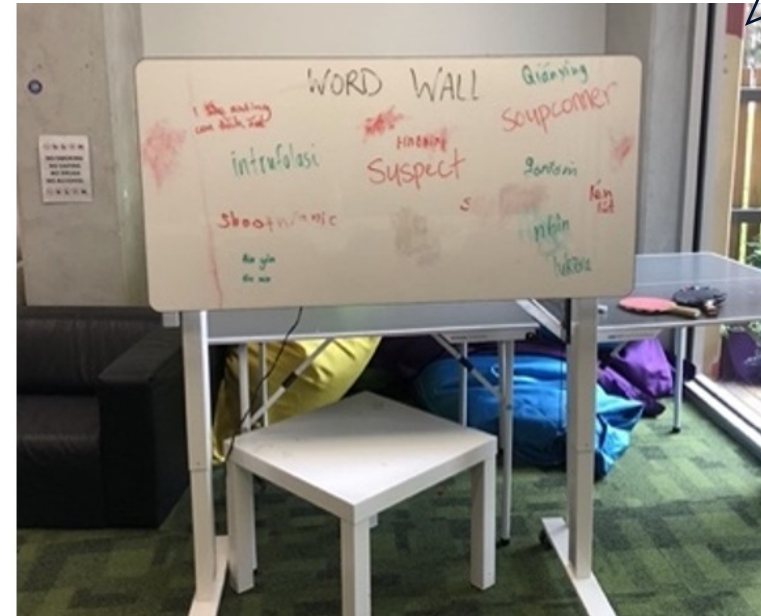
Finding 2: Marking out a translanguaging space

Latin verb 'specere'
(to look/observe/keep an eye on)

suspected

These words also come from this Latin root 'specere':

- suspicious
- suspiciously
- suspiciousness
- suspicion



- Think: How do your learning activities enable students to draw on ALL their meaning making resources and use them in ways that extend their learning?



Finding 3: Using arts experiences to lead language interactions

Coco/Julie:

Salaam aleikum.

Coco:

You're not supposed to say aleikum. You just say salaam, 'cause it's a kind way to say hi back, you don't say salaam aleikum also. Or Marhaba.

Julie:

Okay. Marhaba. Oh, I learned something today.

Coco:

Yeah, yes, that's three way ... two ways to say hi. This is a kind way to say hi back.

Over to you: Consider your context



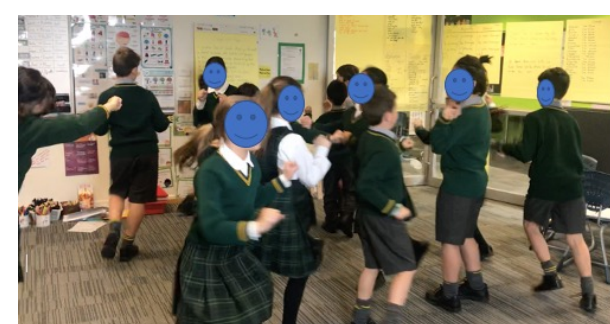
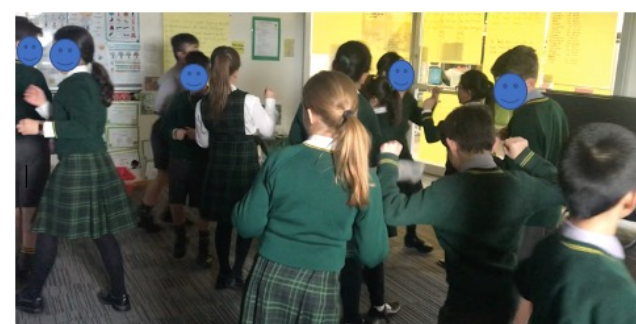
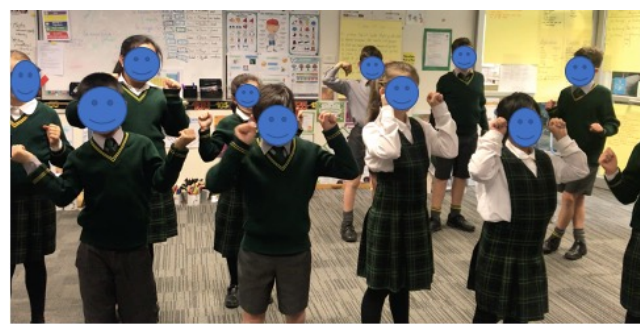
Have you used arts experiences to promote language and literacy interactions with students?



Can you share some examples or ideas for future practice?

Drama leading language interactions

Cleeve Gerkens, R., Sallis, R., & O'Brien, A. (2023). Reflecting on embodied experience through an expert lens: drama as a pedagogic tool for developing academic language proficiency in the middle-primary school. *Research in Drama Education*:. DOI: [10.1080/13569783.2023.2288647](https://doi.org/10.1080/13569783.2023.2288647)



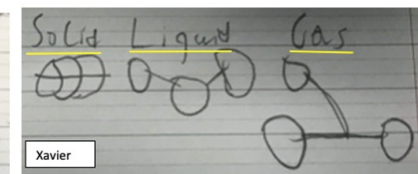
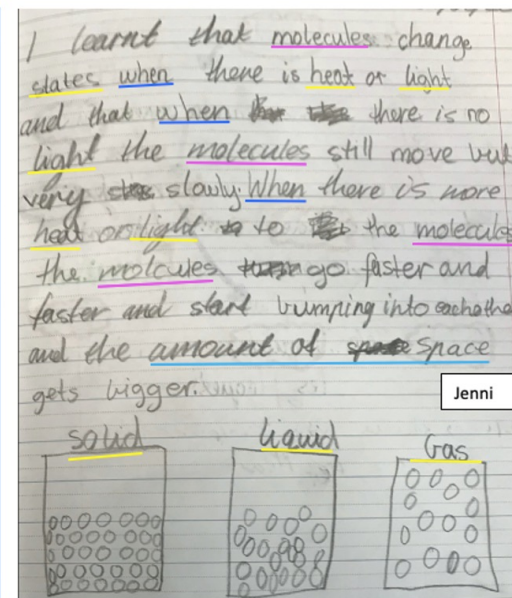
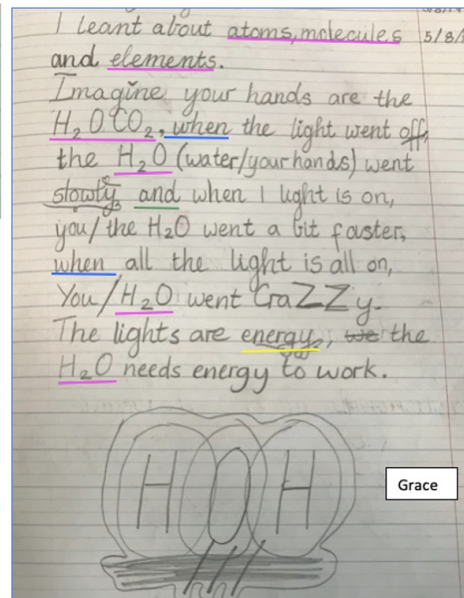
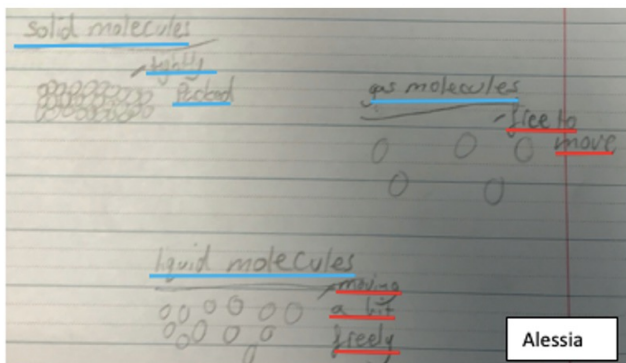
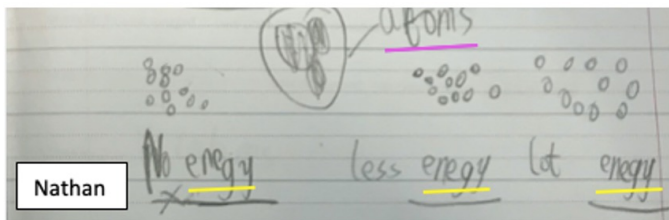
Mime

Brendan: 'We are going to pretend to be water molecules'

Felix: 'We were starting off freely and then slowing down 'cause as the temperature's cooling down ... the light and energy ...'

Yvette: 'We're starting to try to break the bonds that are holding us together slowly, and the heat is speeding us up a little bit.'

Enzo: 'All the energy is produced to make the molecules go faster'



Academic language coding key	
Tier Three/Technical vocabulary	
Tier Two vocabulary	
Elaborated noun group	
Elaborated verb group	
Subordinating conjunction (complex sentence)	
Compound sentence	



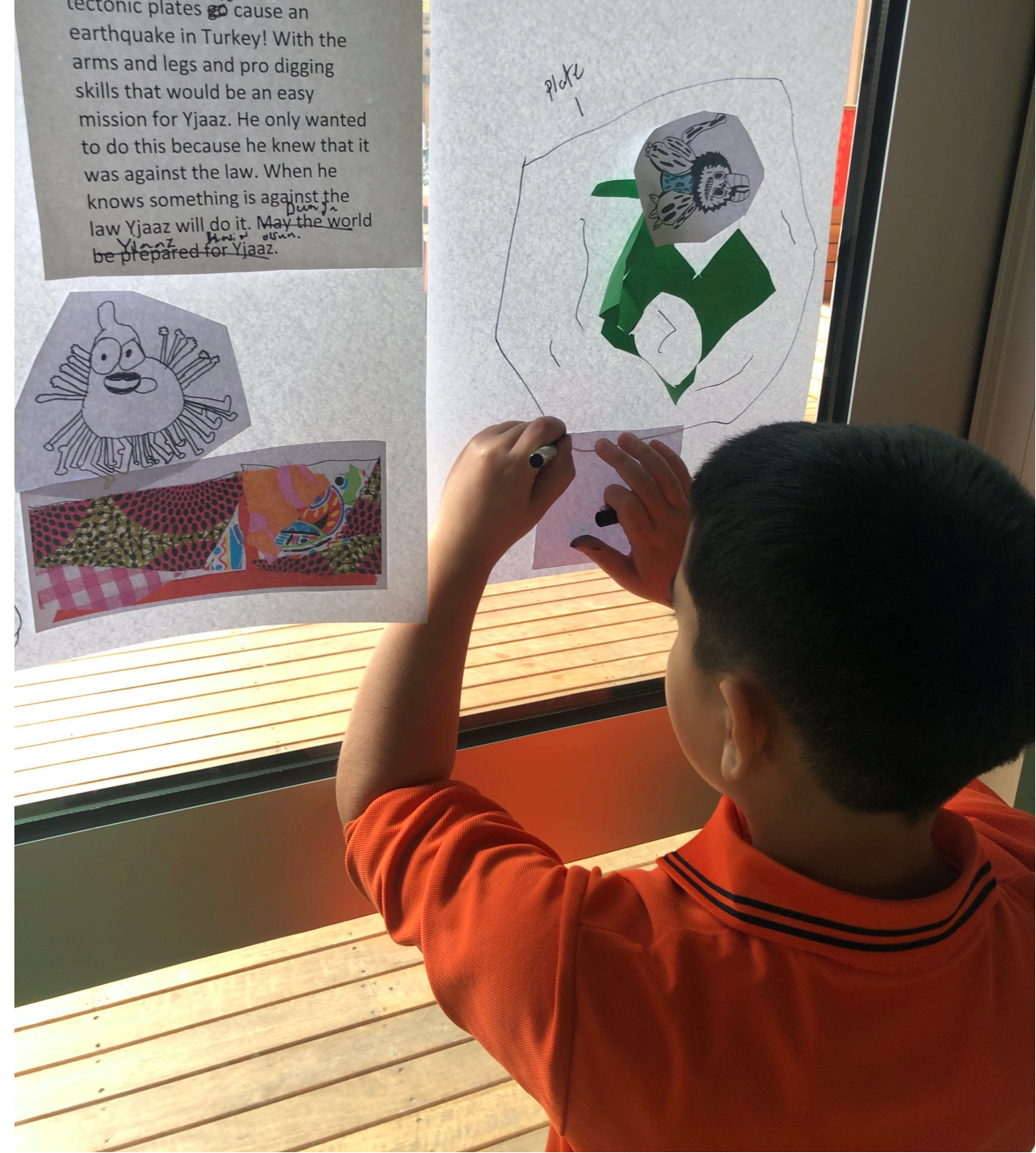
Using arts experiences to lead language interactions

[On learning in and through the arts...]

Raphael and colleagues (2021) explain that the arts and other curriculum areas can ‘**gracefully and mutually intertwine**’ (p. 5) to support learning in both disciplines.

[On learning Karate...]

“Our data demonstrate that **embodied repertoires are not secondary to verbal utterances**. Quite contrary, we have seen that...verbal utterances **are employed to cue and complement body movement** and therefore become part of embodied repertoires ... Embodied repertoires **become central to interactions and pedagogy** in the club.” (Zhu Hua, Li Wei & Daria Jankowicz-Pytel, 2020, p. 77)



Finding 4: Introducing translanguaging (explicit teaching) in the multimodal arts-rich space



Figure 9: Explicitly introducing 'translanguaging' to students

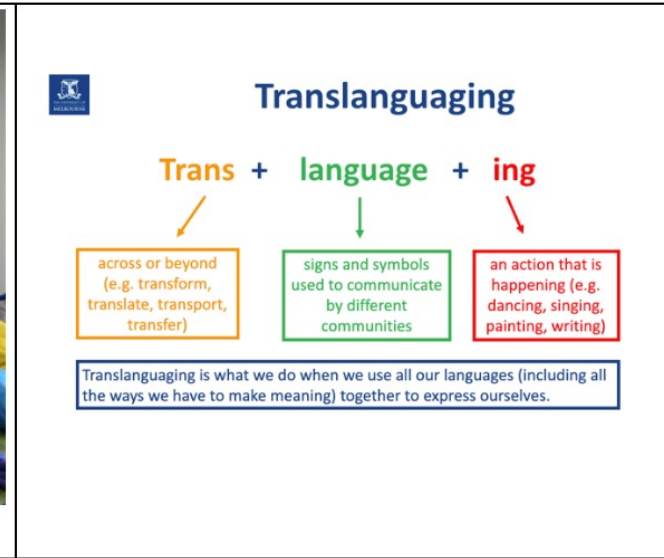


Figure 10: 'Translanguaging' word study slide

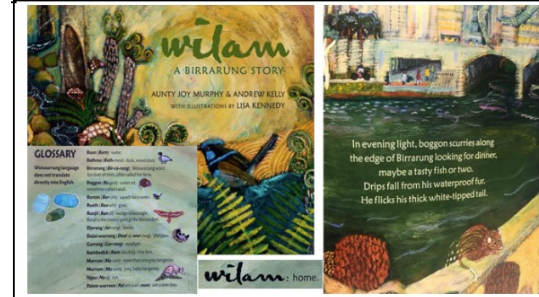


Figure 11: Translanguaging example: 'Wilam, A Birrarung Story' (Murphy et al., 2019)



Figure 12: Translanguaging example: 'A is for Bee' (Heck, 2022)

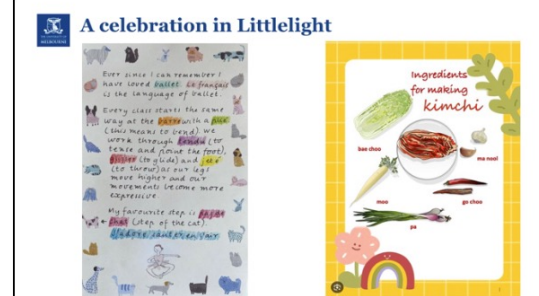


Figure 13: Translanguaging examples: R1 and R2

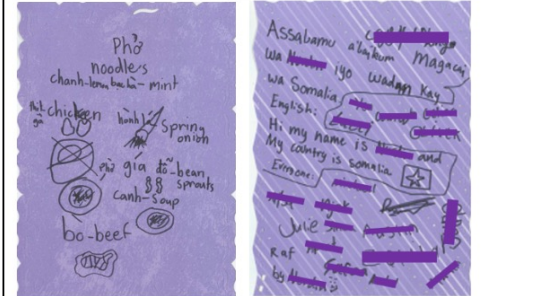
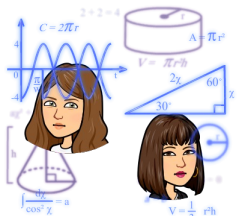
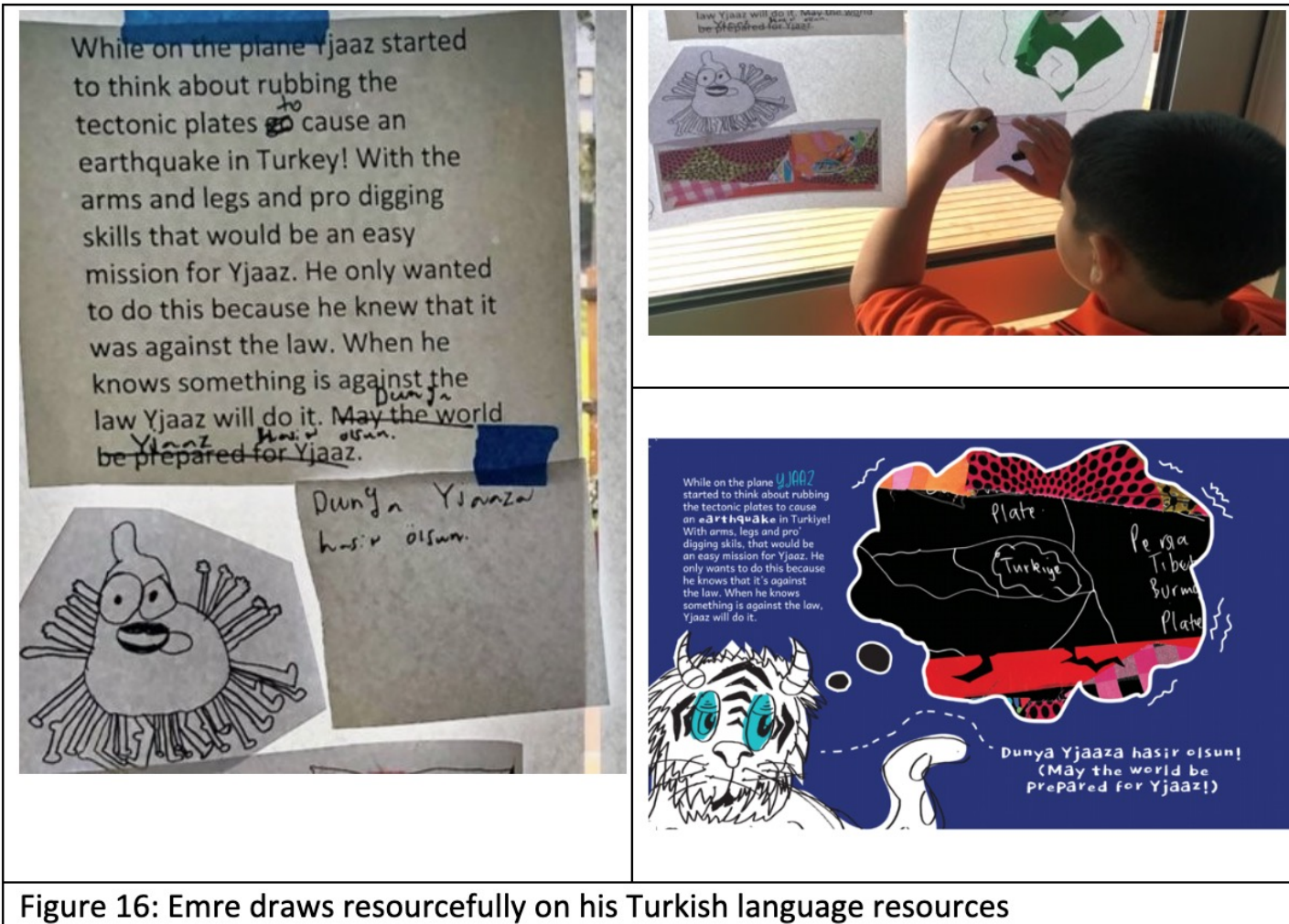


Figure 14: Student translanguaging examples



- What prevents or encourages you to explicitly talk about translanguaging with students?

Finding 5: Applying translanguaging as multilingual writers



Think: How could using translanguaging support you to achieve your curriculum requirements?

Figure 16: Emre draws resourcefully on his Turkish language resources



Becoming a writer

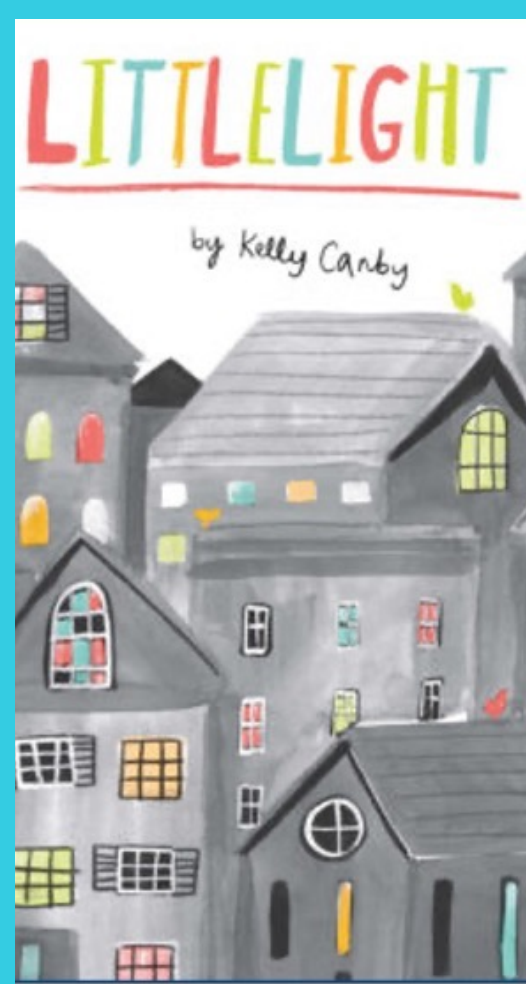
Cope & Kalantzis (2009: 33) explain that:

“Learning to write is about **forming an identity**; some learners can comfortably work their way into that identity and others cannot, and the **difference has to do with social class and community background**. Perhaps these learners may have been able to extend their repertoires into the mode of writing and its cultures **if the starting point had been other modes**, and the entry points to literacy had been activities of synaesthesia that were more intellectually stimulating and motivating than sound–letter correspondences? Perhaps a pedagogy that **built on the multifarious subjectivities of learners** might work better than drilling to distraction the ones who do not immediately “get” the culture of writing?”

“speak different languages and show people about it”



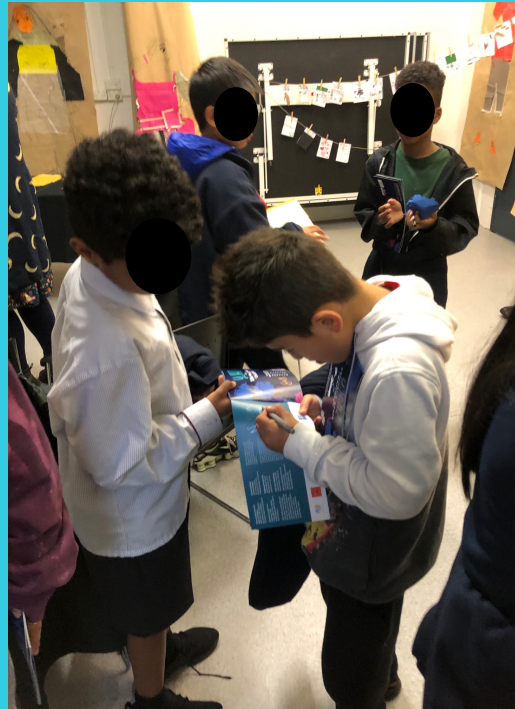
Becoming a multilingual writer



Comments

[redacted] 1w • ❤️ by author
 Let's goo that's my book
 1 like Reply Hide

bernemmerichs 2w • ❤️ by author
 Brilliant as always K.O.P! ... coming
 ...ational n fabu the Talented
 Souls of Children!



Translanguaging

...s + language + ing

signs and symbols used to communicate by different communities

an act...
happ...
dancin...
paintin...

what we do when we use all our languages (in...
to make meaning) together to express ourselv...





Answering the research question...



What are the elements of translanguaging space that interact to support students to come to see themselves as resourceful multilingual writers?

1. Learning about students' multilingual repertoires
2. Marking out a translanguaging space
3. Using arts experiences to lead language interactions
4. Introducing translanguaging (explicit teaching) in the multimodal arts-rich space
5. Applying translanguaging as multilingual writers

Translanguaging

Trans + language + ing

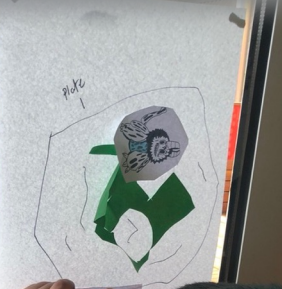
- across or beyond (e.g. transform, translate, transport, transfer)
- signs or symbols used to communicate by different communities
- an action that is happening (e.g. dancing, singing, painting, writing)

Translanguaging is what we do when we use all our languages (including all the ways we have) to make meaning together to express ourselves.

TRANS-LANGUAGING SPACE



While on the plane Yjaaz started to think about rubbing the tectonic plates to cause an earthquake in Turkey! With the arms and legs and pro digging skills that would be an easy mission for Yjaaz. He only wanted to do this because he knew that it was against the law. When he knows something is against the law Yjaaz will do it. May the world be prepared for Yjaaz.





THE UNIVERSITY OF
MELBOURNE

Thank you

Upcoming publications

Choi, J., Cleeve Gerkens, R., & Ohki, S. (under review, 2024). Multilingual authors 'standing taller' in arts-rich translinguaging spaces. *Language and Education*.

Dr Julie Choi, Dr Rafaela Cleeve Gerkens

Faculty of Education, University of Melbourne

