Multilingual authors ‘standing taller’ in arts-rich translanguaging spaces

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“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

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MEANING MAKING PRACTICES:
• READING
• WRITING (EMERGING)
• DRAWING
• PERFORMING

6 WEEK ARTS-BASED COLLABORATIVE BOOKMAKING PROJECT DURING SCHOOL HOURS

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

ASPIRATIONS:
• SOCCER
• BASKETBALL PLAYERS
• BALLERINA
• FASHION DESIGNER
Our research focus...

‘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)
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

Language Grids

Language Diaries

Early schooling years
Up till 16

University & early teaching years
17-26

Post-migration to Melbourne
30s- now

AUTHORS IN THE CLASSROOM
A Transformative Education Process

Iden
tity Texts

Tell Me Your Story

Language Grids
Finding 2: Marking out a translanguaging space

• 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.
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


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

- 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
“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?”
Becoming a multilingual writer

announcing

YJAAZ
and the
Talented Souls
of Children

comments

Let's go! That's my book
1 like. Reply. Hide

bernenmerichs 2w. by author

Brilliant as always KQ.P! "Education 4 Fab Souls of Children!"
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
TRANS-LANGUAGEING SPACE
Thank you

Upcoming publications


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