Enacting translation and translanguaging collaboratively between teachers and learners for knowledge building

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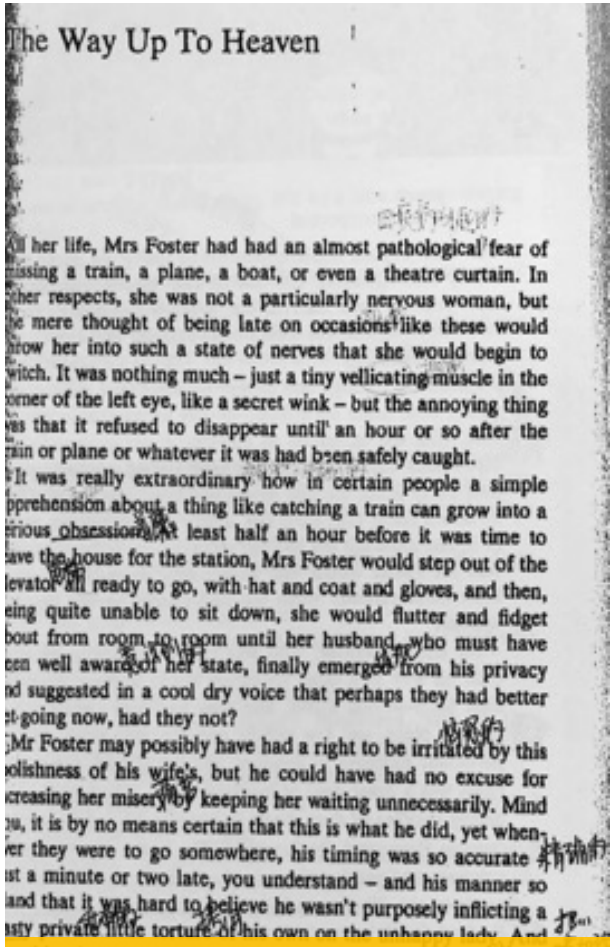
EXAMPLES OF TRANSLATION AND TRANSLANGUAGING

Chinese background learners' translation practices

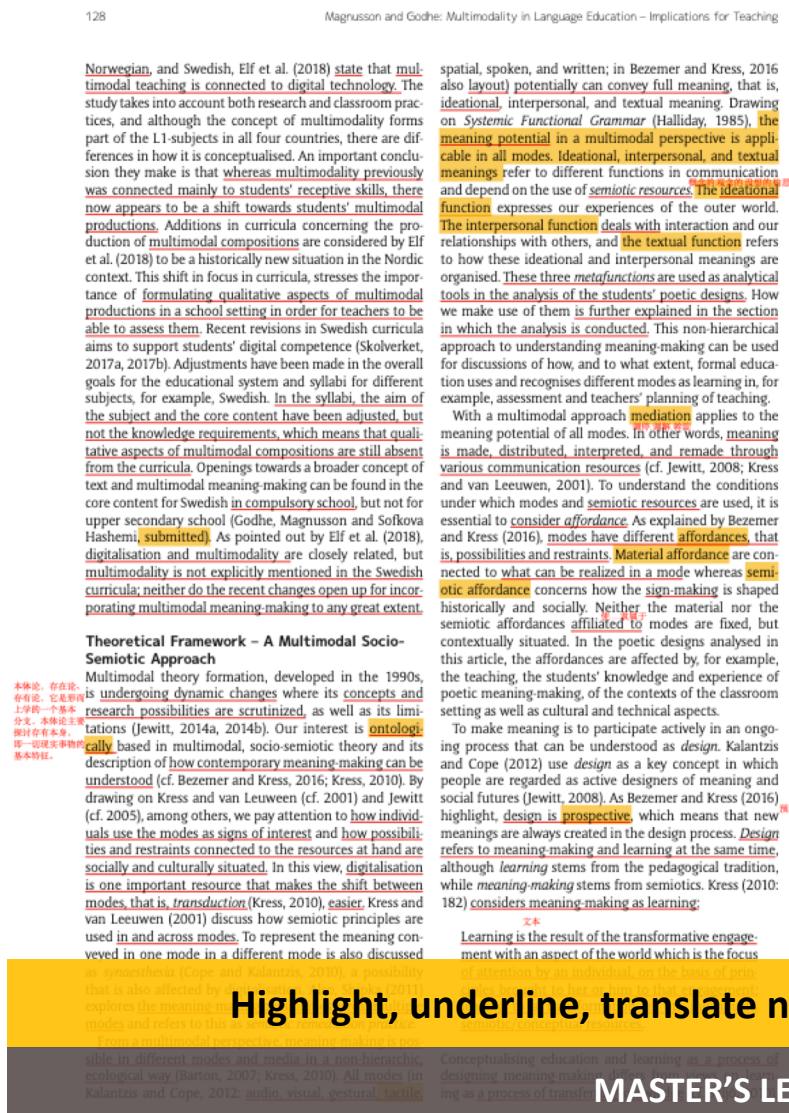


The Way Up To Heaven

ll her life, Mrs Foster had had an almost pathological fear of
ssing a train, a plane, a boat, or even a theatre curtain. In
her respects, she was not a particularly nervous woman, but
e mere thought of being late on occasions like these would
row her into such a state of nerves that she would begin to
witch. It was nothing much – just a tiny vellicating muscle in the
orner of the left eye, like a secret wink – but the annoying thing
es that it refused to disappear until an hour or so after the
ain or plane or whatever it was had been safely caught.
It was really extraordinary how in certain people a simple
pprehension about a thing like catching a train can grow into a
rious obsession. At least half an hour before it was time to
ave the house for the station, Mrs Foster would step out of the
levator all ready to go, with hat and coat and gloves, and then,
eing quite unable to sit down, she would flutter and fidget
bout from room to room until her husband, who must have
een well aware of her state, finally emerged from his privacy
nd suggested in a cool dry voice that perhaps they had better
t going now, had they not?
Mr Foster may possibly have had a right to be irritated by this
olishness of his wife's, but he could have had no excuse for
creasing her misery by keeping her waiting unnecessarily. Mind
u, it is by no means certain that this is what he did, yet when-
er they were to go somewhere, his timing was so accurate
st a minute or two late, you understand – and his manner so
and that it was hard to believe he wasn't purposely inflicting a
sty private little torture of his own on the unhappy lady. And

Translate new words

YEAR 10 EAL CLASSROOM



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Norwegian, and Swedish, Elf et al. (2018) state that multimodal teaching is connected to digital technology. The study takes into account both research and classroom practices, and although the concept of multimodality forms part of the L1-subjects in all four countries, there are differences in how it is conceptualised. An important conclusion they make is that whereas multimodality previously was connected mainly to students' receptive skills, there now appears to be a shift towards students' multimodal productions. Additions in curricula concerning the production of multimodal compositions are considered by Elf et al. (2018) to be a historically new situation in the Nordic context. This shift in focus in curricula, stresses the importance of formulating qualitative aspects of multimodal productions in a school setting in order for teachers to be able to assess them. Recent revisions in Swedish curricula aims to support students' digital competence (Skolverket, 2017a, 2017b). Adjustments have been made in the overall goals for the educational system and syllabi for different subjects, for example, Swedish. In the syllabi, the aim of the subject and the core content have been adjusted, but not the knowledge requirements, which means that qualitative aspects of multimodal compositions are still absent from the curricula. Openings towards a broader concept of text and multimodal meaning-making can be found in the core content for Swedish in compulsory school, but not for upper secondary school (Godhe, Magnusson and Sofkova Hashemi, submitted). As pointed out by Elf et al. (2018), digitalisation and multimodality are closely related, but multimodality is not explicitly mentioned in the Swedish curricula; neither do the recent changes open up for incorporating multimodal meaning-making to any great extent.

Theoretical Framework – A Multimodal Socio-Semiotic Approach

Multimodal theory formation, developed in the 1990s, is undergoing dynamic changes where its concepts and research possibilities are scrutinized, as well as its limitations (Jewitt, 2014a, 2014b). Our interest is ontologically based in multimodal, socio-semiotic theory and its description of how contemporary meaning-making can be understood (cf. Bezemer and Kress, 2016; Kress, 2010). By drawing on Kress and van Leuween (cf. 2001) and Jewitt (cf. 2005), among others, we pay attention to how individuals use the modes as signs of interest and how possibilities and restraints connected to the resources at hand are socially and culturally situated. In this view, digitalisation is one important resource that makes the shift between modes, that is, *transduction* (Kress, 2010), easier. Kress and van Leeuwen (2001) discuss how semiotic principles are used in and across modes. To represent the meaning conveyed in one mode in a different mode is also discussed as *synaesthesia* (Cope and Kalantzis, 2010), a possibility that is also affected by

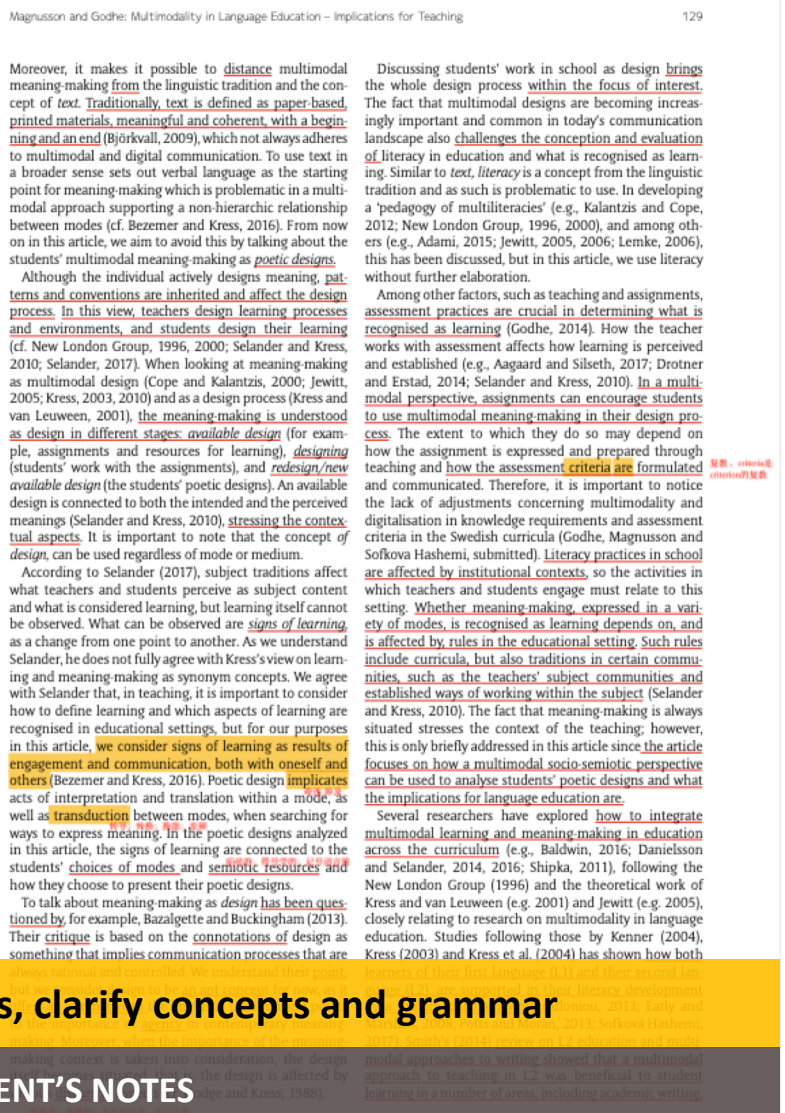
From a multimodal perspective, meaning making is possible in different modes and media in a non-hierarchic, ecological way (Barton, 2007; Kress, 2010). All modes (in Kalantzis and Cope, 2012: audio, visual, gestural, tactile, spatial, spoken, and written; in Bezemer and Kress, 2016 also layout) potentially can convey full meaning, that is, ideational, interpersonal, and textual meaning. Drawing on *Systemic Functional Grammar* (Halliday, 1985), the meaning potential in a multimodal perspective is applicable in all modes. Ideational, interpersonal, and textual meanings refer to different functions in communication and depend on the use of *semiotic resources*. The ideational function expresses our experiences of the outer world. The interpersonal function deals with interaction and our relationships with others, and the textual function refers to how these ideational and interpersonal meanings are organised. These three *metafunctions* are used as analytical tools in the analysis of the students' poetic designs. How we make use of them is further explained in the section in which the analysis is conducted. This non-hierarchical approach to understanding meaning-making can be used for discussions of how, and to what extent, formal education uses and recognises different modes as learning in, for example, assessment and teachers' planning of teaching.

With a multimodal approach mediation applies to the meaning potential of all modes. In other words, meaning is made, distributed, interpreted, and remade through various communication resources (cf. Jewitt, 2008; Kress and van Leeuwen, 2001). To understand the conditions under which modes and semiotic resources are used, it is essential to consider *affordance*. As explained by Bezemer and Kress (2016), modes have different affordances, that is, possibilities and restraints. Material affordance are connected to what can be realized in a mode whereas semiotic affordance concerns how the sign-making is shaped historically and socially. Neither the material nor the semiotic affordances affiliated to modes are fixed, but contextually situated. In the poetic designs analysed in this article, the affordances are affected by, for example, the teaching, the students' knowledge and experience of poetic meaning-making, of the contexts of the classroom setting as well as cultural and technical aspects.

To make meaning is to participate actively in an ongoing process that can be understood as *design*. Kalantzis and Cope (2012) use *design* as a key concept in which people are regarded as active designers of meaning and social futures (Jewitt, 2008). As Bezemer and Kress (2016) highlight, design is prospective, which means that new meanings are always created in the design process. *Design* refers to meaning-making and learning at the same time, although *learning* stems from the pedagogical tradition, while *meaning-making* stems from semiotics. Kress (2010: 182) considers meaning-making as learning:

> Learning is the result of the transformative engagement with an aspect of the world which is the focus

Conceptualising education and learning as a process of designing meaning-making differs from views of learning as a process of transfer



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Moreover, it makes it possible to distance multimodal meaning-making from the linguistic tradition and the concept of *text*. Traditionally, text is defined as paper-based, printed materials, meaningful and coherent, with a beginning and an end (Björkvall, 2009), which not always adheres to multimodal and digital communication. To use text in a broader sense sets out verbal language as the starting point for meaning-making which is problematic in a multimodal approach supporting a non-hierarchic relationship between modes (cf. Bezemer and Kress, 2016). From now on in this article, we aim to avoid this by talking about the students' multimodal meaning-making as *poetic designs*.

Although the individual actively designs meaning, patterns and conventions are inherited and affect the design process. In this view, teachers design learning processes and environments, and students design their learning (cf. New London Group, 1996, 2000; Selander and Kress, 2010; Selander, 2017). When looking at meaning-making as multimodal design (Cope and Kalantzis, 2000; Jewitt, 2005; Kress, 2003, 2010) and as a design process (Kress and van Leuween, 2001), the meaning-making is understood as design in different stages: *available design* (for example, assignments and resources for learning), *designing* (students' work with the assignments), and *redesign/new available design* (the students' poetic designs). An available design is connected to both the intended and the perceived meanings (Selander and Kress, 2010), stressing the contextual aspects. It is important to note that the concept *of design*, can be used regardless of mode or medium.

According to Selander (2017), subject traditions affect what teachers and students perceive as subject content and what is considered learning, but learning itself cannot be observed. What can be observed are *signs of learning*, as a change from one point to another. As we understand Selander, he does not fully agree with Kress's view on learning and meaning-making as synonym concepts. We agree with Selander that, in teaching, it is important to consider how to define learning and which aspects of learning are recognised in educational settings, but for our purposes in this article, we consider signs of learning as results of engagement and communication, both with oneself and others (Bezemer and Kress, 2016). Poetic design implicates acts of interpretation and translation within a mode, as well as transduction between modes, when searching for ways to express meaning. In the poetic designs analyzed in this article, the signs of learning are connected to the students' choices of modes and semiotic resources and how they choose to present their poetic designs.

To talk about meaning-making as *design* has been questioned by, for example, Bazalgette and Buckingham (2013). Their critique is based on the connotations of design as something that implies communication processes that are always rational and controlled. We understand their point, but we consider design to be an apt concept [illegible] making. Moreover, when the importance of the meaning-making context is taken into consideration, the design itself becomes situated, that is, the design is affected by

Discussing students' work in school as design brings the whole design process within the focus of interest. The fact that multimodal designs are becoming increasingly important and common in today's communication landscape also challenges the conception and evaluation of literacy in education and what is recognised as learning. Similar to *text*, *literacy* is a concept from the linguistic tradition and as such is problematic to use. In developing a 'pedagogy of multiliteracies' (e.g., Kalantzis and Cope, 2012; New London Group, 1996, 2000), and among others (e.g., Adami, 2015; Jewitt, 2005, 2006; Lemke, 2006), this has been discussed, but in this article, we use literacy without further elaboration.

Among other factors, such as teaching and assignments, assessment practices are crucial in determining what is recognised as learning (Godhe, 2014). How the teacher works with assessment affects how learning is perceived and established (e.g., Aagaard and Silseth, 2017; Drotner and Erstad, 2014; Selander and Kress, 2010). In a multimodal perspective, assignments can encourage students to use multimodal meaning-making in their design process. The extent to which they do so may depend on how the assignment is expressed and prepared through teaching and how the assessment criteria are formulated and communicated. Therefore, it is important to notice the lack of adjustments concerning multimodality and digitalisation in knowledge requirements and assessment criteria in the Swedish curricula (Godhe, Magnusson and Sofkova Hashemi, submitted). Literacy practices in school are affected by institutional contexts, so the activities in which teachers and students engage must relate to this setting. Whether meaning-making, expressed in a variety of modes, is recognised as learning depends on, and is affected by, rules in the educational setting. Such rules include curricula, but also traditions in certain communities, such as the teachers' subject communities and established ways of working within the subject (Selander and Kress, 2010). The fact that meaning-making is always situated stresses the context of the teaching; however, this is only briefly addressed in this article since the article focuses on how a multimodal socio-semiotic perspective can be used to analyse students' poetic designs and what the implications for language education are.

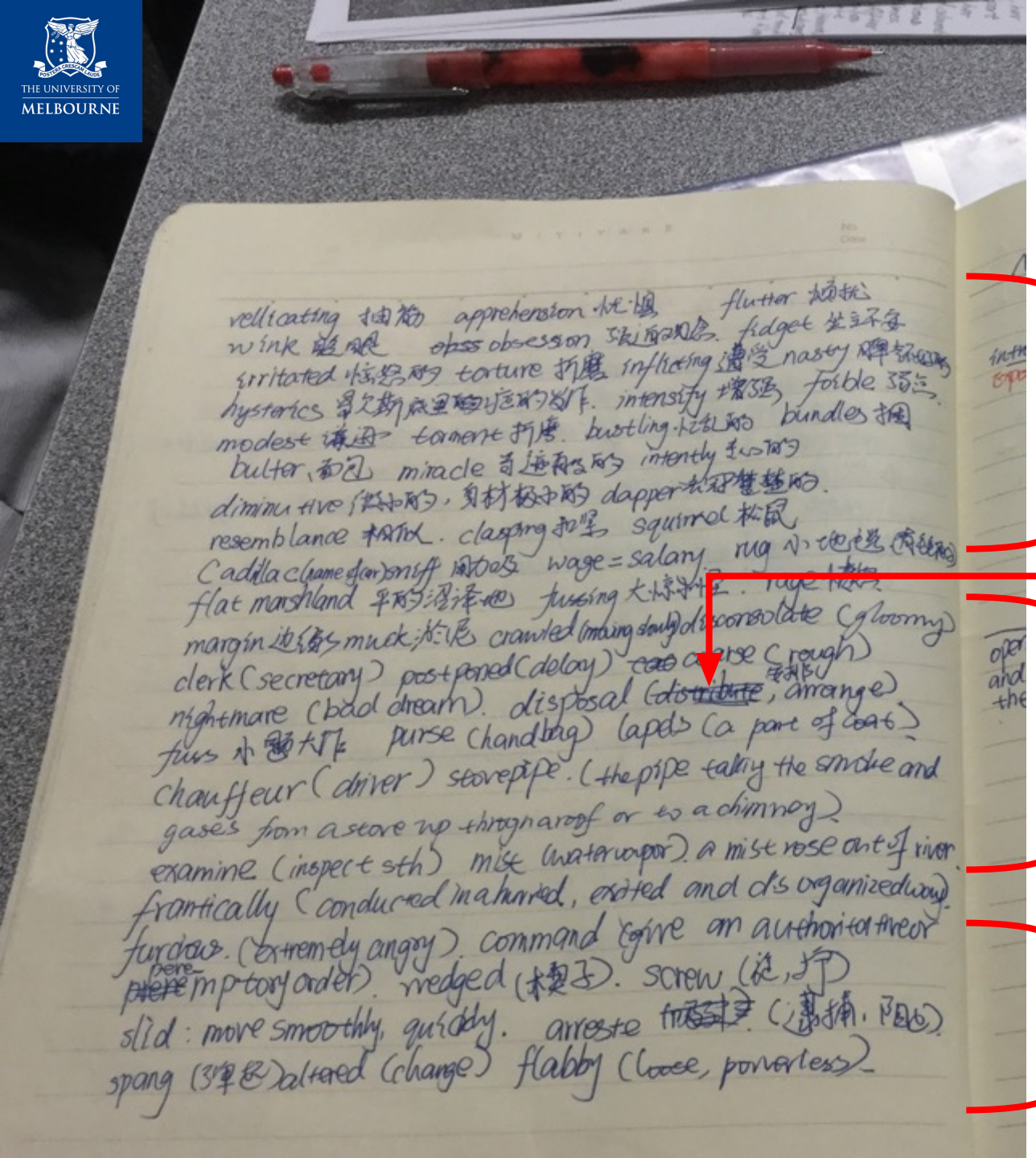
Several researchers have explored how to integrate multimodal learning and meaning-making in education across the curriculum (e.g., Baldwin, 2016; Danielsson and Selander, 2014, 2016; Shipka, 2011), following the New London Group (1996) and the theoretical work of Kress and van Leuween (e.g. 2001) and Jewitt (e.g. 2005), closely relating to research on multimodality in language education. Studies following those by Kenner (2004), Kress (2003) and Kress et al. (2004) has shown how both

Highlight, underline, translate new words, clarify concepts and grammar

MASTER'S LEVEL STUDENT'S NOTES

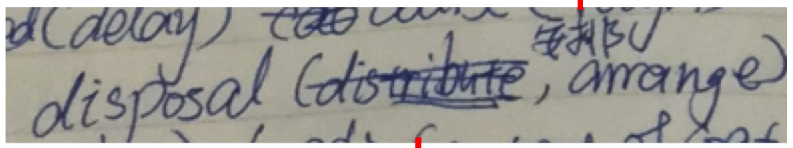
Year 10 Chinese EAL learner

Learning new vocabulary



English words and Chinese translations

安排: Looks up the word ‘arrange’ in Chinese just in case



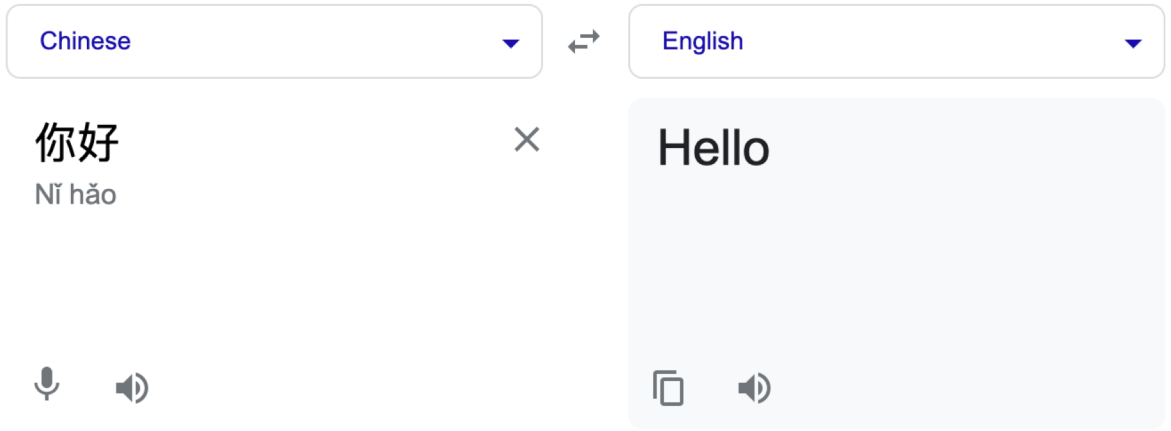
English words and English definitions

Disposal: Finds a word in English ‘distribute’, crosses it out, finds a more suitable word ‘arrange’

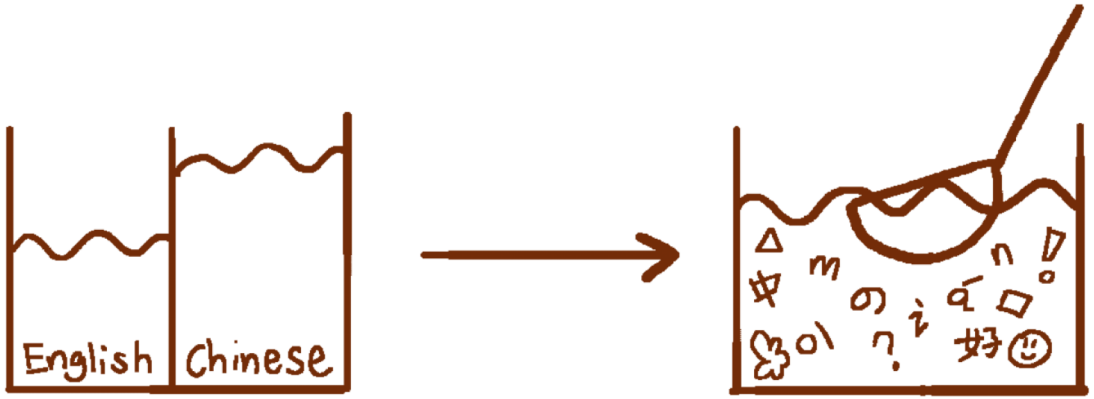
Mixture of Eng-Chi & Eng-Eng

WHAT IS TRANSLATION AND TRANSLANGUAGING?

Translation

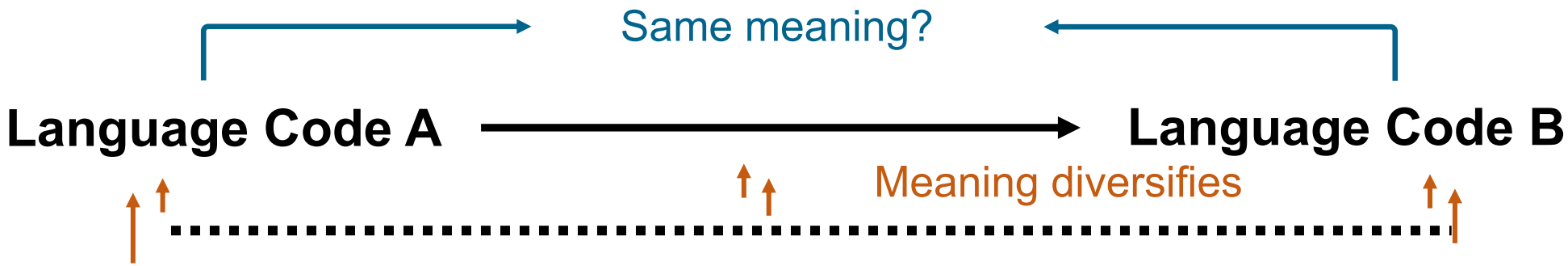


Translanguaging



Language as separate systems

Language as social practice (one repertoire)



Process of translation

(linguistic, cultural, social resources and knowledges etc.)

[Chinese background] Student samples of ‘besides’

Sample 1

It can be regarded as TBLT where the teacher lays the foundation for students, allows students to ‘grow’ their ability, and builds strategy into the language (Nunan, 2004). Besides, a performance-referenced task is also involved in this lesson plan, the Action Game. The game is designed to enhance students’ understanding of the present progressive tense and the -ing verb form through physical engagement.

Sample 2

To begin with, I employ L1 (Chinese) to develop their interlanguage by consulting the dictionary (Harmer, 2007). Besides, in building rhetorical schemata, students have to experience and analyze how the sentences are structured in texts and revise the presentation checklist many times to guarantee the validity.

Sample 3

Not surprisingly, students tend to pronounce words or phrases instead of sentences they have no confidence in applying. Besides, similar sentence structures and simple vocabularies could be suitable for beginners to repeat and elicit students' response, reduce their hesitance and enhance their engagement.

Beside and *besides*?

"In China, it was taught synonymously as, 'also' 'moreover' 'additionally' etc. You just use it interchangeably."

Beside

Beside is a preposition. It means 'at the side of' or 'next to'. It is rather formal:

*He would like to take a photograph of us. Would you come and sit **beside** me?*

*There was a small table **beside** the bed, on which there was a book.*

Besides

Besides is a preposition or a linking adverb. It means 'in addition to' or 'also':

*What other types of music do you like **besides** classical?*

As a linking adverb, we usually put a comma before and after *besides* in writing:

*I don't think going for a walk is a good idea. It's quite cold, and, **besides**, it's getting late and we don't want to be out in the dark.*

https://dictionary.cambridge.org/grammar/british-grammar/beside-or-besides

chú le [除了]
- besides
- apart from (... also...)
- in addition to
- except (for)

lìng wài [另外]
- Additional/in addition
- besides
- separate
- other
- moreover
- furthermore

cǐ wài [此外]
- besides
- in addition
- moreover
- furthermore

WHAT IS COLLABORATIVE DIALOGUE?

Collaborative dialogue is 'dialogue in which speakers are engaged **in problem solving** and **knowledge building**' (Swain, 2000).

Negotiation of meaning	Collaborative Dialog (students engage in knowledge building)
(students embarking on a linguistically unstructured communicative task in pairs)	
R: So far our discussion is good. We talked very well.	G: Okay. What are we supposed to do?
T: Yes. It's very interesting.	S: We have to speak about these people and ummm justify our position... you know your decision... our decisions about actions in umm the past.
R: We didn't correct. Remember what the teacher said?	G: No. I think not just the past. We have to imagine our situation now. We have to give our opinions now.
T: Oh yeah. For me I can't.	S: So for examples, I choose Smit because he need it. No... it's a conditional. I would give Smit... I would choose Smit because he need the money. Right. I WOULD give...
R: It's too difficult.	G: Needs it.
	S: Yes, because he need it.
• Focuses attention • Externalizes hypothesis – tests them • Supplies possible solutions • Produce the appropriate verb form accurately • Propose a concrete plan to monitor its accuracy in future use	G: Yes, but no. He needs. 's', you forgot 's'. He needs
	S: Did I? Let me listen listen the tape. (Listens). Yes... yes. He needS. I have problem with s'. I paying so much attention to conditionals I can't remember 's'. Can you control your talking?
	G: It's a big problem. I still must remember 'had had'. But we try. We don't try ... we don't get better. We don't improve. We must practice to change old ways.
	S: Okay. Maybe good idea to listen to tape after we each talk.

There are **two patterns of interaction** in collaborative dialogue that afford **more opportunities for L2 learning** (Storch, 2002).

'Expert-Novice' interaction

- Expert helps novice to learn
- One-way scaffolded support through questions, explanation etc.

Excerpt 4

59 Y: the study . . . the study and small "s"
60 E: yeah investigates
61 Y: investigate-s [8] I think I think . . . ah . . . we need to use
62 the ah past tense
63 E: mm . . .
64 Y: because it the study the study investigated . . . it happened in the past . . .
65 E: no
66 Y: on . . .
67 E: sorry
68 Y: what's your opinion? . . .
69 E: yeah you are right . . . study was
70 Y: is or
71 E: carried in the past
72 Y: yeah in the first sentence the study tell was carried ah
73 was carried or by the professor
74 E: Hugo . . . at Adelaide University
75 Y: mm
76 E: the study investigated yeah

'Collaborative' interaction

- Mutual assistance
- Equal involvement
- High levels of negotiation for decision-making

Excerpt 1

1 C: this (reads instructions) . . . what is this?
2 M: from the chart
3 C: this chart about
[
4 M: the data
5 C: with percentage and eh . . .
6 M: describe describe the percentage of
7 C: English language fluency
[ ]
8 M: English language fluency between two countries yeah?
9 Vietnam and Laos
10 C: yes and the compare before they came here and now
11 M: yes . . .
12 C: you can separate it here
13 M: yeah . . . first we . . . mm the
14 C: perhaps you should write
15 M: yeah I write yeah from the information of the chart yeah
16 . . . ((writing)) information of the chart
17 C: no from figure 3

Patterns remain fairly stable

HOW OUR COLLABORATIVE DIALOGUE UNFOLDED

① EXPERT-NOVICE INTERACTION

Is it that something must come right after *Besides* and before comma?

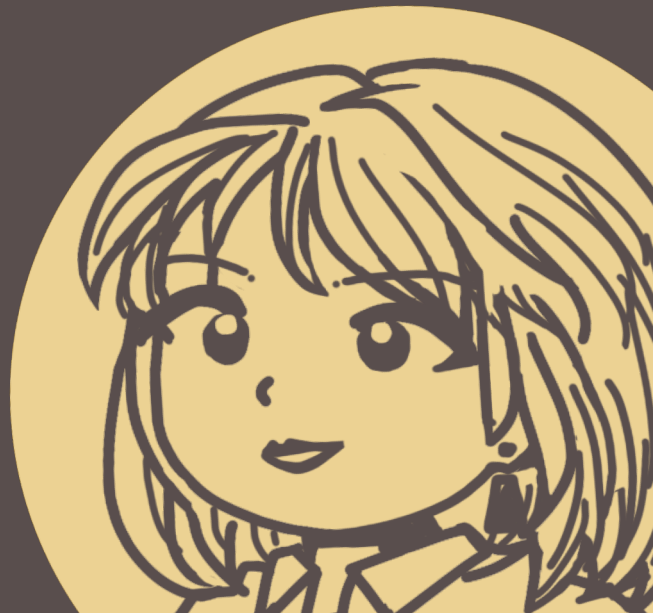
Ask for confirmation and explanation

No, you can say “Besides, I’m not happy.”

One-way scaffolded assistance:
Reject hypothesis
Offer examples and explanation

So what’s the difference between *Besides* and *In addition*?

Here is a context for *Besides*: “Why didn’t you tell me?” “I didn’t because I thought you were angry. Besides, I wasn’t sure myself.” I use *Besides* to introduce an additional explanation to the previous meaning.



② COLLABORATIVE ORIENTATION

So… “Julie is a great researcher. *Besides*, she is an amazing teacher.” Does it work?

Test hypothesis

No, um, but let’s think about it context. If someone say, “Why is Julie nominated for that award?” Then the *Besides* would make more sense to me.

Reject my attempt but validate the example in context

What if there is no dialogue?

Adopt a collaborative orientation

Umm. Let’s think about this together.

③ TRANSLATION AND TRANSLANGUAGING

Look at this one, found in a blog:

We save where we can and probably do so more than other people. But we are not obsessed with money. Besides, who doesn't love money?

← **Offer examples**

I'm not sure what *Besides* means here.

I'm trying to think how I would say that in Chinese.

↑

Try to find out the meaning of *Besides*, …

③ TRANSLATION AND TRANSLANGUAGING

We save where we can and probably do so more than other people. But we are not obsessed with money.

Additional point

Besides,

who doesn't love money?

Learning strategies (leaving a blank)

IN CHINESE

We save money wherever possible and probably save more than others. But we are not **[obsessed about]** money.

?

who doesn't love money?

Linguistic and register resources in Chinese and English

Sociolinguistic knowledge

Oral mode

IN CHINESE

Social experiences and histories

Additional point with stronger emotion to justify

Emotions

Learning strategies (imagining a social context)

Learning strategies (using contextual cues to infer meaning)

④ MUTUAL ASSISTANCE

Let me make a sentence using my Chinese version of *Besides*: “It’s not my job to ask if everyone on my level have hot water issues. Besides, we have this thing called COVID and I need to keep minimal contact with people.”

Reverse the role of knowledge holder

This is perfect. What’s the Chinese word?

Translanguaging

None of us can know everything about a language. **Zàishuō, ~~lìngwài,~~** what does it even mean to ‘know’ a language?

It’s a spoken word zài shuō.

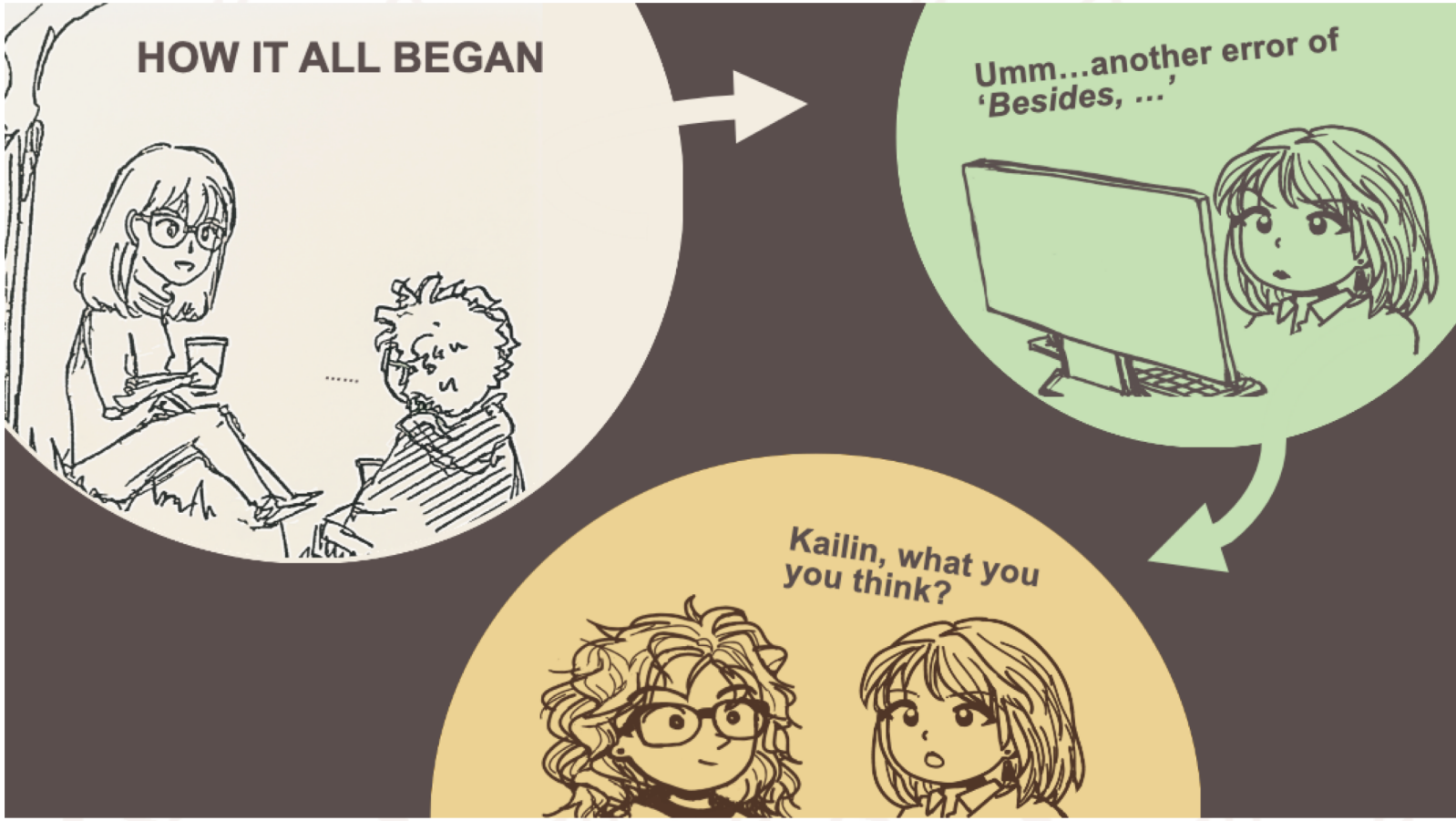
Do you think this makes sense to you?

I think so!

Leaving a blank and substitute alternatives to examine meaning

IF WE WANT TO HELP STUDENTS EXPAND THEIR MEANING-MAKING CAPACITIES, AS TEACHERS, WE NEED TO…

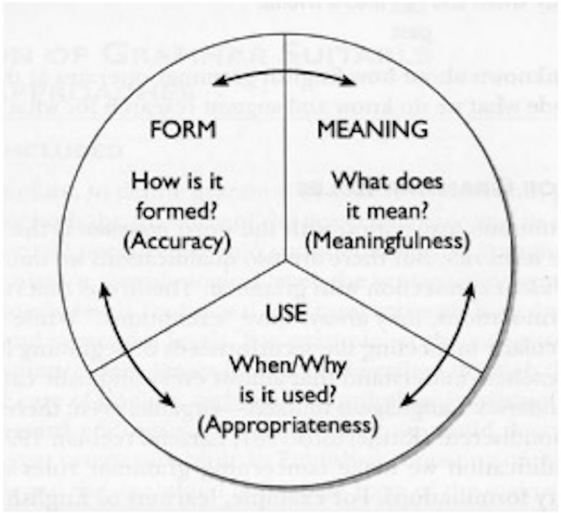
Adopt a dialogic stance: Shift the power relations



IF WE WANT TO HELP STUDENTS EXPAND THEIR MEANING-MAKING PROCESS, AS TEACHERS, WE NEED TO…

1. **Don't leave translation practices just for students to do – get involved**
2. **Move beyond A-B and focus on the meaning-making process**

Form, Meaning & Use (Larsen Freeman, 2015)



Source: Miller, J. (2009). Teaching refugee learners with interrupted education in science: Vocabulary, literacy and pedagogy. *International Journal of Science Education, 31*(4), 571-592, DOI: 10.1080/09500690701744611

Focus on form

- Sorting a 'box of science vocabulary' into word classes, e.g. nouns, verbs and adjectives;
- Add the missing letters, e.g C__MPR__SS;
- Circle the correct spelling from a list of three possibilities;
- Here is the answer. Formulate the question, e.g. The ice melts;
- Jumbled letters (which form a word);
- Find-a-word puzzles.

Focus on meaning

- Word list → write the meaning → write a sentence;
- True/false statements;
- Completing an incomplete table e.g. using the headings 'material', 'properties' and 'uses';
- Cut up sentences (large font sentences cut up in envelopes which the students arrange to form a sentence);
- Jumbled lines (which must be sequenced to make a paragraph or procedure);
- Match the two halves of the sentence (2 columns, A and B), then rewrite the sentence;
- Cloze exercises
- Labelling a diagram, or set of apparatus;
- Match the word to its meaning.

Focus on meaning and use

- Paragraph writing, using words from a short list;
- Word list → negotiate and write definitions in groups;
- Use a sequence of pictures to describe a process orally and in writing;
- Fifty word cards with a picture on one side and word on the other + a set of suggestions for games that could be played with these.

Our meaning-focused translation and translanguaging strategies:

1. *Leaving a blank and substitute alternatives to examine meaning*
2. *Imagining a social context for expression*
3. *Examining social contexts to infer and differentiate meaning*

BRAINSTORM PEDAGOGICAL PRACTICES

How can we as teachers get more involved in learners' process of translation and translanguaging and work on meaning with them?

Victorian Curriculum
Foundation–10

Ask for the translation of specific words from other home language speakers

Check and/or confirm the meaning of unfamiliar words using a bilingual dictionary

Use home language resources such as bilingual dictionaries to improve range and clarity of expression

Compare connotations of synonyms and antonyms in English and home language, referring to a dictionary or thesaurus in each language

Invite students to a) leave blanks for unfamiliar words, use contextual cues to infer meaning b) discuss their choice of translation using contextual cues

Invite students to leave a blank and substitute various home language/English expressions to examine nuances

Invite students to write out example sentences and offer social contexts where synonyms/antonyms are used

PEDAGOGICAL PRACTICES FROM OTHER STUDIES…

Research	Pedagogical Practices	Value	L1 Required by Teacher?
Pacheco et al. (2015)	• Translate linguistically and culturally rich texts (English to L1s) • Compare, discuss, and connect translation with themes, characters etc.	• Deepen the understanding of texts	No
Kiernan et al. (2016)	• Individual translation (e.g., L1s to English) • Comparative analysis in group • Individual narrative reflecting on the process	• Develop audience awareness, cultural sensitivities and metalinguistic knowledge	No
Ayash (2020)	• Read about translation: Terms and strategies • Apply translation strategies and write reflective commentaries	• Develop complex view of translation and strategies • Build metalinguistic awareness and agentive use of language	No
Slaughter et al. (2020)	• Collaborative translation of key words/phrases for class use with digital tools	• Active participation, meaningful and authentic language expression	No

**Note: Translation can be between English and students' L1s, or between academic English and hallway/text-message English etc.*

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THANK YOU!