



Multilingual authors 'standing taller' in arts-rich translanguaging spaces: Developing writerly identities through arts-rich bookmaking in and out of school

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Comments

nu7d1n_71 1w • ❤️ by author
Let's goo that's my book

1 like Reply Hide

bernemmerichs 2w • ❤️ by author

Brilliant as always K.O.P!
inspirational n fab



Collaboration

2022, '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.”

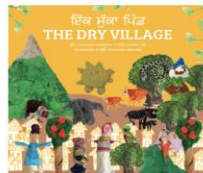
“Kids' Own Languages is a movement to **support children's confidence, creativity and connection through co-creating books that reflect children's own specific words and worlds.**”

KOL Picture Books

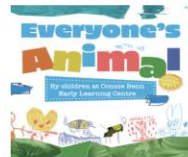
- 12 books
- 276 children and 115 parent participants in 61 workshops
- Over \$250,000 in funding for the KOL program since 2022



The Cheeky Rabbit, with the Hazara community in Dandenong (Hazaragi and English)



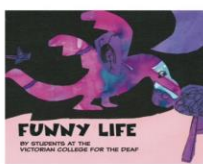
The Dry Village, made with the Sikh Volunteers Australia community in Langwarrin (Punjabi and English)



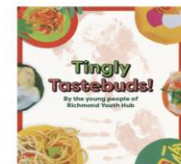
Everyone's Animal, made with the children attending Connie Benn Early Learning Centre, Fitzroy



Heart Language, made with families at Carringbush Adult Education, Richmond



Funny Life, made with students from the Victorian College for the Deaf



Tingly Tastebuds, made with the young people of Richmond Youth Hub



One Big Table of Hellos, made with mothers and children attending playgroup at the Connie Benn Centre, Fitzroy



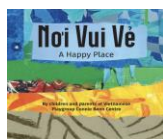
Somewhere in the Middle, a 'wordless book' made with mothers and children at Carringbush Adult Education



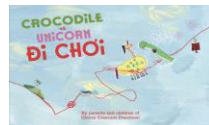
Distribution of 350 copies of The Legend of Buz-e-Chini book in Dari, Hazaragi, English to Hazara orgs in Victoria



Yjazz and the Talented Souls of Children, made with EAL children attending Richmond West Primary School



Book project with families at the Vietnamese Playgroup at Connie Benn Centre, to be launched at the Moon Lantern Festival September 2023



Kids' Own, Vietspeak, and Cherry Crescent pre-school partnership – co-designing a picture book through \$20K donation, Dr Choi's contact

Language backgrounds	Main Participant Group	Languages in Books	Workshop venue
Hazaragi	Low literacy Hazara mothers & children	Translations in Dari, Hazaragi & English	Community library
African languages	Low literacy African-background mothers & children	English with African words	Early childhood centre
Vietnamese	Low literacy Vietnamese mothers & children	Translations in Vietnamese & English	Early childhood centre
	2nd generation Vietnamese-Australian parents & children	Translingual text (mixture of English & Vietnamese)	Early childhood centre
Punjabi	Migrant and 2 nd generation Sikh families	Translations in Punjabi & English	Community hub
Mixture of minoritized languages	Grade 4 English as a Second Language primary school children	Mixture of English & children's languages	Youth hub near school & one-day events in special venues



THE UNIVERSITY OF
MELBOURNE



Arts-Rich Translanguaging Pedagogy

The challenge:

- Current approaches to the teaching of literacy in English-dominant countries are not fit for purpose for a growing group of students.
- These approaches are often monolingual, monomodal, and assume high levels of linguistic competence in English.
- They fail to value the **funds of knowledge and identity** of minoritized students, taking a narrow view of language and meaning making.



The Arts-Rich Translanguaging Pedagogy seeks to:

- use arts experiences as multimodal entry points to bring all students into a culture of reading and writing that **relies on and nurtures their individual ways of knowing** while providing access to school literacies.

‘Funds of Knowledge’ and ‘Funds of Identity’

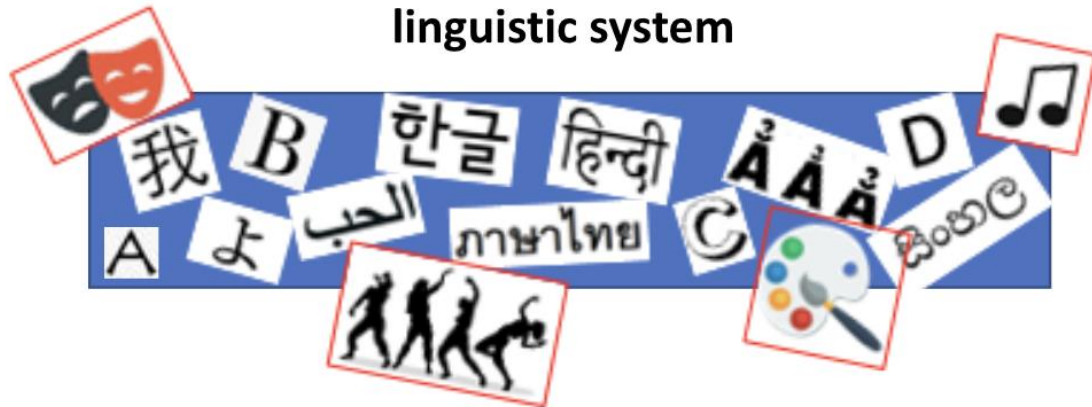
Funds of knowledge: key sources of knowledge and practices of an individual’s cultural, community, and familial context (Moll et al., 1992).

Funds of identity: the funds of knowledge that the individual defines “as important to their identity and self-understanding” (Hogg & Volman, 2020, p. 864).



Arts-Rich Translanguaging Pedagogies

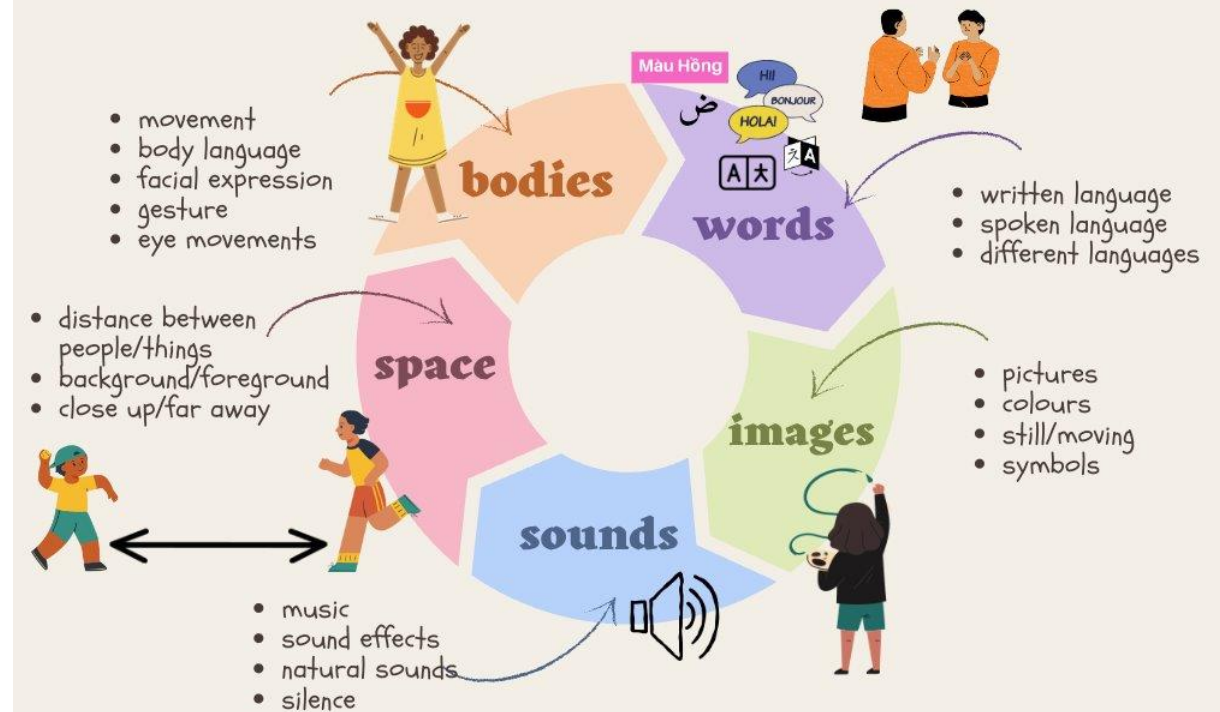
Not two but one complex and dynamic linguistic system



We each have our own **idiolect** - our own special mix of languages and self expression



WAYS OF MAKING MEANING



Article 1:

Multilingual Children's Authorial Voices

- 22 4th Grade students created **eight-page books using collage materials** in an artist-led workshop at Government House, Victoria
- Finding:** Arts-rich experiences established a **translanguaging space** where learners' full meaning making repertoires could be deployed, allowing them to create and sustain meaning making flows in creating their own texts, **expressing their unique authorial voices**

Read our open access article:

Choi, J., Cleeve Gerken, R., & Tomsic, M. (2023). "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. *TESOL Quarterly*. <https://doi.org/10.1002/tesq.3279>



Fig. 5. Lilly L/W?. My Pets
Written text in book: My Pets
"Bla" in Thai means fish (p.1)
I have 6 pet fish. They are
very ENERGETIC! (p.2) I have
3 females and 3 males. (p.4)
"saam" means 3 in Thai (p.5)
My fish are always hungry
too. [food and symbol of
arrow pointing to picnic cloth
pattern] "Gin" means eat in
Thai (p.6) Mmm, I Love
apples! (p.7) [text on
previous page] (p.8).



Caitlin

My Pets

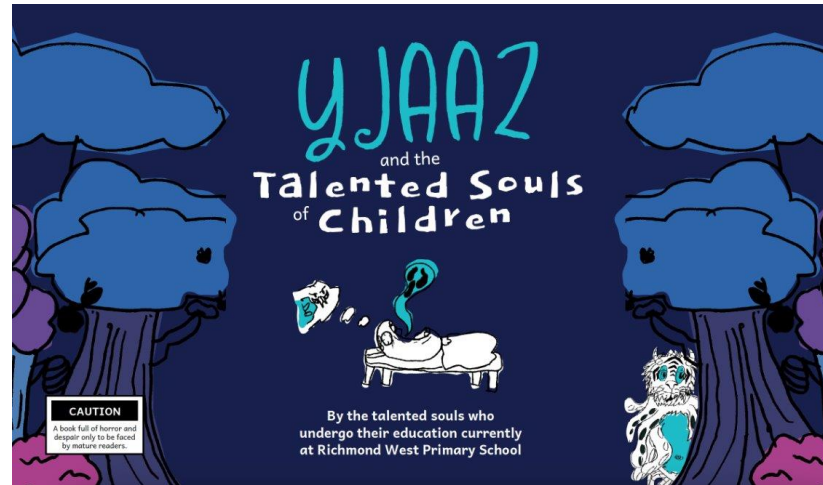
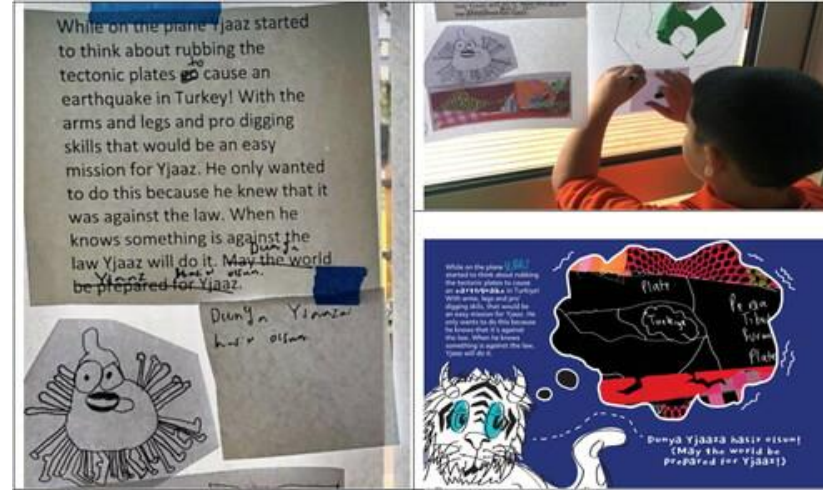
'The resourceful teacher'

Scratch paper, collage paper scraps glued onto A3 white paper, and black fineliner

Article 2:

Multilingual Children's Authorial Identities in the Translanguaging Space

- Class of 20 multilingual 4th Grade students
- 6-week arts led collaborative bookmaking project
- **Finding:** Arts-rich collaborative bookmaking experiences created a translanguaging space that supported the development of students' multilingual writers' identities.



Read our open access article:

Choi, J., Cleeve Gerkens, R., & Ohki, S. (2024). Multilingual authors 'standing taller' in arts-rich translanguaging spaces. *Language and Education*.
<https://doi.org/10.1080/09500782.2024.2348599>

LEARNERS:
20 YEAR 4
EAL &
NON-EAL
LEARNERS



LANGUAGES:
DINKA
VIETNAMESE
ARABIC
OROMO
ENGLISH
TURKISH



writing-drawing-collaging



collaborative decision making on texts

6 WEEK ARTS-BASED COLLABORATIVE BOOKMAKING PROJECT DURING SCHOOL HOURS

CAUTION

A book full of fun and
discovery waiting for you to read.

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

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

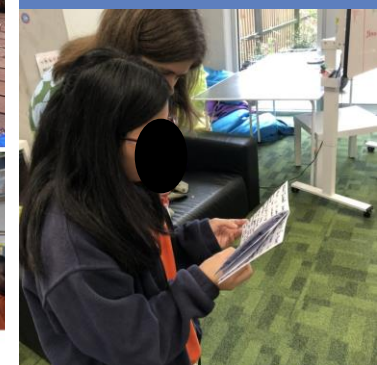
reading-miming-drama



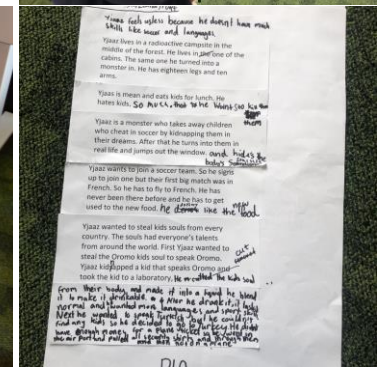
costume wearing - dancing

MEANING
MAKING
PRACTICES:

- READING
- WRITING (EMERGING)
- DRAWING
- PERFORMING



ASPIRATIONS:
• SOCCER
• BASKETBALL
PLAYERS
• BALLERINA
• FASHION
DESIGNER



Findings



We found that the elements that supported the development of students' multilingual writers' identities consisted of:

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



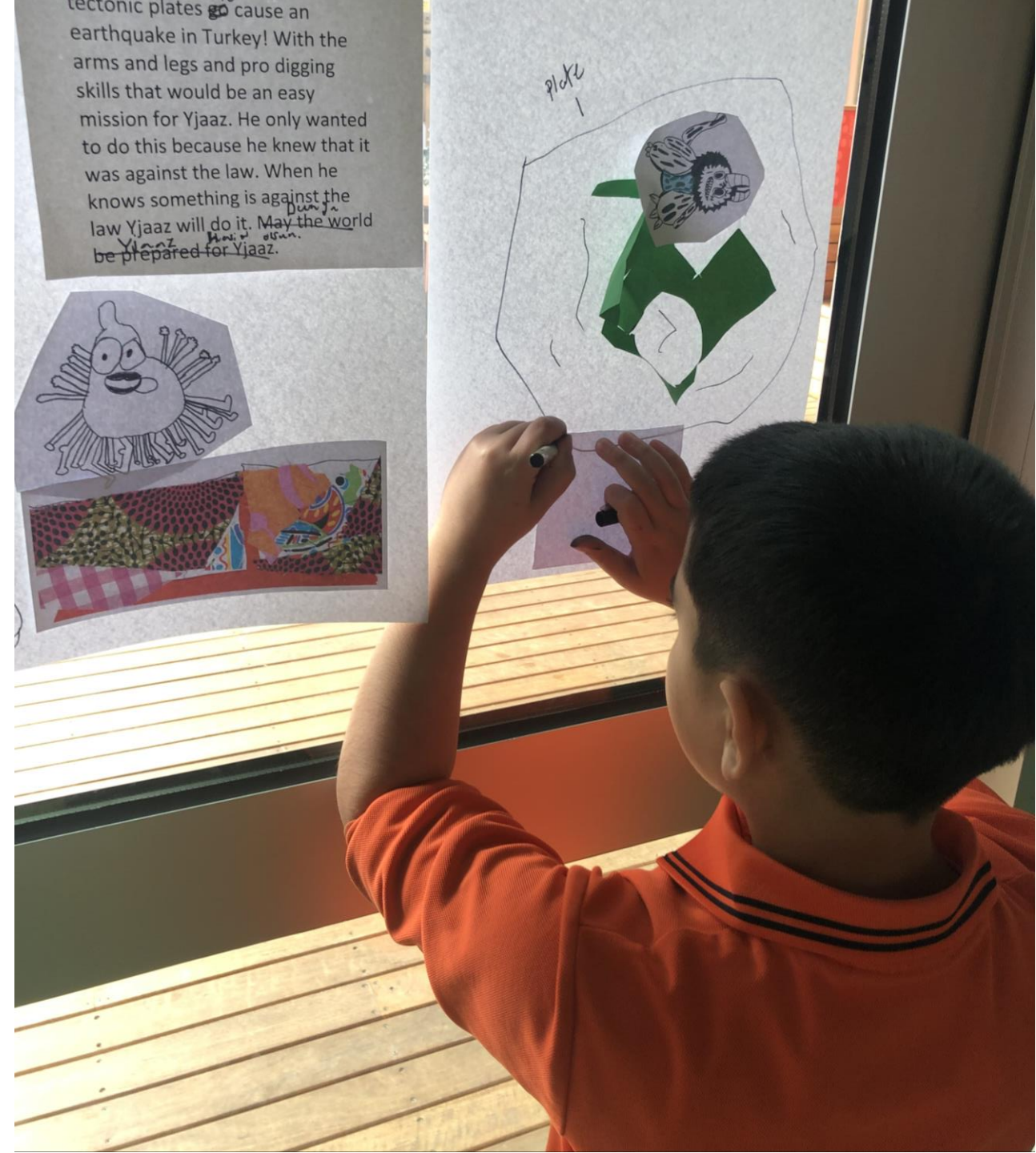
Arts experiences lead language interactions

[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)





Arts experiences 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.



Becoming a writer

Cope & Kalantzis (2009: 33) explain that:

“Learning to write is about forming an identity; some learners comfortably work their way into that identity, some cannot, and the difference has to do with social class and community background. Perhaps these learners may be able to extend their repertoires into the mode of writing if the starting point had been other modes, and the entry 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”



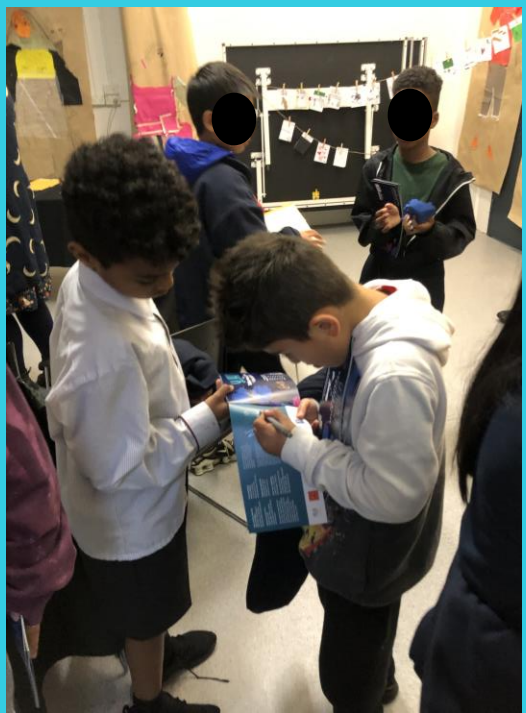
Becoming a multilingual writer



Comments

nu7d1n_71 1w • ❤️ by author
Let's goo that's my book
1 like Reply Hide

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



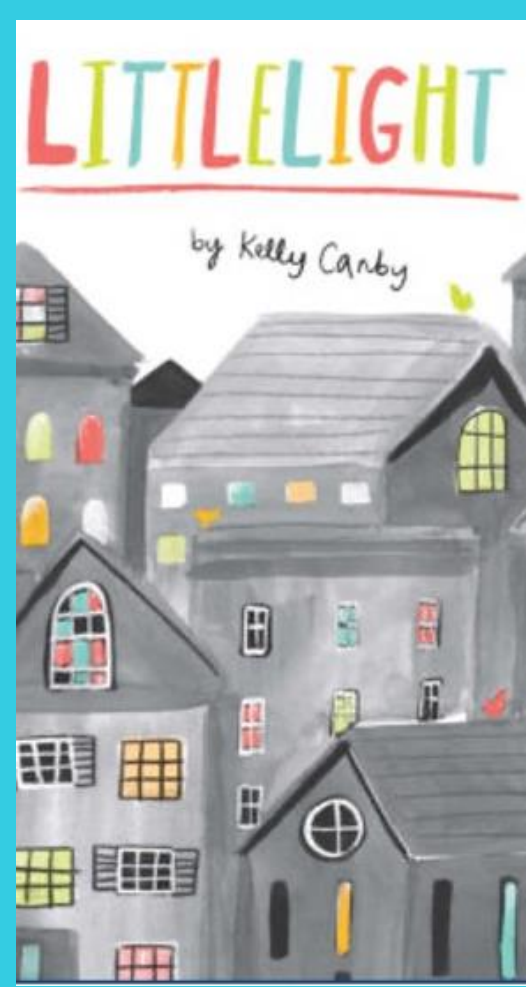
Translanguaging

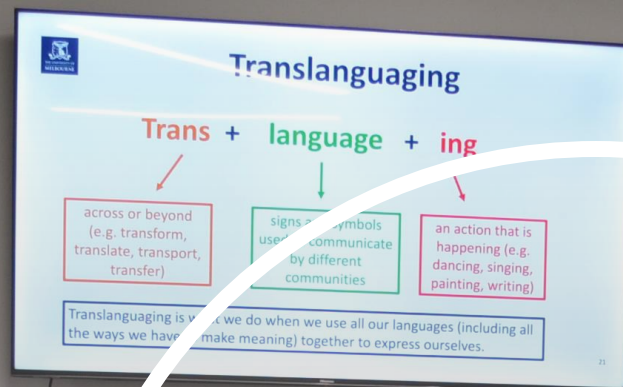
signs + language + ing

signs and symbols
used to communicate
by different
communities

an act
happening
dancing
painting

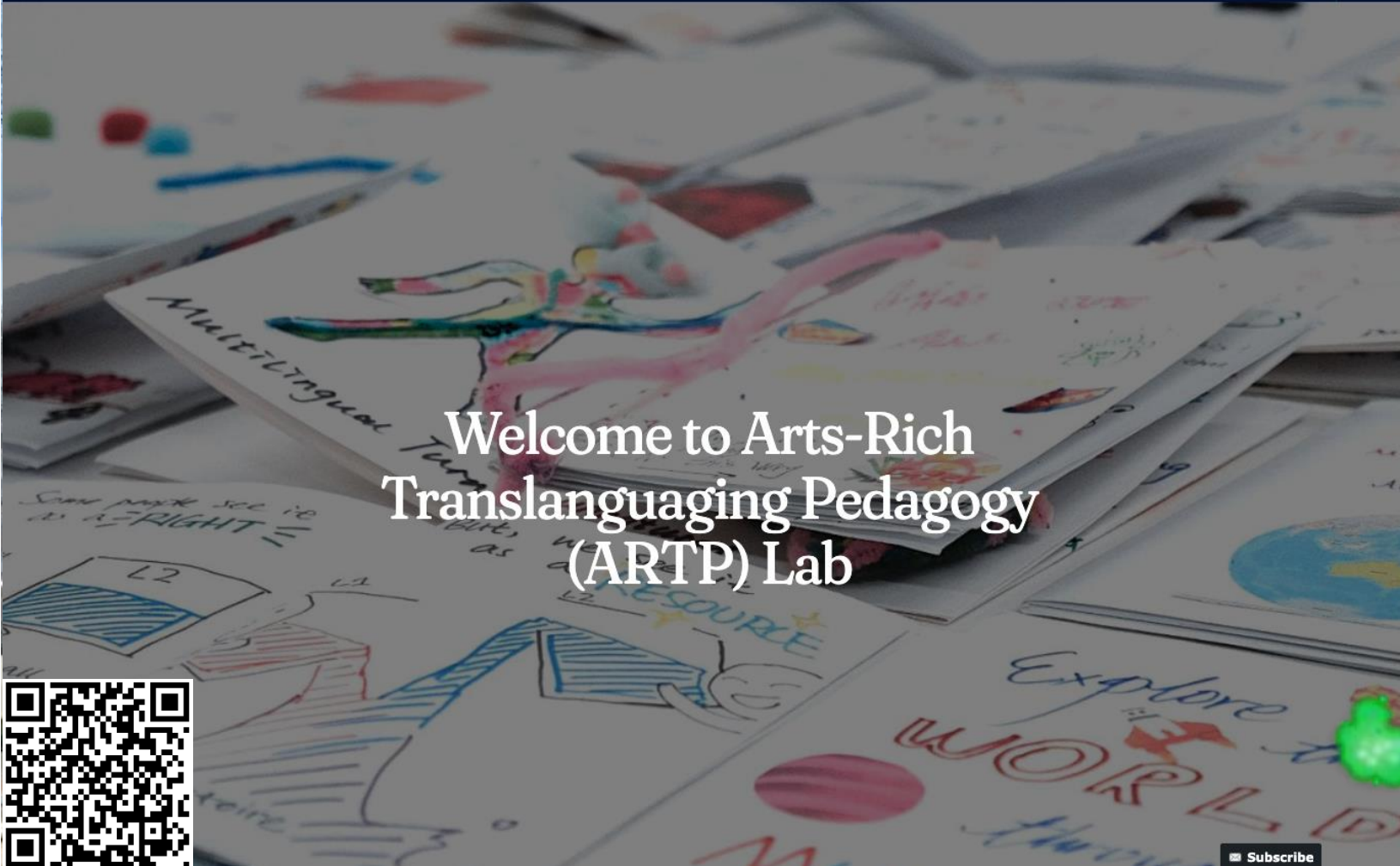
what we do when we use all our languages (in order to make meaning) together to express ourselves





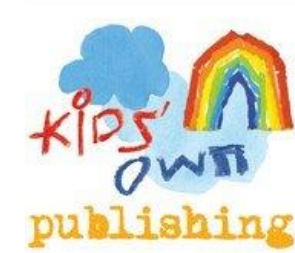
TRANS- LANGUAGING SPACE





Welcome to Arts-Rich Translanguaging Pedagogy (ARTP) Lab

<https://blogs.unimelb.edu.au/art-pl/>



Thank you!

