



Translingual Pedagogy Through Poetry Writing: A Case of College Composition Courses

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Abstract: This study offers an enactment of translingual pedagogy utilizing a poetic autoethnography project. Through a close reading of semi-structured interviews and students' poetry, the study aims to explore the ways translingual pedagogy can be effectively applied to the teaching of poetry writing in an English composition class. Students in this project participated in a six-week program that connected translingual pedagogy with the teaching of poetry writing. The data indicate that poetic autoethnography projects can be used to deconstruct students' monolingual ideology and to support their development of translingual dispositions. Furthermore, the data confirm that building a safe contact zone enables students to practice the four negotiation strategies that translingual scholar Canagarajah (2013c) theorizes: envoicing, recontextualization, interactional, and entextualization.

Keywords: meaningful literacy, poetry writing, translingual pedagogy, translingual disposition, negotiating strategies, contact zone

Introduction

Many scholars have promoted re-orientating literacy practices in language classrooms (Canagarajah, 2013a, 2013b, 2013c; Cenoz & Gorter, 2013; Creese

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& Blackledge, 2010; Horner et al., 2011). Canagarajah (2013a, 2013c) highlights two concepts when embracing the notion of translingualism: communication not only transcends individual languages and words but also involves diverse semiotic resources and ecological affordances. This suggests that the focus of translingual pedagogy is not solely about language; instead, it is about having a translingual disposition, which Lee and Jenks (2016) define as “going beyond the conceptual metric of ‘language’ in the traditional sense as a basis of determining a particular enunciation’s assumed rhetorical appropriateness or social value” (p. 320). Translingual pedagogy is not about how many languages are employed; instead, it is about awareness and sensitivity that embrace languages as integrated and multiple forms of communication (e.g., signs, symbols, images, sounds, and other aspects of one’s social environment). In this sense, everyone can be considered translingual as long as one has the disposition to negotiate differences for meaning making.

Canagarajah (2013a, 2013c) positions translingualism as a disposition, rather than a product, involving both instructors and students. Reflecting on his own classroom practices, Canagarajah (2013a, 2013c) says instructors must work towards developing negotiation skills for the possibilities of translingual writing instruction. In this sense, he affirms the concept of co-constructed learning in a classroom, where teachers and students are both learners. This line of thought has invited increased scholarly interest on literacy as translingual practice (see Hanson, 2013; Jerskey, 2013; Krall-Lanoue, 2013; Lee & Jenks, 2016; Lu & Horner, 2013; Milson-Whyte, 2013; Pandey, 2013; Young, 2013). However, many discussions of a translingual disposition remain largely theoretical, not yet fully describing what this new paradigm would look like in curricula. Therefore, this present study furthers the conversation by demonstrating one way to embody translingual pedagogy in real classroom settings.

Scholars explore translingual practices through textual analyses of students’ literacy narratives and reflections (Canagarajah, 2011, 2013c, 2015a; Kiernan, Meier, & Wang, 2016; Lee & Jenks, 2016). While many studies focus on students’ metacognitive awareness in such forms they do not always address how to utilize translingual practices through more diverse genres or approaches, such as poetry writing, which yields greater space for students to develop a translingual disposition. I will further address such affordances in the next section.

Another body of literature has explored and demonstrated the facility of creative writing practices in certain educational contexts: poetry writing practices in primary/secondary schools (Gutzmer & Wilder, 2012; Hudson, 2013), creative writing practices in higher education (Bishop, 2005; Pagnucci, 2004; Rillero,

1999), and practices of responding to monolingual students' poetry (Bizzaro, 1993; Locke & Kato, 2012; Locke, 2013). As with translingualism, prior studies in the teaching of poetry writing display a similar lack of empirical data, except for those examining L2 writers (e.g., Chamcharatsri, 2013; Garvin, 2013; Hanauer, 2010, 2015; Iida, 2012a, 2012b, 2016a, 2016b; Liao, 2016). Among them, Hanauer (2011) suggests that a *meaningful literacy approach*, which focuses on personal autobiography and poetry writing, might be a way forward to humanize composition classrooms. Nevertheless, these aforementioned studies have not investigated how monolingual students² perceive poetry writing, let alone examine the teaching of poetry writing from a translingual perspective.

Aiming to fill the aforementioned gaps, the present study provides one translingual pedagogical approach in a first-year writing classroom. Poetry writing assignments allow for students' negotiation of cultural, semiotic, genre, and stylistic differences. This study will consider the following research question: How can translingual pedagogy be applied to the teaching of poetry writing in an English composition class?

Translingual Pedagogy Through Poetry Writing: Six Statements

There has been a growing number of approaches that take up translingual pedagogies (see this special issue). In the following, I will present six statements that establish the backbone of the approach that guides this research project, specifically the ways that its sequence can serve as common ground for readers to envision the nature of translingual pedagogy through poetry writing in an purposefully constructed classroom.

The Practices of Negotiation to Promote a Translingual Disposition

Translingual pedagogy does not aim to teach languages; instead, it is the embodiment of a translingual disposition that cultivates linguistic negotiation (Horner et al., 2011; Lu & Horner, 2013; Canagarajah, 2013a, 2013b, 2013c). In this way, student diversity and self-awareness are centered. In the context of teaching literacy autobiography writing, Canagarajah (2013c) identifies four negotiating strategies: recontextualization (to evaluate the ecological appropriateness for translingual writing), envoicing (to construct one's voice through one's linguistic resources), interactional (to negotiate and navigate meanings with others), and entextualization (to engage in ongoing negotiations

² The term, monolingual students, is used to address students who are fluent dominantly in English literacy for contextual information and analytic purpose, but it does not mean to belittle their competence to other forms of communication, such as images, signs, symbols, and so on.

while composing). In the case of poetic autoethnography projects, negotiation strategies are important, as discussed above, because students are invited to negotiate self-awareness for learning, co-construct meaning making with others, and challenge monolingual ideology toward poetry while celebrating linguistic diversity. In this way, students are able to develop a translingual disposition through the four negotiating strategies as Canagarajah (2013c) identified. Through the use of poetic autoethnography as a translingual pedagogy, students are invited to utilize these four strategies: recontextualization strategies to establish negotiation for poetry diversity, envoicing strategies to represent their voices in a poetic way, interactional strategies to co-construct meaning in poetry with others, and entextualization strategies to re-examine their poems after continued negotiations.

Shuttling Between Genres to Promote a Translingual Disposition

One genre that can embody translingual pedagogy is poetic autoethnography. Hanauer (2004) defines poetry as “a literacy text that presents the experiences, thoughts, and feelings of the writer through a self-referential use of language that creates for the reader and writer a new understanding of the experience, thought, or feeling expressed in the text” (p. 10). In this sense, the concept of poetry is negotiated and fluid in terms of forms and language usages based on individual choice and through self-referential affordances. As discussed earlier, through a translingual lens, languages are considered as an integrated and multiple form of communication. Translingual pedagogy through poetry writing indicates that one has more freedom to utilize self-referential languages that include multiple semiotic and linguistic resources to negotiate differences in terms of forms of the poems, cultures, languages, emotions, and experiences. This encourages students’ creative play with various envoicing strategies, which can invite contextual, interactional, and textual negotiations for all parties to practice compared to the more conventional rules of other genres. That being said, the assignment of poetic autoethnography is used here as only one approach to embody translingual pedagogy because “translingual writing” can embrace all genres of writing, including academic (Canagarajah, 2011).

The Notion of Meaningful Literacy Learning to Promote a Translingual Disposition

Canagarajah (2013a, 2013c) suggests that students’ self-awareness development is an essential element in translingual pedagogy. On the other hand, Hanauer (2011) identified the concept of meaningful literacy learning for

the teaching of poetry writing. Connecting the two concepts, the underlying assumption here is that it is important for students to share their personal experiences, thoughts, feelings, and opinions in translingual writing classrooms. Through the act of writing poetry, students are able to learn about themselves as well as about “the presence of others” (Hanauer, 2011, p. 10). By doing so, students are capable of positioning themselves in relation to multiple worldviews, which may also include a number of linguistic and semiotic experiences. This epistemological understanding of self that entails the concept of meaningful literacy learning, through poetry writing embodies translingual pedagogy. If students are able to see the purpose of writing practices in relation to their selves and the other individuals in the classrooms, they may be more likely to be motivated to make more efforts in their learning. If students fulfill a meaningful literacy learning experience through the scaffolding of writing poetic autoethnography in a composition course, they will become more attentive to their own personal growth and learning. This sense of self-awareness can create more affordances within students to develop a translingual disposition to make meaning of their own learning in the classroom contact zone.

The Concept of Co-Constructed Contact Zones to Promote a Translingual Disposition

Translingual writing classrooms construct a multi-directional and co-constructed learning contact zone: teacher to students, students to teacher, students to students, and teacher/students to the writing pieces they produce. Pratt (1991) defines the contact zone as “social spaces where cultures meet, clash, and grapple with each other, often in contexts of highly asymmetrical relations of power” (p. 34). Instead of reinforcing the unbalanced relation of power through a top-down relationship from teachers to students, translingual pedagogy envisions that people who are involved in the contact zone (i.e., interlocutors, readers, writers, students, teachers, etc.) are “simultaneously teachers and students” through the process of co-constructed meaning making (Canagarajah 2013a, 2013b, 2013c; Freire, 2000, p. 72). Both students and teachers come to composition classes with their multicultural, multilingual, and multimodal repertoires as resources when writing and sharing their poetry.

The Use of Contextualized Writing Samples to Promote a Translingual Disposition

In the case of translingual pedagogy through poetry writing, writing samples from both the teacher of the class and former students who also experienced the

same pedagogy are utilized. First, sharing instructors' writing helps to create the sense of a safe community in the writing classrooms; when the instructor is a non-native English speaker, it can also provide an example to consider writing beyond native speaker norms (Canagarajah, 2016). This increases the affordances for contextual, personal, and interactional negotiation, which connects with the concept of the co-constructed contact zone discussed above. In this case, students are encouraged to understand the ecological openness of the classroom contact zone for them to utilize their multilingual resources and to negotiate with others. Second, as traditionally construed, it is common to use canonical and published poetry (as opposed to poetry by former students) as examples to teach poetry writing. By doing so, the use of classic poetry or mainstream materials reinforces the monolingual ideology that translingual pedagogy aims to de-construct. Scholars have promoted that educators should value students' texts (as opposed to those in classic poetry) because they provide successful examples of poetry writing for students and offer connection to students' experiences, linguistic competences, and understandings (Horner, 2010).

The Recognition of Linguistic Diversity to Promote a Translingual Disposition

Translingual pedagogy not only embraces students' linguistic and semiotic resources and competences but also respects students' linguistic and cultural backgrounds. Students are invited to write translingually without feeling obligated to use only what they perceive as "Standard English" or "English-only" ways of writing. In the case of poetry writing, the use of student samples dissipate "the myth that poetry cannot be written by second language learners" or, indeed, any student writers (Hanauer, 2010, p. 8). This further embodies translingual scholars' move to honor diversity, where "*Error* is not miscommunication; it is not breaking a rule. Instead *error* is those items one or both members of the interaction refuse to negotiate" (Krall-Lanoue, 2013, p. 233). Therefore, errors are dynamic and negotiable instead of being defined by a dominant and monolingual English variety in translingual writing classrooms. As Canagarajah (2015b) points out, translingual pedagogy does not "ignore Standard English"; instead, it supports deconstructing Standard English for students, as it helps them become aware it is a social construct (p. 425). In relation to the statements on the use of contextualized materials and the teaching of poetry writing, it reinstates the importance of helping students recognize linguistic diversity and deconstruct monolingual ideology. Through the embodiment and support of linguistic diversity, students are able to develop a translingual disposition to

utilize their multilingual and multimodal resources.

Methodology

Participants and Context

The present study took place at a Western Pennsylvania university in the U.S. The recruitment process occurred in the teacher-researcher's two sections of English 101 composition course for domestic students. In order to avoid conflicts of interest between students and the teacher-researcher, the recruitment of study subjects³ was conducted by a co-investigator. The class met three times a week for 15 weeks. The teacher-researcher was not provided with information about which students had agreed to participate until grades had been entered for the relevant semester; only then did she contact seven participants for interviews. These participants were all domestic students who speak and write in English fluently while they may have exposure to different English vernaculars or languages at school or home.

Data Analysis

Two types of qualitative data were collected: semi-structured interview responses and poetic autoethnography. In order to address the efficacy of a translingual disposition through poetry writing, students' poems and interviews were selectively presented and used as references for further analysis. All participants' names and potential identifying information in their poems and interviews were replaced with appropriate pseudonyms.

Results and Discussions

In order to enact the translingual disposition as discussed earlier, the teacher-researcher designed an assignment that contained two parts: poetic autoethnography and individual presentation (see Appendix A for more information). The overall schedule of the assignment lasted for six weeks with different foci and goals in each week to scaffold the development of a translingual disposition (see Appendix B for more information). In this section, I will provide information of the course design to demonstrate not only the incorporation of a translingual pedagogy and the potential for re-applicability, but also the students' interview responses and poetry to describe the efficacy of this

³ Participation in this study is in agreement with the protocol approved by the host institution (Log # 14-266).

pedagogy.

Deconstructing Students' Monolingual Ideology Toward Poetry

A number of approaches were used to mitigate students' monolingual ideology toward the genre of poetry and support the concept of linguistic diversity: samples from former students, a first poetry writing activity, class discussion on grading criteria, a first poetry writing workshop on sensory words, a second poetry writing workshop on sound poems, and a third poetry writing workshop on collage poems (see Appendix B for the overall design of the project).

Samples from former students

In the second week of the poetic autoethnography project, students and the teacher-researcher had a classroom discussion on the concept of poetry. The teacher-researcher demonstrated many poems written by former students to generate discussions about style, format, linguistic usage, expressions, etc. In the interview with Chris, one African American student, he describes his views on the use of student poems in the following way: "allowing someone to see an actual student's work, they can share the common connection, and it allows them to relate to the project itself, and I think get them want to invest into it as well" (personal communication, November 4, 2016). Chris sees the connection with the poems presented and is thus motivated to invest in the project. This sense of motivation and investment mirrors self-awareness development (Canagarajah, 2013a, 2013c) and the concept of meaningful literacy learning (Hanauer, 2011) as discussed earlier. Thus, this use of sample poems from former students functions to invite students to see the purpose of the assignment in the classroom contact zone, which increases the ecological affordances for learning.

First poetry writing activity

The first poetry writing activity consists of three steps. First, students were invited to close their eyes in their seats while the teacher-researcher spoke softly in the background: "Think of an unforgettable moment in your life. Try to relive that moment and visualize it as if you were there again. What do you see? What do you hear? What do you smell? What do you feel?" Second, after a couple of minutes, the teacher-researcher instructed students to open their eyes and free-write the moment they had just visualized without paying attention to grammatical rules or sentences structure. The students were also invited to use the linguistic and multimodal resources at their disposal. Third, the teacher-researcher asked

students to read their free-writing and transform it into a poetic representation of the moment. One Caucasian American female student, Rose, reflects on this class activity:

I was holding back so many tears in that class. When you said close your eyes and think a moment meant a lot to you...it was a moment in my life that meant a lot to me. So, when you're like, just think of this in all the sounds, relive that moment, like reliving that moment hits home. And you are like, now write this down, and like I just wrote from beginning to end, everything I saw, heard, felt, like relive that moment on the page, like I was expressing so much emotion to it only because it was an emotional thing to me. I really thought that lesson was good because at the end when I wrote it... it made me feel like writing a poem isn't as scary as it should be (personal communication, November 10, 2016).

Rose's reflection shows that she was able to express her feelings and emotions freely. The invitation to visualize a meaningful moment in her life encouraged her to adopt envoicing strategies that meshed her resources into a poetic text. As Canagarajah (2013c) indicates, students have many resources to represent their voices. In this sense, students are free to embrace all their resources—including images, symbols, and sounds—to capture the sensory details of their meaningful moment. By doing so, they are invited to see languages beyond monolingual ideology and to raise their awareness for linguistic diversity: to see languages as integrated and multiple forms of communication.

Class discussion on grading criteria. Utilizing the notion of negotiation embraced by translingual pedagogy, one lesson was designed to discuss and negotiate the grading criteria as a class (see Appendix D for the co-constructed grading criteria). When being asked to reflect on this activity, Rose explains:

That was really cool though that we can like, tell what we think is important because sometimes I feel like if you are not able to negotiate on grading criteria...especially for the poetry project that you can get too lost in satisfying the criteria instead of like doing what the whole project is for, which is just so to get you engage with your feelings and to realize that poetry isn't like a hard thing to do...We kind of wrote the criteria ourselves, or we all negotiated it...At some points, people are attacking others about the design points, but it was nice because we could like, it still were being pretty respectful, like you could be respectful and like learn, not even just in that, but like in general, like how to work with others, like negotiating just something we all feel strongly about: our grade. (personal communication, November 10, 2016).

This excerpt demonstrates student participation and involvement in negotiating the grading criteria for poetic autoethnography. This negotiated process makes students more aware of the characteristics of poetry. They are able to negotiate the notion of poetry and to create a list of tangible features-- including the content and length of the introduction and conclusion, the design of the poetic autoethnography, the writing quality of the poetic autoethnography, and the percentages given to each grading category. The process of co-generating grading criteria involves ongoing and intense negotiations between the teacher and students as well as among students, which also reinforces the concept of a safe learning environment. The collaboratively constructed grading criteria were used to assess student work. It is through continued negotiations that students are able to develop a translingual disposition to make meaning with others and an awareness for respecting diverse beliefs toward poetry.

First poetry writing workshop on sensory words

In groups, students were introduced to two poems written by former students. One poem involved rich sensory details (e.g. images) for readers to visualize the depicted moment, while a second poem contained more intangible ideas (e.g. feelings) about a life event. Students then were asked to draw two images that represented the experiences depicted in the two poems and to discuss the differences between the images they had drawn. Rose describes her thoughts toward this specific poetry writing workshop as follows:

Seeing everyone's drawing was fun, and you really get the idea of it because everyone's drawing is different, like your point is trying to say that someone can see, but the way someone else pictures it is not the same as yours, so the sensory words give you a general picture, but when someone draws it, it's completely different but the same...It makes me realize that sensory words is a big thing... like if I want someone else to understand how I feel or see what I see, I need to be more specific and like make them really understand what I see, like if it's green car not just a car, like car can be in any colors, but it's a green car. So, anyone can draw a car, but for them to see the green car, you need to let them know it's a green car (personal communication, November 10, 2016).

The excerpt demonstrates that the first poetry writing workshop on sensory words enables students to recognize the correlation between one's linguistic descriptions and rhetorical decisions with readers' understanding of the text. In this sense, students are able to develop an awareness of recontextualization

strategies to recognize the influence of one's textual and stylistic decisions on readers' understandings as well as the readers' role in making meaning of the poems. By doing so, students are able to understand that the use of sensory details in poems helps their readers to construct meanings of their life events. In this case, students are able to develop a translingual disposition by recognizing the influence their rhetorical choices have on their readers.

Second poetry writing workshop on sound poems. There were multiple steps of the design. Students were instructed to read a poem, "Gadju beri bimba," by Hugo Ball (see Appendix C) and reflect on their thoughts while reading the poem; the teacher-researcher then invited students to "listen" to the same poem through an audio performance and to revisit their reflections; after class discussion, the whole class collaborated composing a sound poem. In the following, one Caucasian American male student, Francois, addressed his views on this second poetry writing workshop:

I remember liking that poem a lot. I think that poem actually did something for me unlike the first workshop, I think the point is to show me that poetry doesn't have to be this, like rigid thing that you do the same thing...I guess it shows me that poetry can be different, weird, unconventional...Even the words don't make sense, the sounds kind of brought something out of it... it felt kind of, almost to me, almost like ritualistic (personal communication, November 7, 2016).

Francois' observation shows that the second poetry writing workshop worked better for him than the first one, which indicates students come to classes with different linguistic and semiotic repertoires, making it important to show them different ways to deconstruct monolingual ideology. Through acknowledging the power of onomatopoeia in poetry to create a shared meaning, students are able to construct a translingual disposition that meanings in poetry can be also generated beyond the traditional sense of written language. It is this awareness toward poetry from a translingual lens that enables the students to construct recontextualization strategies that invite negotiations for poetry writing with their aural and linguistic resources.

Third poetry writing workshop on collage poems. The design of the third poetry writing workshop included the whole class composing a poem collaboratively by taking turns picking a piece of paper that the teacher-researcher had prepared in advance—including signs, words, phrases, or pictures—and stick it to any spot each individual preferred on a poster. Chris described this workshop experience as follows:

That was fun, I like it because it allows everyone, allows us all to work on

one poem, but also allows us to, I guess, kind of create a common theme for the poem, like somebody started to go in one way, and we were putting words kind of matching together in that one way, and eventually it kind of fell into this one theme, which is kind of interesting to see (personal communication, November 4, 2016).

As shown in the excerpt, the idea of “putting words matching together” means that all students were attentive and aimed to make meaning collaboratively through co-creating a collage poem. This shows that students are intuitively aware of the importance of constructing a shared meaning with all members in the contact zone, which demonstrates the practices and awareness for their interactional strategies. This sense of awareness reflects the concept of a co-constructed learning contact zone that translanguaging pedagogy aims to embody (see Canagarajah 2013a, 2013b, 2013c).

Overall, the continued exposure to different ways of looking at poetry encourages students to see this genre beyond the traditional or monolingual ideology, which views poetry as belonging only to canonical or published writers, or that poetry has to contain rigid features. This combination of activities (i.e., samples from former students, first poetry writing activity, class discussion on grading criteria, first poetry writing workshop on sensory words, second poetry writing workshop on sound poems, and third poetry writing workshop on collage poems) invites students to start considering poetry as a translanguaging literacy text that involves emotions, experiences, and self-referential language usages (Hanauer, 2004).

Creating a Safe Contact Zone

Three approaches were used to create a safe contact zone in order to promote a translanguaging disposition: teacher’s disclosure of personal experiences, peer interactions, and classroom as a community.

Teacher’s disclosure of personal experiences

In the class, the teacher-researcher performed and shared her poems about her personal experiences just as the student writers would do (see Appendix B for the overall design of the project). When asked to reflect on having her teacher disclose personal experiences in the class, Rose revealed her thoughts as follows:

It kind of makes you feel like you are one of us...So it kind of brought the whole class down to a down-to-earth that kind of feeling, so it’s more comfortable in the class...It’s like you shared something personal to me

and I'm relying on you guys, so because I am showing you I could reveal this personal information, maybe you can set back that boundary with me to know that what you are telling me is going to be confidential (personal communication, November 10, 2016).

Instead of reinforcing the uneven power relations through a top-down relationship in a classroom setting, a translingual pedagogy aims to create a safe contact zone where the teacher-researcher is willing to risk sharing her personal experiences. This choice reflects the idea that communication involves ecological affordances (Canagarajah, 2013a, 2013c). The disclosure of teachers' personal experiences breaks the social norms in a classroom relationship. By doing so, the dynamics of the human ecologies are negotiated to stimulate a co-constructed safe learning contact zone, in which students like their teacher are invited to express personal experiences and emotions.

Peer interactions

Students were consistently encouraged to interact with peers through reading each other's poetry (see Appendix B for the overall design of the project). Students had different personal topics for their poetic autoethnography, so the teacher-researcher paired each student with a peer who shared similar levels of vulnerability; this grouping allowed students to share experiences at a deeper and more private level. Take Olivia, one biracial American student, as an example. Her topic was on the influence of parental divorce on herself, and she was paired with Christy, one African American student, whose topic was on the influence of her mother's death. In the interview, Olivia reflected on her interaction with Christy in the following way:

I remember Christy and I, and I was reading her poem...I remember one of her poems, and it was really really strong, I was like, wow, not like rude, but like, it's really amazing to be able to, through words, feel other people's emotions. I think this is the whole goal of this, but it was like wow this poetry project actually works (personal communication, November 1, 2016).

Olivia realized that the goal of poetic autoethnography was to understand and feel others' emotions and experiences through words. The idea of being aware that everyone has a story to communicate invites students to develop a translingual disposition to be interested in and attentive to knowing others. It shows that all class members share similar levels of vulnerability for poetic self-expression. Again, this reinforces the concept of safe learning environment and

the degree of ecological affordances that go beyond the relationship between two individual students.

Class as a community

The last week of the assignment was the individual presentation where all students shared one poem and reflected on their writing experiences in front of the class (see Appendix B for the overall design of the project). The lesson was designed to create a sense of community by which all members in the classroom were able to gain a deeper understanding of their experiences through their interaction with others. Presentations were grouped and scheduled by themes on three different days. Invited to reflect on these presentation days, Chris responded as follows:

I like hearing other people's [poems] because it allows me to connect with them, especially some people were doing something like heavier on the emotional side...I think up to that point, we were able to establish, as you said, the community, I was friends with a lot of people in the classroom, all comfortable with each other. Us being able to or them to share that [personal experiences] with us, I think not only important to them, but also to us as well (personal communication, November 4, 2016).

Through presenting and sharing each student's poetry on a personal topic, students were taking risks by revealing levels of vulnerability, including the evaluation of their poetry and the disclosure of personal experiences. However, these risks contribute to the idea of connecting with peers and building friendship in the class, which demonstrates a strong bond and a safe learning environment among all the classroom members. It is the sense of community that strengthens the ecological affordances. A translingual disposition enables more communication and negotiation in the co-constructed learning contact zone.

Overall, as described earlier, translingual pedagogy through poetry writing embodies the concept of meaningful literacy learning (Hanauer, 2011), and the importance of creating a safe contact zone in which students can express themselves. The poetic autoethnography project enables students to develop their translingual disposition from micro to macro levels through the act of interactions with the teacher, with one peer closely, and with the whole class as a community.

Inviting Students to Negotiate Differences

Three revision workshops were implemented in the poetic autoethnography

project to invite students to negotiate their linguistic differences (see Appendix B for the overall design of the project).

Three revision workshops

In week four, three revision workshops were offered to invite students to negotiate meanings and linguistic differences in pairs, wherein languages were considered as repertoires of integrated and multiple forms of communication. Students were instructed to interact with their peers' poetry. The first revision workshop addressed the topic on how to give and receive feedback. The second revision workshop touched on the effect of punctuation, style, line break, and other semiotic elements for making meaning. The third workshop addressed the issue of language usage and idiosyncratic style. After class discussions on these designated topics, students were instructed to interact with peers in pairs to make meaning of each other's poems using strategies that had emerged from these discussions. Take Olivia as an example. She reflected on the three revision workshops:

It's like you have to be understanding, so I think it's really nice set, everyone in our class pretty understanding, instead of being like, take this out, they are like, explain this to me so I can understand. And it's not like they are telling you, they are just like, oh here are other things you can do to make me understand, and then they just share their feelings on it and how you can make it better, but it wasn't like, do this to make it better if you want me to understand more. Still about the writer, but do I want my readers to understand this more when they read it or? Sometimes is yes, sometimes is no (personal communication, November 1, 2016).

Olivia's reflection demonstrates students' translingual disposition to negotiate in order to make meaning of each other's poems, given their various linguistic styles, semiotic choices, life experiences, beliefs, and so on. In this sense, students are able to develop a translingual disposition whereby they practice interactional strategies to create meaning collaboratively. Additionally, the excerpt shows a sense of autonomy in that Olivia is conscious of her own choices through utilizing entextualization strategies in different cases. Olivia is aware that it is up to her, as the writer, to decide how much information she is willing to provide for either easing or impeding readers' understandings.

Negotiating translingual poetic literacy

In order to further address how students interact with their peers, I will focus on

Olivia and her poem (see Figure 1). Olivia's poetic autoethnography aims to explore her experiences being a biracial child working through her parents' divorce.

As shown in the poem, Olivia's concept of writing a poem contained sounds (i.e., OliVIA and OliVia), and visuals (i.e., spacing, font style, and central line), texts and multi-languages (i.e., French-based creole and English) to create a poem that can be read in multiple directions. In

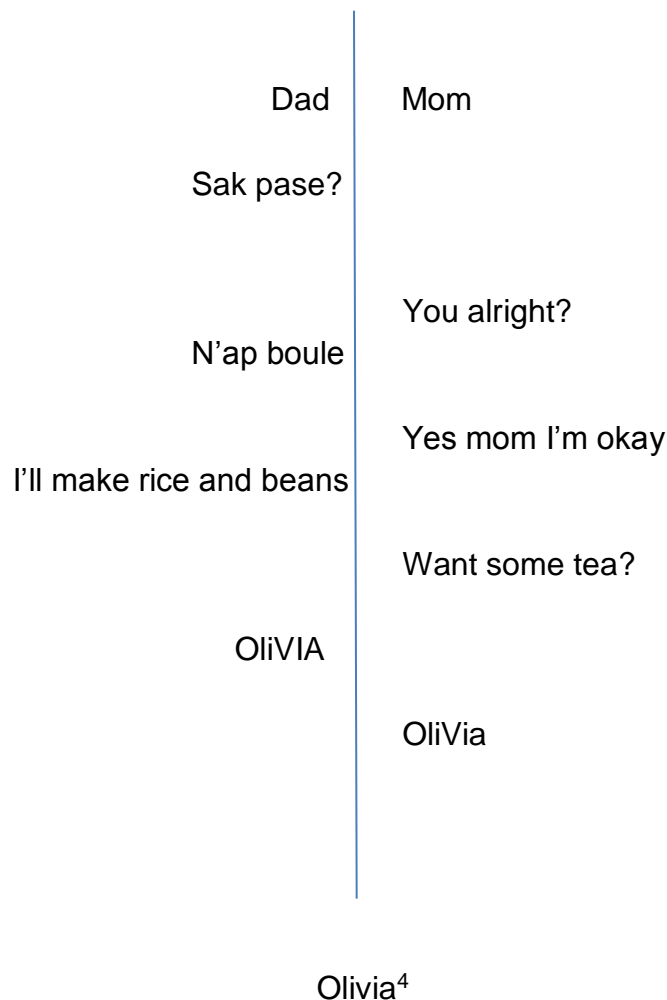


Figure 1. Olivia's poem

this way, the poetic autoethnography project enables students to deconstruct the monolingual ideology toward poetry. It is through a translingual disposition toward writing poetry that Olivia was able to use her envoicing strategies to present her voice in her poem through a wide range of linguistic and semiotic resources. While this first draft of the poem represents her voice, during one of

⁴ Student's actual name was used in the poem, so it was altered for confidentiality and negotiated with the student.

the revision workshops, Olivia's peer, Christy, encountered difficulties creating meaning of the poem. Olivia revealed this interaction with Christy in the interview:

She was just completely confused. Kind of discouraging but I was like, it's okay, I will tell you ...then she is like, well, maybe you just add like endnotes...if you wanna make this easier for your readers, just put a little explanation at the bottom, that's what we figured out (personal communication, November 1, 2016).

While Christy failed to construct the intended meaning of Olivia's translingually oriented poem, both of them did not show indifference to the importance of each other's experiences and insights. In the co-constructed and safe learning contact zone, Olivia used her interactional strategy through a translingual disposition to work toward greater clarifications with readers, which in turn stimulated Christy's disposition for negotiation. As shown in Figure 2, Olivia employed the entextualization strategy of adding explanations to enhance readers' understanding while negotiating her envoicing strategies to maintain her voice in the poem. Both Christy's and Olivia's negotiations in stepping outside of their comfort zone reflect what translingual pedagogy aims to teach: the disposition to negotiate for meaning making (Horner et al., 2011; Lu & Horner, 2013; Canagarajah, 2013a, 2013b, 2013c).



Sak Pase – What’s up?

N’ap boule- Nothing

OliVia- Pronunciation of the way my mom says my name

OliVIA- Pronunciation of the way my dad says my name⁵

Figure 2. Olivia’s revised poem

Conclusion

The aim of this article is to elucidate the ways translingual pedagogy can be applied through the teaching of poetry writing in college composition courses to allow students to develop a translingual disposition for linguistic diversity. First, as the data of the study indicate, poetic autoethnography can be used to deconstruct students’ monolingual ideology toward the genre of poetry by exposing them to a translingual disposition in semiotic and linguistic diversity. In the case of poetic autoethnography, students are able to explore poetry from a translingual perspective that not only goes beyond the canonical poetry of elite poets, but also values the students’ own, unique experiential, semiotic, and linguistic resources.

Secondly, the study also suggests that building a safe contact zone as a community contributes to students’ translingual disposition development for understanding and negotiation. Teaching poetry writing from a translingual perspective invites all members in the class to express themselves and serves as a platform for them to learn from each other. Composition courses in this sense are beyond a writing boot camp; instead, they exist as a contact zone for both students and teachers to challenge themselves and to leave their comfort zones in order to co-construct meaning. In this way, a translingual disposition is an awareness that students develop to negotiate differences (e.g., cultural, linguistic, semiotic, experiences, etc.) among all members in the contact zone. Lastly, the study further lends evidence to the assertion that poetic autoethnography enables students to practice the four negotiation strategies Canagarajah (2013c) theorizes: envoicing, recontextualization, interactional, and entextualization. These negotiating strategies require one to be aware of one’s position in relation to the presence of others, which reflects Hanauer’s (2011) concept of meaningful literacy learning. In the case of poetic autoethnography, students go through a process of expressing their personalized voices to present their unique life experiences, recontextualizing a translingual concept of poetry and language usages; interacting with others for meaning making regarding their poems; and re-shaping their poetic texts as writers with a translingual disposition.

⁵ These four lines of information were provided as footnotes in Olivia’s poetic autoethnography.

A translingual disposition in this sense is a self-awareness that one acquires to negotiate rhetorical choices in balancing the co-construction of meaning with the representation of one's own voice and experience.

In conclusion, translingual pedagogy through the incorporation of poetic autoethnography shows great promise for effective application to college composition courses. A translingual disposition allows students to negotiate differences ranging from conceptual ideologies to awareness of themselves (their languages, experiences, and cultures) in relationship to those of others. Nevertheless, the intention of this study is neither to claim that this is the only way to apply translingual pedagogy in college composition classrooms. What it does aim to stress is that there is much potential for developing different approaches to apply translingual pedagogy, so the question we should be asking now concerns how we personalize translingual pedagogy in our own classrooms to make it applicable for specific groups of students, course objectives, and contexts.

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Appendix A: Description of Poetic Autoethnography Assignment

Overall Poetic Autoethnography Project:

1. Poetic Autoethnography: The first assignment of this class is the preparation of a *12 to 20-page* poetry book on a topic that is of interest to you. The poetry book will need to include *10 poems* that you will write. You must also write a *one-page introduction and a one-page reflection about writing your poetry book* as a conclusion.
2. Individual Presentation: Your classroom presentation must be limited to 5 minutes. You should share one of your poems and your reflection. Detailed guidelines and a rubric for this assignment will be provided in class.

Appendix B: Overall Schedule of the Poetic Autoethnography Project

Day	Description
Week 1	
1	Course Overview: A Class Contract on an Ethical and Secure Environment.
2	Topic Brainstorming on the Topic of Poetic Autoethnography
3	Individual Conference to Discuss the Topic of Students' Poetic Autoethnography
Week 2	
4	Understanding Poetic Autoethnography: Samples Reading & Class Discussion on the Genre of Poetry
5	Teachers' Poetic Autoethnography Performance & Poetry Writing Workshop
6	Class Discussion: Poetic Autoethnography: Evaluation Criteria
Week 3	
10	Poetry Writing Workshop #1: Sensory Words
11	Poetry Writing Workshop #2: Sound Poems
12	Poetry Writing Workshop #3: Collage Poems
Week 4	
13	Revision Workshop #1 Revising Poems: How to Give and Receive Feedback? Pair Activity
14	Revision Workshop #2 Revising Poems: The Effect of Punctuations/Style/Line Break Pair Activity
15	Revision Workshop #3 Revising Poems: Language Usages & Idiosyncratic Style Pair Activity
Week 5	
16	In-class writing workshop: Introduction & Conclusion
17	Autoethnography Presentation Criteria & In-class Working: Designing the Poetic Autoethnography
18	Peer-Review Workshop 1st Draft Poetic Autoethnography Due
Week 6	
19	Poetic Autoethnography Presentations #1
20	Poetic Autoethnography Presentations #2
21	Poetic Autoethnography Presentations #3 Poetic Autoethnography Due

Appendix C: Gadji Beri Bimba by Hugo Ball**Gadji beri bimba**

gadji beri bimba glandridi laula lonni cadori
 gadjama gramma berida bimbala glandri galassassa laulitalomini
 gadji beri bin blassa glassala laula lonni cadorsu sassala bim
 gadjama tuffm i zimzalla binban gligla wowolimai bin beri ban
 o katalominai rhinozerossola hopsamen laulitalomini hoooo
 gadjama rhinozerossola hopsamen
 bluku terullala blaulala loooo

zimzim urullala zimzim urullala zimzim zanzibar zimzalla zam
 elifantolim brussala bulomen brussala bulomen tromtata
 velo da bang band affalo purzamai affalo purzamai lengado tor
 gadjama bimbalo glandridi glassala zingtata pimpalo ögrögöööö
 viola laxato viola zimbrabim viola uli paluji maloos

tuffm im zimbrabim negramai bumbalo negramai bumbalo tuffm i zim
 gadjama bimbala oo beri gadjama gaga di gadjama affalo pinx
 gaga di bumbalo bumbalo gadjamen
 gaga di bling blong
 gaga blung

Appendix D: Co-constructed Evaluating Criteria for Poetic Autoethnography

Name: _____

Criteria	Comments	Total: 100
<i>Quality of Poetry</i> <ul style="list-style-type: none"> ● Has at least 10 poems ● Presents specific personal experiences ● Contains details with sensory words and emotions ● Is relevant to your poetic autoethnography topic 		/60
<i>Quality of Introduction</i> <ul style="list-style-type: none"> ● Introduces the topic of your poetic autoethnography and why you choose such topic ● Introduces yourself to the readers ● Has at least 300 words ● Is appropriately written (grammar/spelling) 		/15
<i>Quality of Conclusion</i> <ul style="list-style-type: none"> ● Reflects your process of writing poetry for this project ● Reflects your (new) understanding about the chosen experiences and yourself ● Has at least 300 words ● Is appropriately written (e.g. grammar/spelling) 		/15
<i>Quality of Poetic Autoethnography Design</i> <ul style="list-style-type: none"> ● Shows a creative, clear, and aesthetic design (e.g. order, font, color, images, format...) 		/10

Total Points: /100