



DEVELOPING A CREATIVE PEDAGOGY IN THE TRANSLANGUAGING SPACE

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ABSTRACT:

This ethno-graphic, multi-site case study explores the use of the translanguaging space (Li Wei, 2017) in confirming identity and student agency and developing a creative pedagogy (Dutton & Rushton, 2018). Artefacts, which included reflections on the strategies teachers employed in their classrooms, were offered at key junctures in their work. These offered insights into how the translanguaging space can be used to support English as an Additional Language or Dialect (EAL/D) students from low socio-economic backgrounds to develop and use all their linguistic and cultural resources. The production of *Identity texts* (Cummins & Early, 2011; Cummins, Hu, Markus & Montero, 2015) which may be oral, written or multimodal texts that connect to the students' community, informed the teachers' changes in pedagogy. These texts disrupt a transmission pedagogy that views the student as a blank slate (Freire, 1975). By producing Identity texts in the translanguaging space, students are able to choose which language or languages they will use "as a multilingual, multisemiotic, multisensory, and multimodal resource that human beings use for thinking and for communicating thought" (Li Wei, p. 25).

MEANING IS CHOICE

MAK HALLIDAY (1978)



IN THIS INTERACTIVE WORKSHOP WE WILL EXPLORE CREATIVE STRATEGIES FROM OUR 'IDENTITY TEXTS PROJECT' THAT DEVELOP STUDENTS' LINGUISTIC AND CULTURAL RESOURCES BY:

- The creation of identity texts (Cummins&Early, 2011) that draw on students' background stories and shape connections with their community
- The use of home language(s) and English (translanguaging) in crafting poetry and Readers' Theatre
- Responding to high stakes testing pressures with an engaging, creative pedagogy which challenges monolingual practices and develops a “third space” (Lefebvre, 1991; Soja,1980,1996)

IDENTITY TEXTS

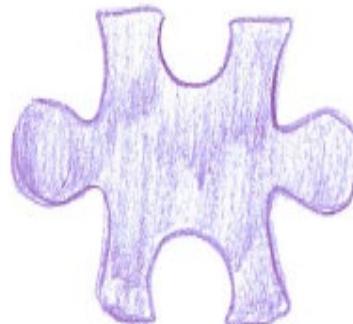
SUPPORTING STUDENTS TO CONFIRM THEIR IDENTITIES RESPECTING STUDENTS' LINGUISTIC AND CULTURAL HERITAGE



Different skin
Different languages
Different faces

Where do I belong?
A unique puzzle piece
Trying to fit
Into bigger picture

Do I have to change to fit in?



WHY POETRY?

POETRY PROVIDES A LINK BETWEEN SPOKEN AND WRITTEN LANGUAGE

- A move along the mode continuum (Hammond, 2001; Martin & Rose, 2008)
- opportunities for discussions about all levels of language from structure to grammar and vocabulary.
- Huisman (2016) notes the teaching of poetry in primary education often tends to focus on ‘levels of expression and wording’ whereas in secondary education the focus shifts to include ‘semantics and context’ (p.8)
- poetry affords the opportunities to teach all of these aspects of language.
- “*All written or heard language, not just poetry, requires this active construal by the reader/hearer to make sense. But the interpretation of poetry particularly requires a continued close attention to all levels of language.*”(Huisman, 2016, p.8)

OF MUSE, MEANDERING AND MIDNIGHT

— SAMUEL WAGAN WATSON

VALLEY MAN

He had rough hands
street hands
black hands
that reached out
and felt the dark places
but
feeling the dark places
He would always return
with something in his face

his face that held abuse
served in an irrational way by society
the material society
a society existent on the dark places
the dark places
places that could not harness him
but only create temporary peace with
him
for so many moments
He destroyed the dark places' grasp

OF MUSE, MEANDERING AND MIDNIGHT
— SAMUEL WAGAN WATSON
VALLEY MAN

and finally

He danced up a wind

and mocked the dark places

until He laid silent

waiting...

for when the bolga met his breath

Inviting his dance to join hers

when,

Once again

He felt the dance of the young

“CONFERENCE WOMAN”

- She had soft hands, beautiful hands, hands that reached out and danced the dance of the young
- She had strong hands, working hands, hands that held the hands of the young
- She had busy hands, filing hands, hands that opened laptops and sorted papers
- She had strong hands beautiful hands (In Spanish)
- Ella tenia manos fuertes manos hermosas

YOUR TURN...IN CHAT “CONFERENCE WOMAN”



She had _____ hands _____

hands that reached out and

What did she do?

INTRODUCING READERS THEATRE WITH STORIES FROM HOME

- Teacher and students jointly construct criteria to assess a narrative
- Students are asked to find a story from home (*an oral or written text*)
- In pairs: students tell their stories using any or all of their linguistic resources
- Pair share: students tell their partner's story and the group selects one story to develop as a reader's theatre

Readers Theatre:

- Develops the four macro skills; reading, writing, listening and speaking
 - Starts with a story heard or read
 - Develops through oral interaction & collaboration
 - Allows the use of all linguistic resources in dialogue
 - Utilises the narrator's role for Joint Construction to develop knowledge about the written English genre: plot, setting, character, structure, grammar & vocabulary

A GROUP PREPARES A READERS THEATRE USING A STORY FROM HOME

Instructions for the task:

- In your group of four, make sure each group member writes their own dialogue in collaboration with the group.
- Choose a narrator/s and the two most important characters
- Use **ALL** the language resources of your group



THE ROAD STORY IN IRAQ

INNOVATING ON A TEXT -Y7 COLLABORATIVE GROUP

Key words: Samoan to English

Aiga – family

Tama- father

Afi – fire (candle)

Uso – brother

Faamolemole -please

(Translations provided by students)

Dutton, D'warte, Rossbridge & Rushton (2018) *Tell me your story:Confirming Identity & engaging writers in the middle years*. Newtown:PETAA p.125



THE ROAD STORY IN IRAQ

INNOVATING ON A TEXT -Y7 COLLABORATIVE GROUP

Narrator: The Milhem *aiga* fell silent as their *tama* passed away as if it was an *afi* in the wind. It was during 1989, in Iraq on Christmas Eve. William and his *uso* James, drove to a nearby café to start a fresh day from the sadness that enveloped the *aiga*..

....

James: Do you want some coffee?

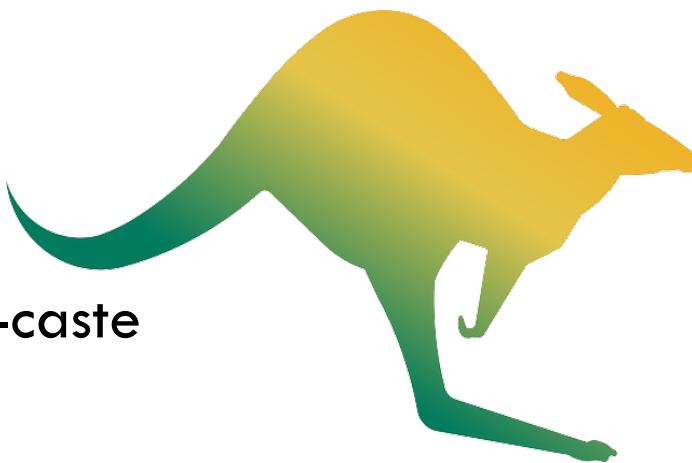
William: Yes faamolemole. One teaspoon.

Narrator: As William and James drank their coffee, with happiness, they realized that when someone leaves this world, they would have to be happy for them just as if they were still with you. The end...for now...

LUNAR INHERITANCE – LACHLAN BROWN FILLING OUT A FORM

What will you write in the space? Last time you left it blank, or just put, ‘Australian.’ That’s the way things get glossed In multicultures like ours, right? Classed

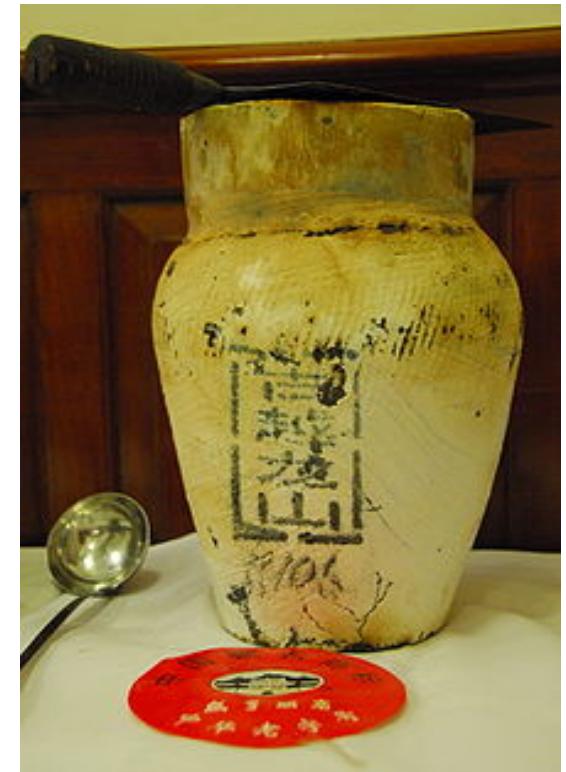
As mashed-potato-fried-rice-vigour-half-caste you won’t symbolize the best of what the country’s categories allow (not that you care). And yet, here, when asked



FILLING OUT A FORM

To fill in ‘ethnicity’ you find yourself hesitating,
as though stranded atop the median strip
of John St Cabra, passed by streams of traffic.

At home, cunning chicken thighs are marinating
In ricewine vinegar, dark soy, ginger, garlic,
And star anise (NB: not all futures are this aromatic).



IN CHAT... PREPARE THE NARRATOR'S ROLE IN A
READERS THEATRE INNOVATING ON THIS TEXT



Instructions for the task:

- In chat write the narrator's role.
- Use **ALL** your language resources

FILLING OUT A FORM – INNOVATING ON A TEXT

Narrator: Karen and Luan meet at a Lunar New Year party.

Karen: Where are you from?

Luan: Cabramatta.

Narrator: Luan hates this question but he doesn't want to be rude and he doesn't want to tell his life story. It is always so difficult to decide what to say.

Karen: But where are you really from? Where's your family from?

Luan: Cabramatta, my whole family's been here for nearly 50 years.

Narrator: ?????

DEVELOPING A “THIRD SPACE” CREATIVE PEDAGOGY BY:

- drawing on students own stories shaped by their cultural backgrounds
- engaging with students’ identities and aligning with the emphases of the Australian Curriculum general capability of Intercultural Understanding (ACARA, 2014).
- developing intercultural understanding as students and teachers learn to value their own cultures, languages and beliefs, and those of others.
- drawing on students’ rich oral language resources in terms of syntax and vocabulary
- aligning with Britton’s (1979) expressive speaking/writing in that texts that are close to the self, are a form of discourse that invites experimentation and exploration of ideas.

PUBLICATIONS



- Loads of practical classroom ready, successful strategies for creating identity text, using creative pedagogy to enhance literacy and well-being. Work samples and exemplar texts.
- Order online from PETAA
- Dutton, J., D'Warte, J., Rossbridge, J., & Rushton, K. (2018). *Tell me your story: confirming identity and engaging writers in the middle years*. Newtown, NSW: Primary English Teachers' Association (PETAA).

DUTTON, J., & RUSHTON, K. (2018). CONFIRMING IDENTITY USING DRAMA PEDAGOGY: ENGLISH TEACHERS' CREATIVE RESPONSE TO HIGH-STAKES LITERACY TESTING.
ENGLISH IN AUSTRALIA, 53(1), 5-14.
FREE ACCESS: [HTTPS://WWW.AATE.ORG.AU/DOCUMENTS/ITEM/1606](https://www.aate.org.au/documents/item/1606)

Drama Pedagogy

Confirming Identity Using Drama Pedagogy: English Teachers' Creative Response to High-Stakes Literacy Testing

Janet Dutton, Macquarie University and Kathy Rushton, University of Sydney

Abstract: English teachers often feel blamed for low results on high-stakes standardised literacy tests such as Australia's National Assessment Program – Literacy and Numeracy (NAPLAN). Faced with pressure for their students to produce high scores, teachers can react by making changes to both content and strategies which result in a narrowing of curriculum and teacher pedagogy. The 'Identity Texts Professional Learning Project' began when a group of Australian secondary English teachers sought to eschew this propensity to narrow curriculum and practice and instead developed a creative, syllabus aligned way through which to improve the literacy and engagement predominantly for students with Language Backgrounds other than English (LBOTE) or for whom English is an Additional Language or Dialect (EAL/D). The resulting approach involved the use of drama-based pedagogy to craft identity texts (Cummins, 2000) that incorporated students' cultures and linguistic resources, including first languages. Teachers in this professional learning project have described gains in student literacy and engagement, and strengthened links with community. This article will report on the ways these teachers came to value the role of drama pedagogy to strengthen student literacy and respond to the demands made by testing regimes that are currently used to assess students and their teachers.

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Using the translanguaging space
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representation of language and
identity
[10.1177/1362168820951215](https://doi.org/10.1177/1362168820951215)
Language Teaching Research
(L974)