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TRANSLINGUAL PEDAGOGY IN THE FIRST-YEAR COMPOSITION CLASSROOM: AN EXAMINATION OF DIVERGENT STUDENT UPTAKE

ASHTON MYERSCOUGH

117 Pages

What impact can translingual pedagogy have in introductory composition classes? This thesis describes how first-year composition (FYC) students at a Primarily White Institution (PWI) participated in complicated, divergent uptake as they learned about terms such as translingualism, translation, and Global Englishes in the Fall of 2022. The research for this project was guided by the following questions.

1. In what ways were students understanding, resisting, or engaging with ideas such as Global Englishes, translingualism, and translation? When did moments of "discursive turbulence" occur in student uptake, and what was the result of that turbulence? (Ware and Zilles)
2. How did students understand translation and all communication as fluid, culturally and rhetorically situated, and beyond alphanumeric text, including semiotic and multimodal resources? How did students understand the concept of translingualism, and themselves as translingual communicators in the world?
3. How were students of different linguistic backgrounds developing linguistic empathy for the speakers of marginalized languages that do not fit into the monolingual "norm" in the U.S. academic system?
4. How can FYC instructors make translingual pedagogy accessible and comprehensible for traditionally considered "monolingual" English-speaking

students? What impact does translingual pedagogy have on our "multilingual" students?

Chapter 1 of this thesis reviews literature that discusses the importance of translingual pedagogy in language arts classrooms. Then, this chapter talks about translation research and especially focuses on Laura Gonzales' concept of "A Revised Rhetoric of Translation" in her book, *Sites of Translation.*

Chapter 2 considers the historical relationship between the linguistics, TESOL, and composition fields. Then, the chapter dives into the research questions that guided this project and the different methodologies used to conduct this project. More specifically, I describe a narrative theory and activity theory approach that I adopted as I collected student data. The chapter also gives an overview of the class I taught, and the components students had to complete in each unit.

Chapter 3 gives an overview of my process as I collected data from student writing. In this chapter, I give my overall impressions of how students learned important class terms, such as translingualism, translation, and Global Englishes. Then, I chose 5 specific students to research whose uptakes were diverging and unique as they processed class terms in their writing. For each of the five students, I create a P-CHAT map and a collage to visually represent the students' writing. I provide an analysis of each image and a description of the insights I gained about student uptake as I created and processed these visual representations of the data.

Chapter four offers my interpretation of the data I collected. This chapter explores Ware and Zilles's concept of "discursive turbulence" and how turbulence frames the stops and starts students experience in their learning. Then, I draw conclusions from the data and offer pedagogical recommendations for instructors seeking to incorporate translingual pedagogy in

their FYC classroom. I also discuss the limitations of the project and suggestions for future research regarding divergent uptake and discursive turbulence.

KEYWORDS: translation; first-year composition; translingual pedagogy; translingualism; P-CHAT; Global Englishes; discursive turbulence; multimodal

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ASHTON MYERSCOUGH

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ASHTON MYERSCOUGH

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INTRODUCTION

Positionality Statement

In any research that is done in the first-year composition (FYC) classroom, especially work that involves multilingual students, it's important to acknowledge my own privilege in the introduction of this project. I am a White, native U.S. English speaker who would identify as proficient in only one English, while having some educational background in learning different Spanishes. I recognize my own privilege as a native user of White Mainstream English (WME) and therefore have benefitted in U.S. academic systems from my linguistic knowledge (Baker-Bell 3). I also recognize the privilege I have received as a White person teaching in a Primarily White Institution in the U.S. Midwest, where I also grew up. I realize that as a teacher of first-year composition in the U.S., I am part of a system that has historically perpetuated the racist "linguistic containment" of minoritized college students as the field considers the "typical" college student to be "native speakers of more or less similar, privileged varieties of English" and that many writing courses, such as first-year composition classes, are "designed primarily for U.S. citizens who are native speakers of a variety of English" ("Myth" 641-643, 646-648). Although many compositionists have worked to "dissociate" themselves from the fields of TESOL and linguistics, seeking out pedagogies, methodologies, and methods to preserve the dominance of WME (Baker-Bell 3) in college composition, in this project I sought to take a "transdisciplinary" approach to research as a way to "cross" the historical divides between composition/language studies, monolingual/multilingual, and native speaker/second language learners to create a more linguistically-just pedagogy in my FYC classroom while keeping my privileged positionality in the forefront of my mind as I conducted this research (Tardy 182).

Introduction to the Project

In my undergraduate career, when I thought I would be a secondary English teacher, I was obsessed with perfection. As I developed massive course plans for my capstone courses, I planned lessons on topics that I considered easy to teach. I wasn't a student that enjoyed taking risks in any of my classes, because I knew taking risks could lead to a lower grade. Unfortunately, my perfectionist mentality extended to my teaching practice. As I planned lessons on Shakespeare's *The Taming of the Shrew* and grammatical lessons on proper nouns, I stuck to teaching topics in which I was an expert. Of course, when I started my master's program and taught ENG 101 for the first time, I still chose to teach topics I felt were "safe" and more easily understood by students. Simply put, I held the destructive notion that the students would never be able to understand challenging concepts like translingualism or translation, because to be honest, I didn't always understand them myself.

However, my limited perspective on what students are capable of learning completely changed when I read Laura Gonzales' *Sites of Translation*. While translation felt like an unnoticed practice in my life, when I really gave it my full attention, I saw translation everywhere. I noted translation moments in the interactions I had with the students and while I scrolled aimlessly on social media. I translated the food on the menu at my favorite Mexican restaurant and chuckled when the instructions on a box of the tapioca pearls I cooked in my kitchen were translated into English (with mixed, and somewhat hilarious results that had us boiling our boba for hours instead of minutes). Through Gonzales's work I realized that even as a linguistically deprived monolingual, I was operating in this communicatively rich, absolutely translingual system every day.

But how did that lead to the creation of this project? Through Gonzales' work, I realized that if I noticed translingual communication as a monolingual/Standardized English user that I was, then everyone could do it. Especially students I teach. Thus, I began the imperfect, risky endeavor of incorporating translingual pedagogy into my English 101 classroom. This project is the result of the messy uptake that happened when I taught students about translingualism and translation for the first time. It was not my instinct to take on such a complicated topic with introductory composition students, and I still had many doubts about my ability to teach the material. But if this thesis is anything, it's a reminder to instructors that when it comes to teaching communicative diversity in our language arts classrooms, this messy, sometimes frustrating work is worth doing.

When we refute the narrative that Standardized Englishes are the only languages worth understanding, our eyes are opened to all the languages we hear and experience every day. When we push back against the lie that it's the norm of the world to be monolingual, we can foster communicative empathy for those who are constantly traversing increasingly linguistically diverse spaces. When we realize that translingual communication moves beyond languages to include a variety of modes, our bodies, and tools at our disposal, we finally know the truth of our vast communicative capabilities. Through teaching students about translingualism, I learned that while I may not be multilingual, I'm operating in this communicatively diverse system, too. And although I may not be able to fully comprehend the linguistic injustice that multilinguals have faced in a country damaged by institutionalized monolingualism, I can listen to their stories and encourage students to do the same. My impact with this project is likely small, but if I helped one student to foster a little more care and empathy for their neighbor, their classmate, their coworker, then this project was worth it.

CHAPTER I: TRANSLINGUAL PEDAGOGY FOR LINGUISTIC JUSTICE IN LANGUAGE ARTS: A LITERATURE REVIEW

The Need for Linguistically Just Pedagogies in Language Arts

In 1975, The Conference on College Composition and Communication (CCCC) published the article "Students' Right to Their Own Language" in which they resolved to "affirm the students' write to their own patterns and varieties of language…which they find in their own identity and style" (CCCC 710). The CCCC declared that no one dialect should have "dominance over another" in the classroom and that "a nation proud of its diverse heritage and its cultural and racial variety will preserve its heritage of dialects" (711). Although the CCCC's announcement had many problematic moments, their assertion that it is up to composition teachers to decide "what [is] really important to us" in our classroom instruction still rings true today (710). No matter what composition or collegiate institutions say, it ultimately falls to composition teachers, in their daily class time and course planning, to decide what pedagogies and practices to implement in their classrooms as they strive to make space for all students' voices. Therefore, as I put scholars in composition/rhetoric, TESOL, and related fields in conversation with one another in this text, I seek linguistically-just pedagogies and practices that will validate and make space for the diverse communicative abilities of all the students that walk into the classrooms where I teach.

In the decades since the CCCC's resolution, many scholars and teachers in the Rhetoric-Composition and TESOL fields have sought to implement linguistically-just pedagogies and practices in their language arts classrooms to make space for students to express their rich communicative abilities; however, some of the most popular pedagogies have fallen short of

rejecting harmful binaries that ultimately deem minoritized identities and languages as unwelcome in the classroom. Code-switching as pedagogy and practice, in particular, has been widely researched as a means to encourage multilinguals to use their full linguistic abilities in their writing ("Codemeshing," Canagarajah 401). Published in 2012, in her chapter "The Role of Imagination in Challenging Everyday Dominations" Licona describes code-switching as a "change in language or in language in/formality within a given context" (51). Other scholars, such as Heredia and Altarriba, in their article "Bilingual Language Mixing: Why do Bilinguals Code Switch?" describe code-switching as "when a word or a phrase in one language substitutes for a word or phrase in a second language" (164). Although definitions of code-switching can vary, scholars seem to agree that the practice involves the act of "substitut[ion]" (Heredia and Altarriba 164) as multilinguals "shuttle" between their known languages (Young 59). However, as Vershawn Ashanti Young writes in, "'Nah, We Straight": An Argument Against Code Switching" code-switching isn't about "accommodating two language varieties" as previous definitions of the practice may suggest, but instead characterizes the teaching of "language conversion" (Young 50) from minoritized languages to White Mainstream English (Baker-Bell 3).[1]

Practices such as code-switching can construct unnecessary binaries between multilingual students' languages and fail to recognize how communicators have a complete linguistic repertoire they can utilize in a variety of rhetorical situations. These scholars' definitions of code-switching also fall short of acknowledging how code-switching practices almost always favor White Mainstream English over other "codes" in most communicative situations (Baker-

[1] Throughout my research, I will typically use Baker-Bell's term "White Mainstream English" or WME in reference to Standardized Englishes to "emphasize how white ways of speaking become the invisible-or better, inaudible-norm" (Baker-Bell 3).

Bell 3, 29). In the past decade, many scholarly voices have continued to discuss how code-switching and code-meshing pedagogies fall short of capturing our students' complete linguistic and non-linguistic abilities. While scholars like Licona say code-switching is an act of communicative resistance as it is "identified in dominant contexts as illegitimate, impure, improper, and therefore invalid" in her book, *Linguistic Justice: Black Language, Literacy, Identity, and Pedagogy,* April Baker-Bell describes it as a means to maintain linguistic power hierarchies by "requir[ing] racially and linguistically marginalized students to switch from the linguistic system of the language or dialect they are most familiar with to White Mainstream English" (Licona 53, Baker-Bell 29). Scholars against code-switching, like Baker-Bell, assert that the practice instead reinforces linguistic injustice by positioning White Mainstream English as the only "acceptable language to use most of the time, in most places, for most audiences, communicative purposes, and in most social and cultural contexts" (Licona 53, Baker-Bell 29). Young agrees with Baker-Bell's conclusions about the problems of code-switching, writing that the practice is, "steeped in a segregationist, racist logic that contradicts our best efforts and hopes for our students" (51). Before teachers consider asking students to code-switch, they must first examine how code-switching asks students to surrender their identity, languages, and culture to appease dominant monolingual ideologies rooted in linguistic racism (Baker-Bell 29).

Instructors who utilize potentially problematic pedagogies must also consider that when both Licona and Baker-Bell discuss code-switching, they both define the action solely in the context of linguistic communication (Licona 51, Baker-Bell 29). This definition of navigating communicative abilities is highly limiting to language users as they employ a variety of semiotic and multimodal methods to convey meaning in different contexts. Code-switching pedagogy fails to describe the vast and fluid non-linguistic means through which students are speaking and

writing and instead favors linguistic communication over all other means. However, different pedagogies, such as translingual pedagogy, attempt to move beyond the linguistic binaries and hierarchies to capture the full communicative capabilities that students bring into the classroom. In their article, "Pedagogizing Translingual Practice: Prospects and Possibilities" De Costa et al. discuss how "translingual practices challenge structuralist conceptualizations of language as discrete, bounded, impermeable, autonomous systems" that contribute to the "privilege of linguistic codes over nonlinguistic codes" and "the hierarchization and separation of languages" (464). While code-switching positions the practice as simply a "change in language or in language in/formality within a given context" (Licona 51) that seemingly positions linguistic communication as the epitome of communicative practice, translanguaging instead opens language arts pedagogy to consider how students bring "rich semiotic resources and repertoires" into our classroom, such as utilizing gestures, signs, and modes to fit their rhetorical purposes (De Costa et al. 464-465).

Although some language arts instructors may consider popular multilingual pedagogies, like code-switching, to be socially just, composition instructors must consider how the pedagogies they adopt can serve to reinscribe the dominant hierarchy that positions the White Mainstream English language as superior to all other languages in the composition classroom. Instead of affirming students' identities, communicative knowledges, and cultures, pedagogies like code-switching instead ask students to exchange themselves to survive in White U.S. society (Baker-Bell 31). Therefore, in my pedagogy and practice moving forward, I do not consider pedagogies like code-switching as an act of resistance as Licona claims but as an act of linguistic injustice in the guise of helping students appear to be "respectable" to White academia and communities (Baker-Bell 29). Simply put, there are more helpful pedagogies that teachers can

consider adopting in their language arts instruction that welcome all students' communicative abilities. Translingual pedagogy, unlike code-switching, strives to help students have an expanding understanding of their own "semiotic resources," and promotes "critical awareness development" as they foster their communicative repertoires in composition classrooms (465). Therefore, in the next section, I consider how a translingual approach to pedagogy and practice can open up possibilities for communicative transformation in the first-year composition classroom.

An Overview of Translingual Pedagogy

To research ways in which to enact and explore translingualism in the first-year composition (FYC) class, which is the class I currently teach, it is imperative to understand why translingual theory exists, how the scholarship defines translingualism and translingual pedagogy, and how translingualism relates to teaching FYC students about language mobility. In recent years, as Canagarajah writes, there has been a recent need to understand "writing as a negotiation of cross-language relations as shaped by processes of globalization, migration, digital communication, and transnational relations" especially as U.S. composition classrooms become increasingly linguistically diverse ("Negotiating," 42). However, scholars must also consider how Western ways of thinking, learning, and writing have historically repressed multilingual writers in U.S. FYC spaces (Zhang-Wu 122). In her article, "(Re)Imagining Translingualism as a Verb to Tear Down the English-Only Wall: "Monolingual" Students as Multilingual Writers" Qianqian Zhang-Wu writes that translingual pedagogy was constructed as a response to a "zero-point epistemology" in academic policies, which operates under the notion that Western ways of meaning-making, including Western languages and writing methods, are more valuable than non-European ways. Zhang-Wu adds that a zero-point epistemology asserts the idea that

"Eurocentric knowledge is universal and world knowledge/history, and what the Western world values are what people should learn (such as English, especially standardized varieties)" (122). Zhang-Wu discusses how Pennycook says a zero-point epistemology is perpetuated in academic spaces by "false promises" of "social and material gain" by learning Western ways such as the promise of better academic and economic opportunities by learning and valuing Standardized Englishes over other languages (122).

However, Zhang-Wu claims that a zero-point epistemology only serves to maintain the power of native English speakers and therefore continues to keep marginalized language users at a disadvantage in academics to maintain the privilege of monolingual speakers (122). In response to a zero-point epistemology, Zhang-Wu points to translingualism as a "challenge" to the marginalizing language ideologies that have pervaded academic spaces. Zhang-Wu claims that translingualism positions language not as static and unchanging, but as "multiple, dynamic, fluid and being contained within one linguistic repertoire" within a speaker. The concept of translingualism also pushes back against the binaries that have been constructed between languages in efforts to maintain and expand Western power through colonialism and instead views multilinguals' diverse linguistic capabilities as rich and whole (122).

In *Sites of Translation*, Laura Gonzales also defines translingualism as a rejection of binaries that have been socially and culturally constructed between languages and language users, however, Gonzales also defines translingualism as a rejection of the binaries not only between languages but between "monolingual" and "multilingual" communicators, claiming that because languages are always in motion and changing, all language acts are inherently multilingual. Gonzales adds that "a translingual orientation rejects the idea of 'monolingualism' and pushes for a shared understanding of all languaging" (4). This shared understanding of doing

language, as Gonzales explains it, pushes back against the language ideology that students who only know one language should be defined as monolingual, and supports the idea that all students are doing communication in complex ways, and therefore should be considered translingual communicators. In "The Rhetoric of Translingualism" Gilyard furthers this idea by claiming that all language users "are perpetually producing and experimenting with multiple varieties of language" which makes all language users translingual communicators (284). Therefore, translingual theory challenges binaries and borders that have been historically constructed between languages in academic spaces to maintain power differentials, and instead positions all language users as translanguagers navigating a variety of rhetorical contexts and using a plethora of linguistic resources to respond to communicative situations.

In their article "Pedagogizing Translingual Practice: Prospects and Possibilities" Peter I. De Costa et al. also claim that translingual pedagogy should "not privilege some linguistic codes over others/semiotic ones" asserting that communicative practices exist within a hierarchy, with alphanumeric/spoken language at the top of that hierarchy (464). Kress also affirms the idea of a linguistic vs. non-linguistic hierarchy in their work *Multimodality: A Social Semiotic Approach to Contemporary Communication.* In his book, Kress considers how European tradition is a major part of U.S. society's educational system and has a major influence on the systemic cultural valuing of linguistic codes over "non-traditional" means of communication in academia. Kress describes how, culturally speaking, "the reliability of linguistic meaning is seen still as the guarantor of rationality and knowledge, of all that was and is seen as quintessentially human" and therefore non-linguistic codes are seemingly deemed as lesser rational and less "human" ways of communicating (56). However, De Costa et al. believe that translingual scholarship should push back against "structuralist conceptualizations of language as discrete, bounded,

impermeable, autonomous systems, conceptualizations that, unfortunately (1) privilege linguistic codes over nonlinguistic ones, and (2) contribute to the hierarchization and separation of languages" which leads to some "languages" and I would argue multimodal, semiotic, and bodily communications, "and their corresponding users to be valued more than others" (464). While some translingual scholarship focuses solely on students' language use, which reinforces the power of language over other communicative practices, other scholars, such as DeCosta and colleagues, insist on the importance of non-linguistic codes of communication in translingual practice.

In *Sites*, Gonzales also agrees that translingual scholars need to continue "arguing for a deeper understanding of how communication inherently functions outside perceived boundaries between languages, modalities, and media" instead of staying stuck within the boundaries of linguistic codes in writing research and instruction (4). Students from all linguistic backgrounds, and especially students who navigate the use of multiple languages, are constantly inventing "other solutions" through which to communicate outside of traditional linguistic systems to convey a particular idea. Multi-language users frequently "[use] any available modality to make [their] thoughts heard and understood outside the boundaries of standardized language systems" and therefore non-linguistic means of communication are vital to consider in translingual pedagogy as students "leverage their full repertoires of communication" (2). Translingual theory, if applied as pedagogy and practice in the composition classroom, should strive to validate and make space for marginalized communicators and their plethora of communicative capabilities, including their languages, tools, modes, gestures, and more. Further, translingual theory can be used to help communicators whose practices fit within more mainstream definitions to articulate and explore their own multiliteracies.

In more recent translingual research, scholars are concerned that translingual pedagogy has been misapplied to essentialize all languages and language users as the same, and thus erase significant differences between speakers, such as their communicative practices, cultures, and identities. Gilyard, among many other scholars, warns that translingual scholars must be cautious not to "[flatten] language differences" and that abstracting language could cause translingual theory to be "an alienating theory for some scholars of color" (284). Gilyard isn't the only scholar in the field that is concerned with the inadvertent erasure of difference through mis-applied translingual pedagogy. Gonzales also considers how translingual theory can erase differences, and more specifically, generalize the cultural differences in which people and their communicative practices are rooted. Gonzales, citing Gilyard, writes that although the concept of "language fluidity" is vital when considering language use as not as static but a dynamic, ever-changing action, "all composing and communicative acts are different in very unique, cultural and rhetorical ways and require acts of translation" (120). While Gonzales focuses her work on multilingual speakers to push back against generalizing differences, Shipka takes a sociocultural approach to language research that seeks to honor differences in multilingual communication while acknowledging that all communicators are operating in a translingual system.

Jody Shipka acknowledges the pitfalls of generalizing language differences and considers how translingualism, if applied to classroom praxis appropriately, can both assert the "sameness" of fluid human communicative practice while also noticing and appreciating communicative differences between individuals based on their own experiences, histories, and abilities. In her article, "Transmodality in/and Processes of Making: Changing Dispositions and Practice" Shipka writes that it's possible in translingual practice to maintain a "[shared understanding] that communication practices are always already 'multi' or 'trans'...[while] we are committed to

recognizing, honoring, learning from, and working with (as opposed to against) difference and communicative diversity" (256). Shipka suggests that one possible answer to the issue of essentializing language difference in translingual pedagogy is to ask students to critically consider how communicative acts, texts, and technologies function in their specific "sociocultural context" versus other contexts, how the texts they make rhetorically function, and why these particular communicative means was chosen over others in this context. Shipka writes that composition educators should present students with a "wide variety of communicative options with the goal of helping individuals choose wisely, critically, and purposefully the representational systems, materials, and language varieties that are most fitting for, and appropriate to, the purposes, potentials, and contexts of the work they endeavor to do" (256). Essentially, Shipka argues for a sociocultural approach to translingualism that encourages students to access their entire communicative toolbox, which is inherently different from other students' communicative toolbox, while students are also operating under the same definition of translingual communication (253). Translingual pedagogy should balance sameness and difference as all communicators are reading, writing, and speaking translingually, however, educators can approach translingual pedagogy and practice in a way that encourages students to critically consider a communicator's sociocultural context, abilities, and histories when they are researching texts and consider their own positionality as a communicator as they write their own texts.

Translation Theory Connections and Interrogating the Monolingual/Multilingual Binary

Scholarships such as Gonzales' *Sites of Translation* consider how translation theory is pedagogically vital in the context of the translingual first-year composition classroom. Gonzales describes that although communicators may come from many different linguistic (and non-

linguistic) backgrounds, they have all experienced translation as they enter different social contexts and "[work] across linguistic and cultural differences to find common ground and understanding" with other people (1). In "Translingual approaches to reading and writing: Centering students' languages and cultures within reflective practices of translation" Kiernan, Meier, and Wang, like much of the current scholarship on translation, consider how first-year writing instructors can use translation as a tool to help multilingual students learn to accurately translate their home language(s) into their target language, which in many U.S. collegiate writing classrooms, is almost always a translation into a form of Standardized English (2). Kiernan et al. consider how translation can be utilized to help students read and write across their entire linguistic repertoire and to prepare students to become independent, "self-regulating readers with a set of cognitive and metacognitive strategies at their disposal" (3). Although their work in translation is vital for multilingual students navigating a SE-based U.S. system, this pedagogy reinforces binaries of multilingual/monolingual that translingual/translation pedagogies should work deconstruct in composition spaces.

While composition instructors using translation/translingual practices must acknowledge the power differentials present in all communicative acts, as well as make space for marginalized voices to leverage their full communicative capabilities, Kiernan et al. and other translingual scholars fail to address how traditionally "monolingual" speakers fit into the conversation about communicative diversity, especially in the context of the FYC classroom at a Primarily White Institution (PWI). When scholars such as Kiernan et al. limit their definition of translation to reading and writing, and leverage translation as another classroom tool to teach White Mainstream English (WME) to multilingual students, they reinforce harmful power hierarchies that sustain WME as the only "proper" way to write in first-year composition classes. Gonzales'

work in *Sites* can challenge monolinguistic hierarchies by considering how students who are traditionally dubbed "monolinguals" are also navigating translations in their own translingual communicative practices.

Although Gonzales' study on multilingual translation has considerable value in its own right, to adopt a "shared understanding of all languaging" composition scholars and educators must critically consider how all students are operating with a shared translingual communication system that "reject[s] false binaries between 'monolingual' and 'multilingual' communication" and instead assert that "all languages are constantly evolving and in motion and there for all language acts are inherently…multilingual'" (Gonzales 4). Although Gonzales' framework for "translation moments" should be considered within the context of what was previously considered "multilingual" communication, it can also extend to those previously thought of as "monolingual" students who are participating in translingual communication through their known languages, modalities, semiotic resources, and physical and digital interactions. Therefore, language arts instructors can consider how translingualism and translation methodologies can help students to become aware of their linguistic and non-linguistic repertoires, even in primarily "monolingual" academic spaces.

Gonzales' "Translation Moments" and the Fluidity of Linguistic Negotiation

In *Sites of Translation* Gonzales presents her concept of translation theory, which she considers to be only one methodology in which to define translation and by no means encompassing the whole of translation acts, as, "'translation moments'—instances in time when individuals pause to make a rhetorical decision about how to translate a specific word or phrase for a specific audience in a specific context" (12). Gonzales asserts that the specific "translation moments" she studies in *Sites* have to do with acts of communication in which someone has to

“pause and debate among several options” when considering how their idea could be “represented best in a different language” (12). “Translation moments” theory is designed to challenge traditional notions of translation that “assume that translators are simply information conduits who replace words across language” which has its basis in harmful monolingual ideologies that regard translation as a one-for-one word substitution for multilingual communicators (15). Gonzales stresses that translation scholars must move past ideologies that position translators as “information conduits” who “replace words across languages” to begin to consider translators as rhetorically savvy and linguistically rich communicators that “move across named languages and cultures” as a part of their daily communicative interactions (16).

Many Western perspectives on translation position linguistic communication as the superior way to communicate and translate, while non-linguistic ways of communication are undervalued and rarely considered rhetorically powerful ways to communicate in and across languages, cultures, and contexts. Therefore, Gonzales extends her concept of “translation moments” to not be limited by a linguistic definition of translation but instead include “multimodal resources (e.g., images, gestures, sounds)” that translators can rhetorically leverage in their conveyances (16). However, Gonzales extends this non-linguistic definition of translation further by describing the diverse “tool” box that translators have at their disposal to utilize in communicative negotiations. These tools include “bodies, drawings, digital technologies, sounds” that translators can leverage to move beyond the idea of linguistic translation as the only valid way to translate and demonstrates the “fluidity of languages beyond any standardized alphabetic systems” (16). Gonzales asserts it is vital that scholarship moves past traditional ideologies of translation as only a linguistic act, as any model for understanding translation must also consider how communicators leverage and move throughout their “entire

semiotic repertoire" as "human interaction cannot be reduced to alphabetic structured categories that are extracted and transported from one context to another" (17). Therefore, translators "make use of whatever communicative practices are available to [them] in the moment of communication so that [they] can facilitate understanding both for ourselves and for [their] various audiences and stakeholders" which extends far beyond traditional ideas of word-for-word translations and moves toward the concept of translation as a fluid, highly rhetorical, and negotiated act (53, 2).

"A Revised Rhetoric of Translation" and ENG 101 at Illinois State University

Although Gonzales specifically studies the "translation moments" of multilingual individuals in *Sites*, she acknowledges that the lived reality of many first-year writing instructors is their schools are "predominantly white institutions and in departments with small numbers of students who identify as multilingual" and that more often than not, multilinguals are separated out of first-year composition courses into "remedial" English classes and labeled as "English Language Learners" or "L2 Learners" and are not permitted to participate in first-year composition courses (113). Therefore, much of translation research and pedagogy at primarily "monolingual" institutions are "sometimes deemed interesting at best and irrelevant more broadly" in the context of the first-year writing classroom at Primarily White Institutions (PWIs) (113). As a first-year writing instructor in the U.S. Midwest, the classroom populations are primarily comprised of students who would identify as White and monolingual, although they are certainly engaged in translingual communication, and, according to Gonzales, are participants in translation acts (12). In my research, I want to consider how to make Gonzales' concept of translation relevant to the primarily "monolingual" students in the classroom in a way

that fosters a better understanding of language fluidity and communicative empathy amongst students.

Fortunately, some writing programs at PWIs, such as Illinois State University, include aspects of translingual methodologies in the structure of their first-year composition courses. One of the learning objectives for the class I teach, ENG 101, is titled "Translingual and Transnational Literacies: Attention to Diverse Language Practices" and refers to considering "the nature of language as a life-shaping force" in FYC classrooms ("ISU Writing Program"). In this learning objective, students are expected to "learn skills for seeing difference in language" as well as be able to evaluate how different genres rhetorically use languages to achieve their purposes. Through this learning objective, students will be taught to identify "language use shifts in context and setting" across genres and communities. In ENG 101, students are also encouraged to explore their own linguistic histories and abilities "with the goal of moving beyond a version of 'right and wrong' language choices" and beyond racist monolingual ideologies that promote White Mainstream English (Baker-Bell 3) only writing in academic spaces ("ISU Writing Program").

Although the Writing Program at ISU incorporates translingual pedagogy into one of its nine learning objectives in ENG 101, this learning objective focuses primarily on teaching students to recognize linguistic diversity within the genres they are analyzing in class. Although this is a valuable skill for students who have been primarily exposed to White Mainstream English (Baker-Bell 3) in texts in their K-12 academic careers, it is vital that instructors work to extend students' views of translingualism to include communicative methods beyond alphanumeric language to include a variety of modes and bodily resources. Therefore, this translingual learning objective can be considered in conjunction with learning objective seven, in

which ENG 101 students are asked to consider how multimodality can, “shape and impact communications” in ways they may not have considered before. A multimodal perspective to thinking about translingual communication can help students consider how, especially in a digital age, multimodality is “becoming [an] ever more important [way] of communication” (“ISU Writing Program”). Although traditionally “monolingual” students may be linguistically lacking due to a U.S. K-12 academic system rooted in racist English-only language arts instruction, it is even more vital that these students recognize the fluidity of communicative through the lens of translingual/translation pedagogies and multimodality.

Within this project, I’m considering how translingual pedagogy in ENG 101 could be extended through Gonzales’ “A Revised Rhetoric of Translation” to include a “culturally situated orientation to studying linguistic fluidity, one that intentionally situates language work within broader systems of power, privilege, and oppression” (5) Gonzales presents “A Revised Rhetoric of Translation” as a theory through which we as first-year composition instructors, alongside our students, can use to “recognize that all composing and communicative acts are different in very unique, cultural and rhetorical ways and require acts of translation” (120). Gonzales offers “A Revised Rhetoric of Translation” as an “orientation” through which students can recognize the “visible and invisible elements influencing translation, noting the rhetorical work that is taking place as translators navigate various influences” (61). Putting Gonzales’ “A Revised Rhetoric of Translation” in conversation with the FYC learning objectives at ISU could be particularly valuable for students in ENG 101 classes, as many students come into class with extremely limited definitions of what it means to translate.

Concluding Thoughts

As I conclude this literature review, I can't help but think about a scholar named Ghanashyam Sharma as they witnessed a symposium that addressed critical language issues in composition with some of the top scholars in the composition/TESOL/linguistics fields, many of which I have cited above. In their article, "Rethinking Language and Writing in Composition" Sharma notes that no matter what ideas we have about how our students should navigate our classes, or what they should make for our units, students are always "disrupting and stretching the norms which composition teaching has conventionally taken for granted" in the writing that they do and genres they make and remediate (252). Although Sharma spends the majority of their article discussing what top scholars are saying about code-switching and code-meshing, I appreciate how their concept of "disruptive rethinking of conventional disciplinary beliefs" has to happen for legitimate, linguistically-just change to occur in composition studies as a whole, as well as in composition classrooms. Only this kind of repeated and cyclical "disruptive rethinking" can truly "enable composition studies to represent the diversity and complexity of language use and writing practices at present" (252). Although there are many pedagogies and practices that composition scholars and teachers can consider when they are seeking a linguistically just classroom pedagogy and practice, it is ultimately up to the teacher to seek out ways of "disruptive[ly] thinking about language and writing" which will "allow composition studies to free itself from the myths of standard English and academic writing" that have historically troubled the scholarship and field (254).

Through my research, I consider instruction based on translingual, "translation moments," and "A Revised Rhetoric of Composition" pedagogy as a means through which FYC educators and their students can consider the "translation work of multilinguals as a model of

how ideas can be rhetorically transformed for various audiences, learning from the multimodal strategies that multilingual communicators use to adapt their ideas across contexts and communities" (114). Ultimately, in FYC courses across the U.S., where many students are supposed to "learn to identify key features of genres, use specific techniques for studying and analyzing genre" and demonstrate understandings of genre research, Gonzales' "A Revised Rhetoric of Composition" and translingual/translation pedagogies could help FYC instructors convey to students how "translation work can help us recognize situated composing practices that simultaneously blend and cross languages and modalities" in the genres students are interacting with and constructing every day, as well as help educators engage with the kind of "disruptive thinking" about language use and language ideologies we should all be participating in as we seek more socially and linguistically just classrooms ("ISU Writing Program", Gonzales 116, Sharma 252).

Thesis Project Overview

For this thesis, I conducted research in my ENG 101.10 class in the Fall semester of 2022. The ENG 101.10 course included four translingual-based units that asked students to explore their own linguistic identities, write a Grassroots Writing Research Journal article about translation moments happening in the communities around them, and at the end of the semester, remediate their article into a digital or hand drawn translation comic. At the end of the semester, I collected the student writing, particularly from Units 3 and 4, from five students in my course and created two visual representations of their uptakes, primarily as it related to the terms "translation" and "translingualism" in the class. Then, in my findings chapter, I consider how educators and researchers must seek models of transfer that can account for the divergent and complicated ways that students learned about communicative diversity. In the next chapter, I will

detail the methodological frameworks I incorporated into my practice as I approached the data and describe the written components of each of my unit plans in greater detail.

CHAPTER II: A NARRATIVE THEORY AND ACTIVITY THEORY APPROACH TO METHODOLOGY

Navigating Disciplinary Research Boundaries

As a scholar whose research practices sit in an "in-between" space in the fields of rhetoric/composition, TESOL, and linguistics, I found it necessary to understand the nature of the historical divide amongst the fields as I attempt to "cross" this interdisciplinary divide in my research (Tardy 182). In my exploration of these boundaries, I look to adopt theoretical frameworks, methodologies, and methods for my "transdisciplinary" research that reject traditional monolingual ideologies that have perpetuated these fields. Despite its current state, historically speaking, scholarly training and research practices in composition studies in its earlier years were, as described by Matsuda, "issue driven, highly interdisciplinary, and multimodal" as compositionists were trained across disciplinary knowledge and research methods ("Wild West" 129). However, despite composition's interdisciplinary beginnings, in 2006 Matsuda claims that second-language writing was not "a central concern in composition studies" for many years, despite the role that composition studies had in "'containing" language differences and sealing them off from the rest of U.S. higher education" ("Myth" 638). Throughout the history of U.S. composition, many composition scholars adopted research methodologies and pedagogies that perpetuate the "linguistic containment" of linguistically diverse college students as they consider the "typical" college student to be "native speakers of more or less similar, privileged varieties of English" ("Myth 641-643). Although there has been a massive influx of international students at major U.S. college institutions since the 1940s and 1950s, many writing courses, such as first-year composition classes, are "designed primarily for U.S. citizens who are native speakers of a variety of English" ("Myth" 646-648). As I mentioned

in chapter one, in research and pedagogy, compositionists have worked to "dissociate" themselves from the fields of TESOL and linguistics, seeking out methodologies and methods to preserve the dominance of White Mainstream English (Baker-Bell 3) in college composition (Matsuda, "Wild West" 129). Therefore, composition research has suffered as "serious attention to language study has virtually disappeared just as our campuses have become more and more linguistically diverse" (Tardy 186).

Despite the inattention that language research has seen in composition studies, Matsuda claims that there is a current "linguistic turn" that the field is experiencing as scholars note the need to research and carve out space for "the issue of language diversity for the linguistic minority students…as well as second-language writers" ("Wild West" 130). This movement has paved the way for scholars to seek out interdisciplinary research that "[sees] languages not as discrete entities but as situated, dynamic, and negotiated" which has spurred on current research regarding how students are already utilizing their diverse linguistic resources in their writing, even if compositionists have traditionally regarded these rhetorical moves as an erroneous deviation from WME (130). However, Horner et al. say even the recent linguistic move in composition has "largely unaddressed" the domination of monolingual ideologies in research and scholarship in composition studies ("Translingual Norm" 270). Therefore, Horner et al. encourage compositionists seeking to reject monolingual ideologies to pursue a "multilingual approach to research" to "further advance such shifts in our work and thinking" as "not just in the classroom but in our scholarship as well" (270-271). There is an intense need in composition studies to "learn beyond our borders" that have been constructed to privilege native speakers of English in our research practices and "other" any linguistic differences that deviate from the established monolingual "norm" (272). However, there are numerous challenges with addressing

these deep disciplinary divides in research, especially as "the dominance of composition scholarship by English monolingualism is manifest not simply in the language(s) of the scholarship produced but the languages of the scholarship cited, the bibliographic resources on which composition scholars rely…and the arguments it makes" (272-273). Therefore, I consider my "transdisciplinary" approach to research as a "both cross-linguistic and a cross-disciplinary move" to navigate and challenge the historical divides between composition/language studies, monolingual/multilingual, and native speaker/second language learner (Tardy 182, "Translingual Norm" 282).

Research Methodologies in Translingualism

Matsuda claims that the current "linguistic turn" in research and scholarship must consider the need for a "socially shared theoretical framework for discussing language issues" to fill the linguistic "knowledge gap" that composition studies has failed to fill (132). After Horner et al.'s call to address the multilingual gap in the article, "Language Difference in Writing: Toward a Translingual Approach," many researchers have considered how a "translingual approach" to research can help us consider language difference through a rhetorical lens instead of framing deviation from WME as a deficit in student writing that needs to be corrected. A "translingual approach to research should "[encourage] reading with patience, respect for perceived differences within and across languages, and an attitude of deliberative inquiry" and asks what "appearance of conformity" to language norms looks like, and who that conformity to WME may serve (303-304). A translingual approach to writing research constantly revisits the question of "what the writers are doing with language and why" as writers pull on their diverse linguistic and non-linguistic communicative resources to write within and deviate from the genres they are producing, which are constantly undergoing change over time (304-

305). Ultimately, a translingual approach to research should be, according to Horner et al, "(1) honoring the power of all language users to shape language to specific ends; (2) recognizing the linguistic heterogeneity of all users of language both within the United States and globally; and (3) directly confronting English monolingualist expectations by researching and teaching how writers can work with and against, not simply within, those expectations" (305). I consider Horner et al.'s ideas about what it means to have a translingual approach to inform the pedagogy, methodology, and methods I employ in this project.

However, since Horner et al.'s call toward a translingual approach to pedagogy and research, this work has been taken up by researchers in rhetoric/composition, TESOL, and linguistics fields in extremely diverse means. Within the context of the language classroom, recent scholars demonstrate that a translingual approach to research is not only viable but extremely valuable in the many facets of writing/teaching scholarship. In their "Introduction: Translingual Work" Lu and Horner describe that some scholars, such as Dylan Dryer, consider how a translingual approach to the methodology can help instructors better their assessment practices to make them equitable for all students, especially linguistically rich students (Lu and Horner, 211). Other researchers, such as Rebecca Lorimer Leonard and Rebecca Nowacek consider how a translingual approach to research on the concept of transfer could help researchers think about the movement of "writing and writing knowledge across time and space" (Lu and Horner, 211). As I discuss in chapter 1, several composition scholars, including Horner and Lu, and Shipka have explicitly connected a multimodal, sociocultural approach to writing to the concept of translingualism to explore meaning-making resources and tools of all kinds. The broadness of translingual methodologies currently used in the rhetoric/composition and TESOL

fields remind me of the importance of clearly defining specific kinds of methodologies I'm employing to carve out a spot for my research in this vast transdisciplinary space (Tardy 182).

My Methodological Approach to First-Year Composition Research

As I previously discussed in my introduction and literature review chapter, in this project I research how students in my ENG 101 class in the Fall of 2022 navigated divergent uptakes as they learned about the terms "translingualism" and "translation" in the class. In this chapter, I describe an intersection of methodologies that I applied in my own research for this project and detail the specific kinds of data I collected for students. This multifaceted methodological approach helped me to move across languages and traditional disciplinary borders to consider how students learned about communicative diversity through the stories they told in their writing, and consequently made space for me to account for the divergent uptakes that students engaged with as they participated in the course.

Foremost in my research, I considered how translingual theory as research methodology helped me to contextualize student conversations and writing through the lens of "the rich semiotic resources and repertoires that…students bring with them into the classroom as they translanguage; moving fluidly between and blending multiple codes for communication" (De Costa et al. 465). As I engaged with student thought and work in my course, I sought to understand how students "deploy[ed] a broad and diverse repertoire of language resources" whether they spoke one language or multiple, and to "honor the resources of all language users" in an effort to resist dominant narratives that position standardized languaging as the pinnacle of all language use (Horner et al. 308). In my translingual approach to methodology, I worked to be aware of how all speakers and communicative acts are positioned within "complex relations of power at the dynamic intersection of the social-historical (macro) and the personal (micro)

levels" to the effect that no utterance is "neutral or innocent but informed by and informing economic, geopolitical, social-historical, [and] cultural relations of asymmetrical power" (Lu and Horner 208). A translingual lens also lends space to become aware of "deliberate attention to acts of transformation, transaction, translation" that are happening in multilingual and even traditionally dubbed "monolingual" writing (209). As I navigated this translingual approach to methodology, I considered Lu and Horner's question, "[What is] central to your work and the work of others?" and rephrase it to make it my own (209). So, what concerns are central to the translingual work of first-year composition researchers and instructors like me, as well as the students we work with? Through this methodological lens, I sought to discover the answer.

My research also considered how all students are also navigating different acts of translations in their daily lives, because as Gonzales says in *Sites of Translation*, "researchers and teachers should recognize translation as a foundational activity for all writers and communicators" especially if we want to "continue expanding our notions of writing beyond standard alphabetic modalities" in our research and practice (114). Therefore, the multifaceted lens I used for this research also included Gonzales' "A Revised Rhetoric of Translation" and "translation moments" as methodologies and methods to adopt research frameworks that "intricately account for ranges and dimensions of communicative fluidity in culturally situated contexts" in the classroom and beyond that consider "difference as an opportunity for rhetorical action" (114).

As I designed the course plan for this project, I originally utilized Gonzales's concept of "translation moments" to help me consider how I could encourage students to "recognize situated composing practices that simultaneously blend and cross language and modalities" in the genres and communities they interacted with daily. And when I began this project, it was

important to me that my methodological lens could account for student communication that moved beyond language to the multimodal, semiotic, and bodily forms of communication, as real communicators in the world are constantly "[leveraging] other modes to transform meaning" in their compositions (117). And in many ways, my project identified moments in time in which students moved across language as they interpreted and described acts of translation. However, while I originally utilized Gonzales' "translation moments" as a methodological approach to my course design and research, once I collected, traced, and interpreted the data from student writing, I became more interested in how students were not only engaging translation/translingualism in the communities around them but also how they were uptaking these new concepts in complicated and divergent ways. Therefore, this project shifted from simply identifying how students participated in a translingual communication system and instead sought to account for the complicated ways in which students took up concepts of linguistic diversity in relation to their own identities as communicators in the world.

In this project, I also engaged with Gonzales' theory of "A Revised Rhetoric of Translation" as a methodology and method to consider how the conversations and writing the students produced was "situated in a specific rhetorical situation… and in the cultural history and experience of the individual translator(s) completing this task" (118). As Gonzales writes in *Sites*, "A Revised Rhetoric of Translation" helps researchers and teachers recognize how "languages and modes are tied to histories and lived experiences…[that] have real consequences in the lives of our students and their communities" and I considered this as I collected and analyzed student writing (119). Therefore, through this methodological lens, I recognized the "rhetorical and cultural labor" of the students' writing, especially students that navigated multiple languages in their intellectual work, in an effort not to erase difference but instead

affirm that "all composing and communicative acts are different in a very unique, cultural and rhetorical [way] and require acts of translation" (120). In "A Revised Rhetoric of Translation" as method, I considered the rhetorical, historical, and cultural situatedness as I read student writing, as well as how students were understanding their own positionality as translingual communications and translators in their specific context as a communicator in the world. Within the methods of my work, I traced the process of how students understood terms such as translingualism and translation, and how their divergent uptake of these terms changed what they thought was happening or even possible in their own communicative practices.

Lastly, I incorporated the concept of literate activity theory as a methodology and method in my project. The term "literate activity" has been popularized by scholar Paul Prior, who writes, in the core section of a co-authored article, "Re-situating and re-mediating the canons- Reflections on writing research and rhetoric" that compositionists need to "open up our lenses and adopt frameworks wide enough to put into focus the remarkable richness and complexity of literate lives," and especially those of our students (22). Paul Prior's work is foundational for scholars taking a sociocultural approach to rhetorical study as he challenges the classical canons that rhetorical studies have been teaching for hundreds of years and claims these canons are "too situated in particular homogeneous worlds…[and]too centered on the producer rather than the system" (12). Prior offers "cultural-historical activity theory" or CHAT to "revise" the traditional rhetorical canons and offers a more "multidimensional" approach to considering how writers and genres move in the world, and how students can critically consider their own literate practices within and beyond academia.

Joyce Walker, in her article "Just CHATing" describes how an understanding of literate activity can help students think about how they "can help [them] make decisions about what to

do, how to write, how to engage with the texts of others, how to situate a text for a reader, and many other issues" (77). Within the context of my project, I adopted a literate activity lens that helped me to understand how students grew as writer-researchers in the world as they progressed through the class, as well as how their uptake of the terms translingualism, translation, and Global Englishes impacted their identity as a writer and a researcher. Ultimately, I desired to understand how students processed class concepts in a rhetorical sense, and how the definitions they created shaped their literate activity in my course, especially as I traced common and diverging threads of thought in their written works via a narrative inquiry/tracing method, which I explain more about later in my data collection/data analysis sections.

With the complexity of students' diverging and emerging learning in mind, once I processed my findings of the data, I realized I need a concept that would account for the "continual mixing" of student uptake as "different discourses ebb[ed], flow[ed], merge[ed], and diverge[ed]" in the classroom (Ware and Zilles 24). In the article "Tracing Discursive Turbulence as Intra-Active Pedagogical Change and Becoming in a Longitudinal Transdisciplinary WAC Program" Ware and Zilles offer the concept of "discursive turbulence" to think about the complicated and diverging nature of uptake as students learn new ideas. Therefore, in my findings chapter, I incorporate Ware and Zilles's concept of "discursive turbulence" to frame "the emergent fits-and-starts, discursive oscillations, mismatched alignments, affective or consequential intensities, doubt and/or unease, and nonlinear patterns of change" that I noticed in student writing as they defined and related to the concepts of translation and translingualism (Ware and Zilles).

My Study: Overview

Based on Gonzales' work in *Sites of Translation* and the work of vital translingual scholars in the field, this study researched how a translingual/translation approach to pedagogy in a first-year composition class can support students in understanding themselves not as simply "monolingual" or "multilingual communicators" but as multi-competent communicators that employ a variety of resources according to the specific rhetorical situation, they are participating in. This study considered how a translingual framework to course construction, in conjunction with a sociocultural approach to writing, in first-year composition courses can invite students to investigate, document, and share the richness of their own linguistic repertoires as well as listen to the linguistic experiences of the people around them to foster linguistics empathy for the diverse communicators around them. In this way, the study sought to push back against limiting monolingual ideologies that have historically pervaded first-year composition spaces in the U.S., and especially at Primarily White Institutions (PWIs). My research considered how a pedagogical translingual/translation approach to first-year composition can challenge monolingualist norms by making space for language multiplicity composition by asking "monolingual" students to consider how they are participating in acts of "communicative negotiation" despite their limited linguistic resources and invited multilingual students to express their diverse and creative communicative abilities in unit assignments (Gonzales 2).

The Context

The research for this project was conducted in my ENG 101.10 course that met twice a week at Illinois State University in the Fall of 2022. ENG 101.10, according to *Grassroots Writing Research*, is an introductory writing course that students self-select into that offers additional writing support in the form of weekly meetings with English graduate consultants.

However, the class's content does not differ from ENG 101. This course supports students in their development as writers and researchers in the world by helping them "develop their ability to address the discursive conventions of genres in a wide variety of writing situations" (*Grassroots Writing Research*). ENG 101 has nine learning outcomes that writing instructors base their course content on, and while my course utilized all learning outcomes throughout the semester, all of my units were grounded in "Learning Outcome #9: Translingual and Transnational Literacies: Attention to Diverse Language Practices" that asks students to "demonstrate knowledge of the ways that language difference can shape our knowledge and activities as writers" and "demonstrate awareness of English as a 'global language'" (*Grassroots Writing Research*). In my unit plan, I extended this translingual learning outcome to have students consider how they participated as translators and multimodal composers in the world.

My ENG 101.10 class consisted of four units based primarily on translingual pedagogy. In unit one, students explored their literary and linguistic activity through the construction of a geographical map. In unit two, students worked in groups to research diverse language practices they have discovered in communities that they were involved in and presented their findings to the class. Units three was grounded in Gonzales' *Sites of Translation* and encouraged students to understand the act of translation as not a simple word-for-word substitution but instead "is grounded in the notion that language is a culturally situated, embodied, lived performance" that is not limited to alphanumeric text, but employs a student's complete linguistic repertoire, including "embodied and cultural underpinnings" that students may not previously be aware of (3). With that in mind, in unit three students wrote an article for the *Grassroots Writing Research Journal* that asked them to discuss the linguistic, semiotic, and multimodal ways through which they noticed or expressed "translation moments" and translingual communication in the

communities they participated in. However, many students also incorporated other class terms into their project, such as multimodality, genre, CHAT, and more. Unit four asked students to remediate their Grassroots article into a multimodal translation comic, which students could hand draw or digitally compose using ComicLife software. A specific list of course materials can be found later in this chapter.

Participants

The participants in this study were the students that were enrolled in my ENG 101.10 class in the Fall Semester of 2022 at Illinois State University. This class was comprised of 17 students, the majority of which self-identified as monolingual English speakers and a few of which considered themselves proficient multilingual Spanish/English users. Although my research in this project referenced some conversations in a general sense that the class had as a whole, when I identified specific students in this project, it was with the written consent of the students themselves. All students were offered the option to opt-out of participation in this research at any time, and no students were penalized for their choice to opt-out. In the data chapter of this project, I referenced five specific students in my research. In the case of these students, I used pseudonyms to protect the identity of the student. This project is by no means an evaluation of student work in my course but an examination of how students came to understand important class concepts and themselves as communicators as they progressed throughout the course, including obstacles they faced throughout their participation in the class.

Data Sources

One of my goals for this research is to consider how students' notions of translingual language practices have developed throughout the semester and potentially shifted students' monolingual-based language ideologies they may have held entering the course. I also

considered how a translingual framework in my ENG 101.10 class brought student awareness to monolingual ideologies in the classroom, and within U.S. culture, that have been harmful to marginalized people with diverse language abilities, and considered how students developed an increased sense of awareness and empathy for future interactions with linguistically rich individuals throughout the course.

With these goals, as well as my research questions in mind, I obtained IRB approval for my project and collected research from my consenting students in many different forms. My data collection included the students' informal writing, such as their Padlet posts and uptake blogs, as well as their formal writing productions for each of the four units. I collected these items to examine how students' definitions and ideas about diverse language practices grew and shifted throughout the semester. My unit projects also included final products and formal written uptake documents that depicted how students' learning progressed throughout the unit, which I found to be extremely valuable to my research. I also examined students' group work notes and general class documents and considered how students collectively built knowledge about diverse language practices as we progressed throughout the semester. Below I list projects that are particularly relevant to my research, however, my research findings will not be limited to the projects listed but will extend to class conversations and informal writing we participated in as part of the daily activities of the course. However, as units three and four primarily focus on translingualism/translation, my presentation of the data in the next chapter is primarily drawn from those unit materials.

- **Major Unit Documents**
    - Project Proposals
    - CHAT maps

    - Annotated Bibliographies
    - Project Uptake Documents
    - Final Unit Products
        - Unit 1: CHAT Geotagged Map
        - Unit 2: Community Research Presentation
        - Unit 3: Translingual/Translation Grassroots Article
        - Unit 4: Digital/Handrawn Remediated Translation Comic
- **Informal Writing**
    - Weekly Uptake Blogs
    - In-Class Reading Response Padlets
    - Digital Day Forum Posts
    - Daily Class Agenda Google Documents
    - Class Surveys and Exit Slips
    - Group work documentation

Data Collection

Through translingualism, Gonzales' "A Revised Rhetoric of Translation," "translation moments," as well as Paul Prior's concept of literate activity, I collected data from this through a mixed methodological lens, including the methodology of narrative inquiry and specific method tool of tracing. In the Chapter "Narrative Inquiry as Pedagogy in Education: The Extraordinary Potential of Living, Telling, Retelling, and Reliving Stories of Experience" Janice Huber et al. describe narrative inquiry as "attending to and acting on experience by co-inquiring with people who interact in and with classrooms, schools, or in other contexts into living, telling, retelling and reliving stories of experience" (213). However, the methodology of narrative inquiry isn't

limited to research in the educational field. In "Thinking With Stories: A Renewed Call for Narrative Inquiry as a Social Work Epistemology and Methodology" Jessica Shaw, in the field of social work research, defines a narrative inquiry approach as "a specific form of narrative research that is rooted in story as a relational way of knowing" (207). Although Shaw's work happens in the social work field, I find it important to note how narrative inquiry and the human ability to share stories and make meaning extends beyond traditional disciplinary research boundaries.

As I read students' written work and considered how they processed their own stories, it was important I understand that their words are attached to the lives and histories of human beings in the world. As I collected data for this project, I understood this data through the stories students told about themselves as writers and researchers over the course of their communicative lives. Huber et al add in their article that "Stories are not to be treated lightly as they both carry, and inquire, significant obligations and responsibilities: stories must be cared for as they are at the heart of how we make meaning of our experiences of the world" (214). Therefore, I also sought to feel the weight of these students' stories as I read them and remembered to regard their writing with care and consideration of student positionality, identity, and context.

My collection of data involved a qualitative, holistic analysis of student stories and thoughts through their writing as it evolved during ENG 101.10 in the Fall of 2022. When I collected student work at the end of the semester for those who opted into my research, I reviewed the materials (listed above in data sources) of each individual student with an openness to understand their uptake and growth in the class. More specifically, as I read through student work, I made note of when students worked to define terms such as translingualism and translation, as well as other moments where students noticed or tried to understand aspects of

linguistic/non-linguistic diversity. Overall, I did not want to approach student stories with a specific result in mind, but instead, I took on the identity of researcher and co-learner as I traced how divergent uptake in student work emerged. As I continued to examine student work, I traced interesting moments of student uptake, especially related to translingualism and translating. During this time, I also reviewed my notes from our time in class. Through this initial round of tracing the data, I was able to describe lessons when students navigated divergent uptake, and how the class learned about linguistic diversity as a collective. These collective experiences of student divergent uptake are featured in the next chapter. Then, I chose five students that I thought had particularly intriguing uptakes to trace in-depth. I poured over these five students' work, especially in regard to their units three and four writing and collected any significant moments that students experienced an understanding of class terms or "discursive turbulence" as they defined translingualism/translation (Ware and Zilles). I composed the data of these students, and my impressions of their progression throughout the course, into two different images for each student that that are featured in the data chapter. These images were integral in my interpretation of the data, as it offered multiple lenses from which to understand student uptake; in the first image, I created a CHAT map to describe each student's literate activity "path" in the class, and I utilized student writing to make a collection of collages in the second image. The first image helped me to process my own assumptions about students' uptake and learner identity in the course, while the second image challenged my notions of what and how students actually learned in the class, as depicted from their own writing.

Data Analysis

In this project, I conducted this story-based tracing in a way that allowed for shared and diverging uptakes to emerge from students' writing. Then, after taking multiple, careful passes

through students' work, I adopted an investigative attitude toward the similar and dissimilar thoughts and patterns of learning growth, stagnation, and regression that I traced. While I desired for students' stories to primarily lead my tracing activity in this project, I also examined student writing through the lens of translingualism and translation methodologies guided by the following questions:

5. In what ways were students understanding, resisting, or engaging with ideas such as Global Englishes, translingualism, and translation? When did moments of "discursive turbulence" occur in student uptake, and what was the result of that turbulence?
6. How were students understanding, or not understanding "translation moments" and all communication as fluid, culturally and rhetorically situated, and beyond alphanumeric text, including semiotic and multimodal resources? How were students understanding the concept of translingualism, and themselves as translingual communicators in the world?
7. How were students of different linguistic backgrounds developing linguistic empathy for the speakers of marginalized languages that do not fit into the monolingual "norm" in the U.S. academic system?
8. How can FYC instructors make translingual pedagogy accessible and comprehensible for traditionally considered "monolingual" English-speaking students? What impact does translingual pedagogy have on our "multilingual" students?

While I discuss the findings of my project in detail in the findings chapter, at the conclusion of this project, I was surprised to realize the unique ways students were uptaking the

concepts of translingualism and translation in the corners of their writing. I discovered that all of the five students I studied engaged with translingualism and translation in relationship to their own linguistic histories, and that many of my “monolingual” students were involved with families and communities that used translation as a common practice. While students struggled to define explicit differences between the terms translingualism and translation, they also made many thoughtful connections between the two ideas in their writing as they sought to understand these words. Though the students experienced many moments of “discursive turbulence” as they navigated diverse concepts, they also proved to me how a little turbulence isn’t a failure to transfer new ideas, but instead is a key part of the learning process. Therefore, a thorough understanding of how discursive turbulence can, and will, happen when teaching linguistic diversity to a class of primarily “monolingual” students will help future FYC instructors to navigate these bumpy moments in their own translingualism-based units and courses.

Limitations and Concluding Thoughts

Although I have described the limitations of this project in more detail in the findings chapter, I will discuss them in brief here, especially as they relate to data collection and interpretation. In this research, I was limited to the responses of students that gave me permission to view their work, and some students did not participate fully in the class, which made it difficult to collect helpful data from them. My study was limited to the written aspects of student work and my notes about their conversations during class, and without interviews with the students regarding their writing processes, I was limited to interpreting student thoughts based on my classroom experiences and their writing. I believe that this research would have been expanded by asking students specifically about their educational backgrounds in terms of linguistic diversity, to better understand how students processed the topics we discussed in class;

however, I still find a lot of value in drawing conclusions from the stories students worked on all semester.

Although my research for this project is narrow in the sense that the data was collected from one FYC class in the Fall of 2022, and many researchers may view that as a limitation, I do believe that this smaller study provides an opportunity to deeply explore the stories, identities, and divergent uptakes of individual students, which is why I highlighted these individual stories in my data chapter. However, I also recognize that I'm limited in many ways as an instructor, as I continue to work to improve my understanding of translingual pedagogy and practice.

As I conclude my methodology chapter, I'm considering questions such as: How would another class uptake concepts such as translingualism and translation differently? Would spring semester freshmen understand these concepts differently than fall semester freshmen? How would this translingual pedagogy/practice and research look different in an FYC class that has fewer "monolingual" speakers and more "multilingual" speakers? However, as I considered the limits of my project, I'm also reminded of the importance of the work I have done in this particular class I taught. Whenever researchers collect and interpret student writing in their research, they provide space to understand students' stories and student learning as "the phenomenon under investigation and the method of research" (Shaw 210). Although many limitations emerged from this project, I am enheartened by the possibilities this research provides for current and future FYC researchers as they continue to extend this research, pedagogy, and practice in the future.

CHAPTER III: STUDENT WRITING AS EVIDENCE OF DIVERGENT UPTAKE: THE DATA

Overview of the Data Chapter

In previous chapters of this thesis, I have discussed a general overview of the class, what theories I have considered while creating a translingual curriculum, and various methodologies I employed while collecting and analyzing the data, which primarily consisted of student writing completed in units 1-4. More details of the assignments I collected data from in this project can be found in my methodology chapter. In this chapter, I approach the data from a sociocultural and narrative theory approach and include my experiences as an instructor of the class. More specifically, this chapter will describe in detail the major assignments of units three and four in my course plan, which involved students writing a research article and then remediating it into a comic genre. Then, I discuss how the class collectively advanced through these units and significant "moments" of time that I noticed that students were actively engaging, defining, or wrestling with translingualism and translation as concepts. I then describe the unique uptake paths of five students as they participated in units three and four. I provide two different ways that I visually organized the data as I collected and interpreted it; the first is a P-CHAT map that describes a student's literate activity in the class, and the second image is a collage that is primarily composed of students' writing. While these images only capture "moments" of students participating in the class, each image provides nuance to the understanding of the students' divergent uptake as they learn new ideas.

A Teacher/Researcher's Perspective on the Data

While I started this research for this project with student narratives in mind, after multiple passes of the data, I recognize that I, as the instructor, navigated a complex and non-linear kind

of uptake as I collected student work and compared it to what I experienced with students in the classroom as a human in a physical body, with all of the antecedent knowledges and histories that come along with being a person who is also a teacher and a researcher. As I navigated these multiple identities, I realized that I wrestled over my own perceptions of student learning as a teacher, and the varying conclusions that student writing pointed me to as a researcher. Thus, I needed a model of learning that would help illustrate the complicated processes I was participating in as I collected and organized the data, and that would capture the shifting processes the students experienced as they learned in the course.

In the article, "Tracing Discursive Turbulence as Intra-Active Pedagogical Change and Becoming in a Longitudinal Transdisciplinary WAC Program" Ware and Zilles offer the concept of "discursive turbulence" as a way to think about moments of confusion, tension, and conflict in a learner's uptake. Ware and Zilles describe "discursive turbulence" as "the emergent fits-and-starts, discursive oscillations, mismatched alignments, affective or consequential intensities, doubt and/or unease, and nonlinear patterns of change that individuals face when they employ different or new discourses on writing" (Forthcoming, *Written Communication*, 2023). While I spend more time on the concept of "discursive turbulence" in the findings chapter, it is vital to interpret this chapter with the concept of disruption in mind. Throughout my perspectives as an instructor, and that of students in their writing, there are "fit-and-starts" and "mismatched alignments" that emerge (Forthcoming, *Written Communication*, 2023). While I discuss student learning in regard to the concept of "discursive turbulence" later in the findings chapter, I found it helpful to outline the collection and interpretation of the data in this chapter as a series of moments marked by "turbulence" that play a defining role in my "pedagogical becoming" as a teacher and researcher (33).

Although I center a lot of my experiences as a teacher in this chapter, I do not support the idea that this perspective is the "right" way to think about student learning; instead, I believe many teachers make assumptions about what student learning should look like in their class. In "Writing the Boundaries: Boundary-Work in First-Year Composition" Dylan Medina argues that as educational instructors and researchers, we must consider the boundaries that students navigate when transferring new knowledge as "doing so allows us to better account for the complexity of how students understand and interact with the space and discourse around them and their own identities" (Medina). However, it's also vital that teachers engage in a kind of self-reflection of their own interactions with students, especially as they research a course that was taught in a specific frame of time with a specific set of students.

In Medina's piece, he also explores how learners' uptake of class content can be impacted by seemingly arbitrary moments. Medina begins his article by talking about Michael, a student that he labeled as overall "transfer-positive" throughout his introductory English course; however, in an interview with Michael later, Medina discovers that Michael was offended by a question that the teacher posed to the class. Although this question was most likely innocent on the part of the instructor, the single question shifted Michael's interaction with the course as he dealt with "increasing frustration with and decreasing respect for the instructor" (Medina). However, I don't think judgments like Michael's are limited to students, but also extend to how teachers are identifying and labeling student identities and student learning in their classes. I once believed that teachers should possess a certain objectivity towards the students we teach; however, I now understand that is not the reality of being a human or a teacher. Just like our students, we are also the amalgam of our past experiences teaching classes, our educational backgrounds, and always much more than all those things.

As composition instructors in institutions of higher education, we are likely more educated about student learning than the freshman and sophomore students in our introductory composition courses. However, we are just as likely as our students to make judgments about the personality of classes we teach, what students are learning, and which students will resist or excel. Our notions of student learning are typically based on our limited moment-by-moment interactions with students in a particular space and time. We make assumptions about students based on the questions they chose to ask or not ask, and even the office hours they chose not to attend. In that way, we are not all that different from the student who decided to disengage because the teacher asked a certain question on a particular day- we're also making judgements on student learning based on seemingly arbitrary classroom moments.

Therefore, part of navigating my divergent uptakes is to not only look outward at what students produced in this class but also to look inward to, perhaps problematic, expectations I had about what I wanted students to learn from this class, and limiting ideas I had about students based on the few interactions I had with them throughout the course. I view my own perceptions of student learning as valuable as it highlights some of the divergent uptake I navigated as I read through student writing. Yet I also attempt to push beyond these limiting notions of transfer by making space for students to speak on what they learned about linguistic diversity through the stories they told in their writing.

The Classroom Context and the Data

Throughout this chapter, I will discuss the final two units of the course, what student writing I primarily analyzed in the rest of this project, and my classroom interactions with students in Units 3 and 4 based on notes I wrote and memories I recalled from the final months of my ENG 101.10 class. As I previously discussed in my methodology chapter, this ENG

101.10 class was based on a four-unit long course plan for a class that was primarily composed of freshman students, many of which identified as monolingual speakers of U.S. Midwestern English and users of White Mainstream English (Baker-Bell 3). However, there were also two self-identified bilingual speakers of English and Spanish in the class as well, and the wealth of their linguistic experiences and interactions in the course will also be a part of the data analysis. The unit documents are available in the methods chapter of this thesis. In the first two units of the course, we primarily focused on learning and defining terms such as genre, P-CHAT (Pedagogical Cultural Historical Activity Theory), uptake, and we discussed helpful research practices that were meant to assist students in their major research/writing project in unit three. Shortly before the midway point of our sixteen-week course, I began to introduce the terms "translingualism" and "Global Englishes" into the class dialogue. By unit three, which was the students' largest writing project for the course, I introduced the term "translation" and we discussed how students already defined this word based on their previous experiences, and how those definitions changed as we progressed through the final months of the course. This was notably the point in the class where I began to prompt students to write and discuss these above terms, and therefore the second half of the semester, and particularly the third and fourth units of the course, is where I primarily pulled data from student writing. However, the data is not limited to these units, as even in their first and second unit projects, students were prompted to consider aspects of linguistic/multimodal diversity in their own literate practices, as well as the literate practices of communities they were researching. Therefore, I will primarily focus on my interactions with students in person, as well as my interactions with student writing, from the beginning of October 2022 until the end of the semester mid-December.

Unit 3 Details and Notable Interactions

Although I will primarily focus on the data (student writing) throughout the rest of the chapter, I want to also make space for a few noteworthy interactions I had with students as we worked on units three and four. While my primary focus in this chapter is on individual students as they progressed through the class, I want to provide a "zoomed-out" view of how the whole class interacted in these two units and highlight any noteworthy moments of learning and tension as we discussed class terms.

The third unit of the class was five weeks long to allow students ample time to progress through researching, drafting, peer reviewing, and revising a ten-page article, which in my experience, first-year composition students find to be daunting in length. Other major documents that students needed to complete for unit three included, but were not limited to, writing on their uptake blog, which was an informal reflection-based blog that students posted on weekly, as well as a formal uptake document that students completed and turned in with their final projects for each unit. Because students were writing a large article for unit three, I did allow for students to choose a different genre for their final uptake in this unit; however, most students chose to complete a written uptake, as this was the uptake genre they were most familiar with. While the uptake blog prompts asked students to provide a week-by-week reflection of their learning processes, the final unit uptake documents asked students to answer specific questions about their navigation of the final unit projects. The formal unit doc asked questions that encouraged students to reflect on their progress throughout the unit, highlight obstacles they may have faced, and consider how the project shifted students' understanding of class concepts. Because I asked students to address translation, translingualism, and Global Englishes in these uptake documents

for Units 3 and 4, I focused on these documents, as well as students' unit final projects, in the data collection of student work.

Although students had multiple uptake components to complete for Unit 3, the summative project asked to produce an article using the genre conventions like the *Grassroots Writing Research Journal (GWRJ)* articles they had been reading throughout the semester. The *GWRJ* is the only required text for ENG 101.10 at ISU (Illinois State University). It is published twice a year, and the articles are typically written by what the journal calls "citizen writing researchers" which includes "high school students, undergraduates, graduate students, professional and writing research scholars" ("What is Grassroots Writing Research?"). Articles in the *GRWJ* can take the form of a more traditional alphanumerically constructed articles, but might also be produced in other modalities, such as podcasts, YouTube videos, or graphic articles. However, the articles are not limited to these subgenres, and the journal continues to grow and shift as authors produce texts through time and space. Most articles, no matter what form they take, include important writing program terms that connect back to ENG 101 class objectives, as the article's primary audience is students at Illinois State University.

As previously stated, I had already introduced the concepts of translingualism and Global Englishes into class discussions by the third unit, and we also watched a variety of TED talks and articles on these subjects at the end of unit two. As students entered unit three, we began to research the conventions of the Grassroots genre and consider what the word "translation" meant and how people were translating in the world. In my original plan for the course, I intended for students to write a primarily alphanumeric *GWRJ* on the topic of translation happening in a community of their choice. The community research that students conducted could include a recreational, academic, or professional community that students were already participating in or

interested in joining. As *GWRJ* articles usually include more than one class term in their contents, I encouraged students to consider what other class terms they could use in their articles alongside translation. However, it became apparent to me as we progressed throughout the course that some students preferred to focus on other related terms we had discussed in class, such as "translingualism," "Global Englishes," and "multimodality." While I encouraged students to include the concept of translation in their articles, some students found these other terms to be a more accessible starting point for their *GWRJ* article, so many articles focused on other aspects of linguistic/non-linguistic communication that were relevant to the course. Therefore, in the data I analyzed in this research, I also chose to highlight connections students were making across class terms and modes.

In unit three, I noted that we finished up conversations about the conventions of the *GRWJ* article, as students were in the final weeks of producing drafts and revising their own articles. We also progressed in our conversations about class terms, and in one lesson, I asked students to watch the TED talk "Lost in Translation" and write down major moments they noticed translingual communication in a shared class Google document. I remember that this seemed to be a significant moment for student learning, and in my notes from that class, I wrote that the video helped students understand how translingual communication and translation are always tied inherently to cultural context.

Specifically, in the "Lost in Translation" video, many students noted that they were surprised that the translation of Bhangra music often repeated the phrase "raise the bench" which, in our language, means to "raise the roof" or to party (Rahlan 4:13). While many students referenced this specific example in their informal writings, one student wrote that "learning a language is not just to understand one sentence but to help grow and create a community. It also

creates trust with [the] people in that community" which demonstrates that students were thinking about how languages aids in identity and community formation (Collaborative Google Document). In my notes of that class period, I also wrote that we discussed how language learning relates to issues of access, such as "who gets access to certain communities? Would the women [in the community]... have access to speaking with these older men like the speaker did[?]" which sparked small side conversations about issues of linguistic justice.

Figure 1. Collaborative class word map as they defined translingualism/translation.

Another notable moment of student learning in unit three was what I consider to be the "roly-poly day" because it was the first time I noticed students were actively defining and

interpreting what it means to be translators in the world. At this point in the class, students were struggling with defining the terms “translation” and “translingualism” so I started off our lesson by making a collective class word map of students’ definitions of these words in their uptake blogs. In the word map (e.g. *see fig. 1*) the words that students used most frequently were larger, and words used less frequently were smaller. We discussed how we defined “translation” and “translingualism” most frequently by words like “different” and “same” as well as words of communicative value, such as “language” and “mean[ing].” Through the mind map, I observed that students were navigating aspects of communicative difference and similarity as they learned these terms, and viewed these activities as acts of linguistic negotiation, even if they were not completely aware of that yet.

Later in that same class, we checked out how the ISU Writing program defines “translingualism” and considered how Gonzales describes different translation practices in *Sites of Translation.* I found this chart to be particularly helpful when asking students to form ideas about translation as a practice. With little explanation on my part, I presented the students with the chart from *Sites* and asked them to define the word “roly-poly” based on the listed translation practices (e.g. *see fig. 2*). I was thankful to have gotten this idea from a fellow classmate who spoke a different English language than me and grew up outside the U.S. Midwest. In class one day, her students had to translate the local English word for these “terrestrial isopods” which are “known by many, many regional names” for her (“The Great Roly Poly”). I modeled this moment of translation that happened naturally in my classmate’s class in the context of the class I was teaching. In my notes for that class period, I described how students interpreted this activity. One student chose to draw a picture of a roly poly for me (e.g. *see fig. 3*). The student drew two different pictures of the bug, one with its legs extended out, and another of the bug

rolled up in a tight ball with the expression "boo" pointing to it. A different student told me a story of their first interaction with a roly-poly as a child, and their surprise when the bug rolled up in a ball in their hand. Yet another student used their own personal laptop to show me a picture of the bug, and a student nearby laid their hand open and flat, palm down, and then quickly curled their hand in a ball to gesture how the bug moved.

Fig. 16. Frequent strategies used in translation

Figure 2. Frequent strategies used in translation from Laura Gonzales' *Sites of Translation*.

After the "roly poly" lesson, I noticed that translation practices became relevant for students in a way it wasn't before. Students talked about how they had to frequently define lexically based generational terms to their older relatives and discussed different ways they interacted with translation practices on social media. This one activity sparked a lot of movement and interest in translation as students who were primarily monolingual realized that they had participated in many of Gonzales' translation practices in the past.

Figure 3. A translation of a roly-poly that a student drew on the board.

Unit 4 Overview and Notable Interactions

In unit four, students took the *GRWJ* article they wrote for unit three and focused on remediating their article into a digital or hand-drawn comic. This shorter final project was meant for students to build on their past research and writing experiences from unit three and essentially, construct a visual story that stuck to the themes of their original article. Students could compose their comics using a software called Comic Life, or they could hand-draw the comic if they preferred. Most students did not feel comfortable with their drawing abilities, so many completed the comic digitally. The comic was also supposed to reflect some of the genre conventions of the *GWRJ*, as we were designing these comics to be potentially published in the journal. However, students made their own choices in the remediation of their article; students had the freedom to decide when to adhere to the conventions of the *GWRJ* comics we studied, and when to perhaps bend or break those conventions. The primary assignments that I pulled student data from in this unit were students' weekly uptake blogs I described in unit three, text from their comic creations, and the formal uptake document they wrote at the end of the unit.

Similarly to unit three, these documents seemed to be the places in which students were negotiating the meaning of important class terms in their writing.

Although we were wrapping up for the semester, one notable moment of tension that continued throughout unit four was students' confusion on the difference between the terms "translingualism" and "translation." I remembered stopping a few different class periods after a student asked me to explain the difference between the two words, and our conversation led to this drawing on the board as students tried to define similarities and differences between these two words collectively. As you can see from the image (fig. 4), many students had similarities on each side, such as the words "English[es] to English[es]" while translingual practices "expands rather than just speaking" to include "tone" and aspects of "multimodality." However, some students argued that translingualism and translation weren't all that different, and one student listed "translation" practices as one way to define translingualism. Since translation is a common way that humans communicate translingually in the world, the definitions of these words had a lot of overlap. Thus, many students struggled to clearly define the terms in their units three and four projects.

To help clarify definitions of these terms for students, we created a running class document that included many of our class definitions, and the definitions of scholarship, that students could cite in their unit projects. It's important to note that throughout our class interactions in unit four, many students experienced significant tension between their previous definitions of translation and their emerging ideas about this practice. Many students also noted significant struggles as they tried to understand the difference between translingualism and translation, which was clearly apparent in their uptake writing and our writing on the board in class (e.g. *see fig. 4*).

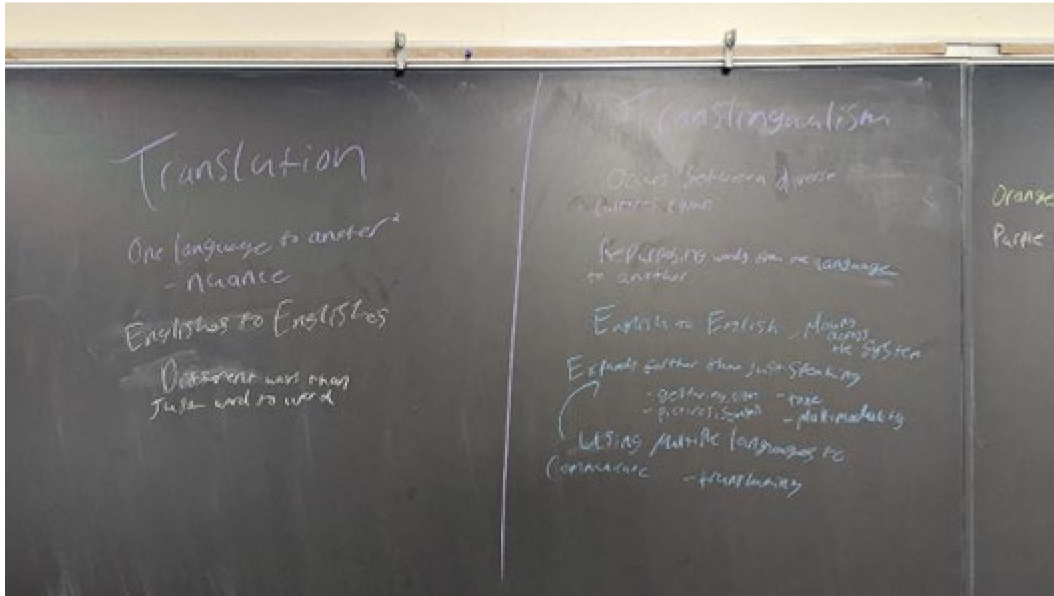

Figure 4. The chart students created as they defined differences between translingualism and translation.

End of Semester Survey: Defining Translation and Translingualism

As the semester concluded, I was left with mixed impressions from my experiences in this class. While I could not come up with any conclusive ideas about what or how students learned, I had the impression that some students seemed to really “get it” when it came to communicative diversity, and other students seemed to struggle with defining these terms throughout the entirety of the course. I recalled many points of the semester when I doubted I successfully taught these difficult concepts to students in an effective way, especially because it was also my first semester trying to center translingual communication in my ENG 101.10 course plan. I think this, however, is a typical feeling that can occur when teachers take risks in their pedagogy and instruction as we uptake and process a new teaching experience. Although I had my own impressions of the class’s success in understanding these terms (which I defined in the literature review chapter), in the last week of class, I chose to have students anonymously complete an

online survey that related to the course goals of the class. The survey included questions about how students defined class terms and illuminated what students thought they had learned (or not learned, in some cases) over the course of their semester in my ENG 101.10 class. As I traced collective student uptake through their answers to these questions, I was left with a surprising mix of results.

When asked to define translingualism in their own words, one student wrote that it is, “being able to translate a work from one language to another, but it has almost a direct translation” which showed that some students only really defined translingualism through the lens of translation practices, and it confirmed my suspicions that some students still struggled to differentiate the definitions between the two. However, other students defined translingualism as potentially including “translation or symbols or multimodality” which seemed to point to an understanding of translingual communication including moments of translation, but also referenced translingualism as a way of moving beyond language to include non-linguistic forms of communication. Most students, when defining translingualism, used words such as “translation” or “language” to try to describe the movement happening across “different forms of communication” as one student described.

However, when students were asked to describe the word “translation” students rarely used the word “translingualism” in their definition. While many students only described translingualism through the context of translation, many students gave diverse definitions of what it meant to be a translator in the world. Some students described translation as a simple “change from one language to another” which is a definition I actively sought to move beyond throughout the course. However, other students attempted to move beyond this limiting definition of translation. As one student wrote, “I would have described translation as the act of

changing one language to another, but now I know it is that but with trying to keep all the nuance of the original language in your translation." This definition of translation was particularly compelling, as the student clearly described how translation was a far more complex practice than they originally thought when they started the course. Another student described how their definition is "translating words from one language to another" but grew to include "translat[ing] with multimodality." Another student said that translation included "our tones and how we use different Englishes." In addition, multiple students defined translation to include some form of "getur[ing] using hands" activity when attempting to translate words. While some students' definitions of translation remained stagnant, others' definitions grew to include different aspects of communication that moved beyond the word-for-word substitution model of translation that Gonzales' *Sites of Translation* asks us to think more complexly about.

The final question of the survey asked students how terms like "translingualism, translation, and Global Englishes impacted [their] view of [themselves] as a writer, researcher, and communicator" in the world. One student wrote that these terms "impacted nothing on me as a writer" and said that "my opinions have not changed at all" since entering the course. However, interestingly, the same student ended their comment with saying, "I just have different ways to translate to myself and others" which demonstrated that while they believe the course did not change their opinions on translation, the class did provide them with more tools for communicating with others in the future. Other students showed aspects of communicative empathy that I did not expect, and one student wrote that "these terms have given me a bigger appreciation on multilingual speakers [because] it showed me how hard understanding more than one language can be." Another student included a similar comment, writing that they "don't think the information I have learned will make me think different…[other] than it will just make

me understand more people that are different [than] me and how to respect them and be polite to them." Other students wrote about a growing sense of empathetic translation practices in their own communication, and one student wrote that translation "[showed] me a bigger view [of] all communities because it shows that everyone is translating in some kind of way" and "how you can use different Englishes based on the community and environment you surround yourself in that moment." It's compelling to consider how this student also pulled on knowledge they gained regarding Global Englishes to define how they participated in translation practices in their Englishes-speaking communities. Overall, from the contents of the survey, I was able to gain some helpful insights to student learning in the course; however, to push my research a step further, I focused my efforts on tracing the student writing of five students in the class, which I will detail in my next section.

Data Tracing: Five Students' Uptakes

Student Selection

Although I had overarching impressions of how the ENG 101.10 class progressed based on notes I took and the student work I had collected throughout the semester, as well as our interactions during class time, I then traced the writing of five students in the class. After I collected and organized all the student work from the major assignments in units three and four, I looked through student work and made note of writing that I found particularly compelling, noteworthy, divergent, or resistant in regard to the key concepts of translingualism, translation, and Global Englishes. I also noted when students were faced with moments of "turbulence" or flux in their definitions of these words as we progressed through these units in the class (Ware and Zilles). It was important to me, as I began this research, that I did not select a group of students that I felt all had a positive case of transfer as they were learning these concepts, and I

discuss more issues with traditional ideas of transfer in the findings chapter. Through this project I learned that no matter how hard teachers try to teach a new and difficult concept to a class, no two students are going to uptake new ideas in the same way, and very few students are going to progress in their learning in any sort of linear, constantly progressive sense.

After multiple passes through the data and stories students wrote, I chose five individual students' writing to explore in-depth for the sake of this project. I chose these students specifically based on a few different criteria. Practically speaking, these five students all had completed most of the course work, and therefore had ample data for me to trace and draw conclusions from. A handful of students in the class simply did not turn in enough work in the course for them to be considered for this scope of this project. More specifically, to capture a broad range of uptakes in the course, I chose students that I thought had clearly distinct and unique learning experiences from one another as they related to the topics of my research. As I read their writing, I found the ways students defined class terms were compelling and marked with moments of thoughtfulness, confusion, and resistance. I thought these students' participation in the class differed enough that it would represent different kinds of uptake happening in the class, because many of them diverged in their understandings of class terms at different points of the semester. I also based my choice of students on what I had experienced with them in class; I tried not to only choose students' whose writing styles and experiences were different, but who students whose classroom participation differed; some students I chose for this project were chatty, active participants in class time and group work, while other students did not speak as much in class but expressed their thoughts primarily in their writing.

Data Collection

Once I selected five students to research, I completed a thorough collection of their writing throughout the semester (including units one and two). I constructed a document profile for each student and collected, organized, and labeled different excerpts from their writing. I collected these excerpts from moments I interpreted the students attempting to negotiate ideas of translingualism, translation, or Global Englishes in their writing, and also when they related these words to their own personal experiences with communication. I also collected any pieces of writing from students that I felt contributed to the overall narrative image of their divergent uptake I was attempting to construct. I also collected moments when students chose not to negotiate new definitions of words and even resisted new ideas about language practices. Essentially, I pulled any piece of writing from these five students that spoke to how they were actively resisting from or moving toward new understandings of communicative diversity. Below are the research questions, also included in the methodology chapter, that guided the research tracing.

- In what ways were students understanding, resisting, or engaging with ideas such as Global Englishes, translingualism, and translation? When did moments of "discursive turbulence" occur in student uptake, and what was the result of that turbulence?
- How were students understanding, or not understanding "translation moments" and all communication as fluid, culturally and rhetorically situated, and beyond alphanumeric text, including semiotic and multimodal resources? How were students understanding the concept of translingualism, and themselves as translingual communicators in the world?

- How were students of different linguistic backgrounds developing linguistic empathy for the speakers of marginalized languages that do not fit into the monolingual "norm" in the U.S. academic system?
- How can FYC instructors make translingual pedagogy accessible and comprehensible for traditionally considered "monolingual" English-speaking students? What impact does translingual pedagogy have on our "multilingual" students?

Once I compiled and labeled student writing, I considered different ways that I could represent the data in a visual manner besides a table in a word document so I could draw interpretations from the data through my visual creations. Later in this chapter, I feature two different ways that I chose to represent the data I collected from each student in a visual way. In the first image, I considered my own interactions with students and their writing that I had traced and constructed a P-CHAT map for each students' uptake "path" they traversed in the class. Although the first image I created helped me to understand my own interpretation of student learning in the course, I realized the P-CHAT map provided little space for student writing to represent the students themselves and contained too much of my own biases based on the limited interactions I had with students. In essence, although I didn't start out to do this, these first maps were strongly focused on my overall impressions of the students and memories and emotions about their learning. In this, I had developed a kind of a "did they learn or not" binary, unconsciously, (a topic I discuss in more detail in the findings chapter), and I realized that this approach was limiting knowledge I might gain by allowing their own texts to make meaning in potentially non-linear, non-progress-oriented ways. Therefore, the second pass I made at visually representing the data included very little of my interpretation of the students' progression, but instead was more of a collage of student writing that spoke to how students interacted with

translingualism/translation in their writing. These visualizations represent only small portions of the students' total productions, of course. My multiple passes through the data found many different interactions with the terms and concepts, expressed through multiple productions. In the discussion of each students' work, I draw on that full set of data. I represent both visual representations of the data later in the chapter.

The Data: P-CHAT Mapping Student Learning

After I collected all relevant writing from each of the students I researched, I pondered how I would organize it visually in such a way that would comprehensively represent the complicated nature of student uptake, while also remaining organized enough for me to draw interpretations from the data I collected. In Joyce Walker's article "Cultural Historical Activity Theory" Because S*#t is Complicated" Walker discusses how a "complicated model" is needed to represent real-life literate activity in the world and how CHAT (which the program now labels P-CHAT as a way to focus on its value for specifically considering literacy productions as learners) can be used as a tool to "help us tease out all kinds of people, objects, spaces, tools, institutions, traditions, and texts" and "attend to the always-shifting interactions between them (151, 153). In ENG 101 and 101.10 courses at ISU, it is common practice for instructors to teach the activity of P-CHAT mapping as a tool to understand the literate activity of writers, genres, and activity systems. We can construct P-CHAT maps as a method to research the literate activity happening as writers and communities construct genres in the world. P-CHAT maps have also taken many forms in the classroom- lists, digital and physical drawings, and even a series of memes. Whatever format they come in, all P-CHAT maps attend to the seven important categories related to P-CHAT: Activity, Representation, Ecology, Socialization, Production, Distribution, Reception. This CHAT model, as referenced in the methodology

chapter, is explicated by Paul Prior in his core text of the multi-authored article, ""Re-situating and re-mediating the canons- Reflections on writing research and rhetoric."

In my first attempt to visually represent the data, I utilized P-CHAT as a lens through which to view students' literate activity as this helped me to "situate" the students as "individual actor[s] (a writer or producer or text) within the system" in the classroom (161). Below, I have included short definitions of the P-CHAT terms I included in the initial maps, and the questions I asked myself about a student's literate activity as I filled in the map. All the P-CHAT terms below are described from Walker's article (161-162) and on ISU's Grassroots Writing Research Website, paraphrased in my own words ("CHAT").

- **Representation** has to do with how writers are pre-planning and thinking about a text before they create it. Questions I considered regarding the representation of these students were: How did students engage with their own thinking before the writing process? In what ways did students move, or remain stagnant in, their ideas about themselves as communicators and translators?
- **Activity** is the activities writers are doing as they compose a text- anything from chewing gum, or doodling in the margins of their notebook as they write, or actively avoiding writing by making pie instead. My questions regarding student activity are as follows: What literate activities did I observe students participating in as writers in the class? In what ways did students seem to choose not to participate, and why? How were students processing their own identities as communicators/translators as they wrote in the class?
- **Production** involves the tools writers use to make a genre, including their laptop, pencils, Wi-Fi, and more. It can also include genres that "pre-shape" a text before

it is produced ("CHAT"). My questions for production included: What composing practices did students willingly engage in, enjoy, or struggle with? In what way did students' past experiences and interactions with genres that use translingual/translation practices shape students during their writing?

- **Distribution** has to do with how texts move and who takes them up after they are made. My distribution questions involved the following: What impact do students think translation practices made in their writing and where it will go, if any? How are students not only distributing their texts to their fellow classmates, but also distributing their own language ideologies in their writing and speaking?
- **Reception** involves who takes up a text, and how they take them up. This category also has to do with genres and how they are repurposed or remediated. My questions about student reception processes included these: How did students think others should take up their ideas and definitions of translingualism and translation? What were students' ideas and concerns about how others would receive and take up their writing?
- **Socialization** is the way that people and institutions "produce, distribute and use texts" and how those interactions shape identity and culture ("CHAT"). My questions for socialization were the following: What were students' interactions with genres produced by multilingual language users in the class? How were students interacting with others as they built definitions of translation/translingualism?
- **Ecology** is the ecological, biological, and even political forces that can affect the creation, distribution, and reception of texts that tend to be out of a writer's

control. The questions I considered for ecology were these: How did the classroom environment contribute to students' interactions and production in the class? How did students interact with ideas about language diversity in a primarily White, monolingual English-speaking class?

As detailed later in the chapter, I made a CHAT map for each individual student and included a brief explanation of each student's learning in the class. It's notable that while student uptake is divergent and constantly changing, as I created the map, I found it easiest to describe the learning "path" that each student took in the first-person tense. However limiting and general, this idea helped me create my first representations of student progression. It is also important to note that most of these maps include students who would identify as monolingual speakers of English, as that was the primary population of the class.

After constructing the CHAT maps, it became clear to me that while they were a helpful way to process my own thoughts about students' literate activity, the maps failed to articulate authentic student narrative. Therefore, I constructed a second, more collage-based image to represent student uptake in the course with the same criteria questions I listed earlier in this section. Instead of adding my own personal perceptions of the student, I simply included quotes from students' writing that interacted with translation and translingualism in some way. Although I discuss this more in the findings chapter, I found that the data from each image told a different story about student uptake and, both images together, demonstrated how teacher and student uptakes are divergent, constantly changing, and can give very different impressions of student learning as they are viewed from different angles.

Madison: A Path of Active Engagement

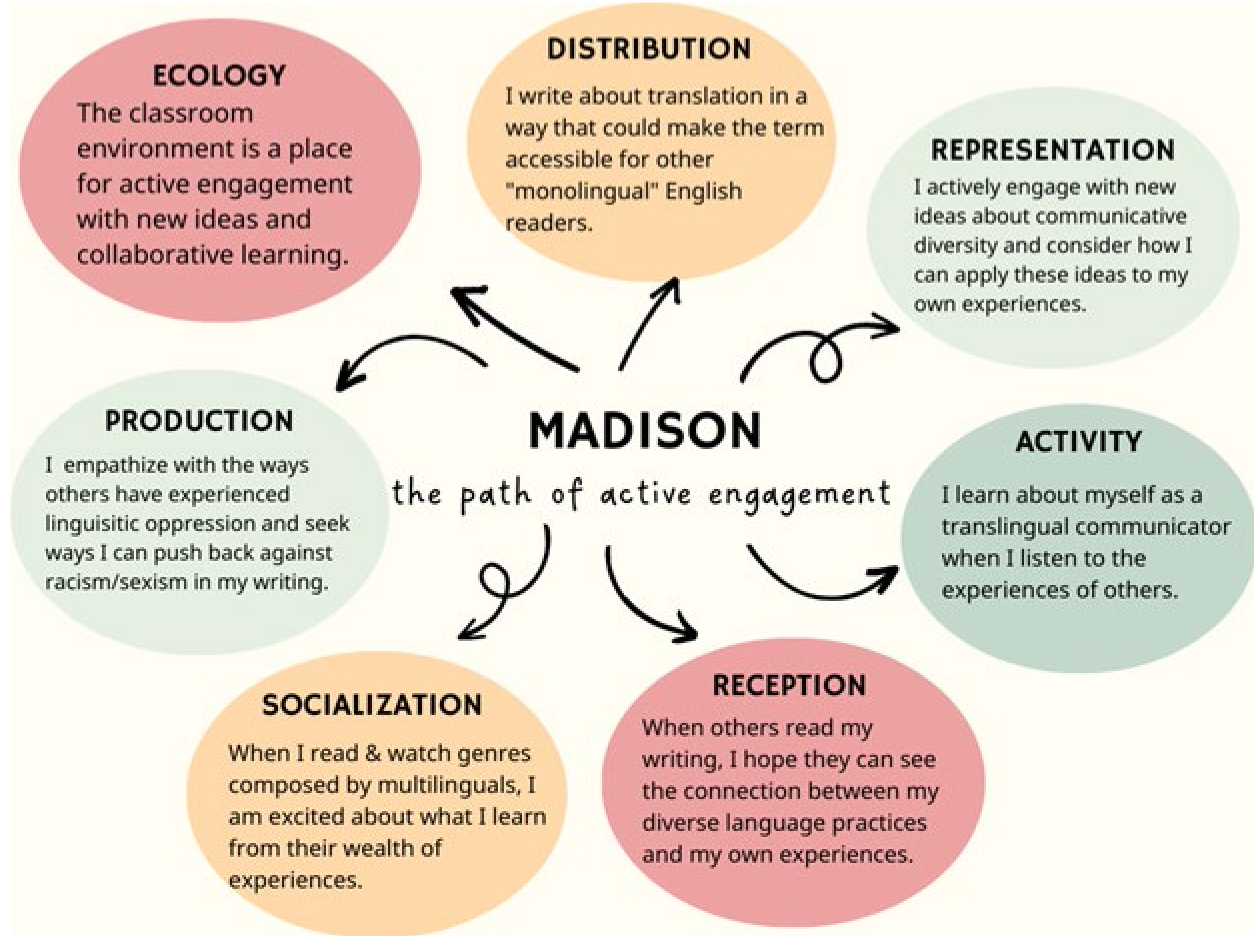

Figure 5. Madison's P-CHAT map

When teachers construct a unit plan, lesson, or assignment, many of us tend to have an idealized student in mind when we are making it. We have thoughts about what that student will learn, how they will take up this new information that you will teach them, and even have hopes about what they will create based on the (mostly positive, of course) uptake they completed in the class. However, as I reviewed Madison's writing and thoughts on the course, I realized that her positive transfer of the class content was everything that I would have initially hoped for in this project. In the classroom, I remember that Madison willingly engaged with new ideas and showed a desire to learn through active participation and listening in class discussions and strong

leadership during group work time (e.g. *see fig. 5*). Madison offered helpful advice to other students in peer review and kept classroom discussion afloat on the very early 8 a.m. mornings. While Madison asked clarifying questions about projects, she did not seem to struggle with understanding expectations for assignments. This was also likely due to her regular attendance in class, as students that missed more frequently had more issues with understanding class concepts.

As Madison worked to uptake new ideas, such as translingualism and translation, she was actively defining and redefining terms as she progressed through the course. In her unit three Grassroots article, she wrote about a theater community she was intimately involved in, and how the theater community uses translingual communication, and translation, as they put together a show for the stage. In this article, Madison translated important English terminology used in the theater community that her audience may not be aware of and wrote that a "curtain call is basically when the actors take their bows after the final song or scene of the production." In this way, Madison not only demonstrated an understanding of how translation works, but also how it can move across Englishes in communities she is actively participating in (Unit 3 Project). Not only did Madison define translation, but she moves beyond her own experiences with translation to include how multilingualism in theater can be "used in different activist ways that bring attention to a lot of areas that we should be familiar with like racism, sexism, homophobia, sexual assaults, etc" which demonstrated that Madison was thinking about issues of linguistic justice in her chosen community (Unit 3 Project).[2] Overall, my first impression of Madison's uptake in the class was that she was positively engaged and interested, and she verbally expressed multiple times how much she enjoyed learning about these topics in the course.

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[2] In chapters three and four, I will cite student quotes in-text with name of the project title. A full list of class projects can be found on pages 31-32.

MADISON

Almost all of the time,

the way we use translation is we use different Englishes to help solidify the meaning and help the actors/directors understand what is happening. For example, when the director says "Let's run the curtain call again". There are 2 terms in that sentence that have a different meaning from what you would think it means. The term "run" may mean moving at an amount of speed that is faster than walking to you. But, in the theater community, it actually means going through each of the scenes and doing the show. The second term in that phrase is "Curtain Call", which is a very common term used in any production. Whether it is a musical or a straight play, there is always a curtain call. A curtain call is basically when the actors take their bows after the final song or scene of the production.

Translingualism is not only the languages

but also the way we use our gestures, body language, tone, and multimodality. From a research article that I found that talks about multilingual theatre, they bring up a great point which states "Language is a supporting element in theatre, and theatre can use language as an educational tool for exposure and for further understanding of many different cultures and backgrounds." (Garles, 1). When it comes to portraying a character on stage, you are bringing a story to life in many ways.

I do not speak

Uptake Blog # 9
11/06/22

a different language on a normal day to day basis but I did take Spanish all 4 years of high school. I was fortunate to learn about the different ways people who speak Spanish do in their every day lives based on their culture. Even though I took 4 years of Spanish, I'm not a fluent Spanish speaker and only remember some words and phrases. I do, however, know about different Englishes and how I use those in my everyday life.

Uptake Blog #8
10/30/22

I understand how translation isn't just taking one language and changing it to the English form, but more of learning how to properly communicate with one another in a respectful way...honestly love the use of translation, especially after learning a different perspective of translation from this class, because it puts you in a view that anything can be translated. Whether that's through language, or it could even be the way we express ourselves through the tone of our voice, our body language, or the way we speak in different communities.

From what I understand, translingualism is using communication

andliterature from different languages. Either it is presented as a different language from a different language or the way we present it with body language or tone. What can be easily understood is that english is presented in every culture just in different ways based on the language people use. I truly think it's absolutely fascinating that everyone uses english just in different ways. What can be confusing is how that language is used in different situations. I would love to learn more about how people learn the english language when they speak a different language. What the process is like for them and how it might be harder for some people than others. I think translingualism could be more applicable to my life by for me to learn another language. I've taken 4 years of Spanish from high school but I would love to learn different languages like French or Italian.

Figure 6. Madison's writing collage

In the second representation of Madison's uptake in our class, I made a collage that I felt connected well with the impression I had of Madison's writing in the P-CHAT map I had created (e.g. *see fig. 6*). However, there were a few ideas that stood out to me from Madison's learning in the collage that I did not notice in the map. On observing this collage, I noted that Madison had many points of personal interest in the class's subject matter, especially when Madison wrote in her Uptake Blog #8 that she had a desire to learn how to communicate with others "in a respectful way" and that she "honestly [loves] the use of translation" after learning about it in class as it "puts in you a view that anything can be translated" (Uptake Blog). It could be that Madison's personal interest in diverse communication, as she had taken many years of Spanish classes, combined with her desire to participate in respectful discourse with others, led to a positive uptake of these words in the course. It also became apparent that Madison's view of translingual communication, or moments of translation, were not limited to linguistic kind of communication but extended to "gestures, body language, tone, and multimodality" which positioned Madison as an active participant in a translingual communication system, despite identifying as a monolingual communicator (Unit 3 Project).

Brandon: A Path of Isolated Engagement

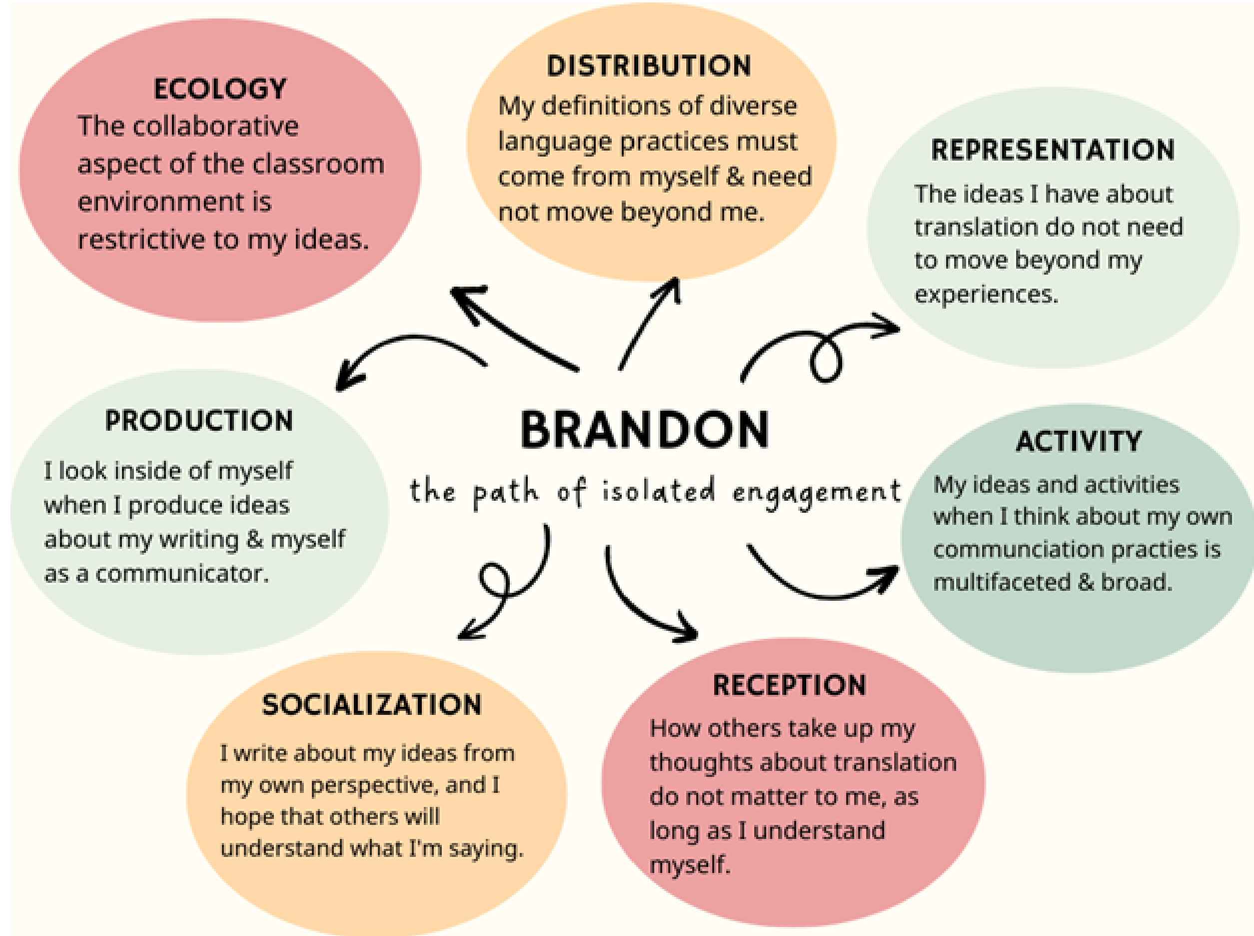

Figure 7. Brandon's P-CHAT Map

Brandon was a primarily monolingual English speaker in the class, and his uptake was one of the most divergent in the entire class. In the first few weeks of class, Brandon stayed mostly quiet, but as we progressed in the course, he became one of the central discussants in the course (and cracked enough jokes to keep our early morning class interesting). Brandon actively engaged in class time discussions and asked vital questions about projects (e.g. *see fig. 7*). Based on my experiences with Brandon in-class, I would have considered his uptake of the course to be positive. However, Brandon's writing for his uptake blogs and unit projects demonstrated a very different uptake than his participation in class.

While Brandon rarely provided his opinion about class content in the duration of our class time, or on a one-on-one basis with me, in his writing he painted a picture of active resistance to collaborative learning. In Brandon's Uptake Blog #6 in unit three, he demonstrated an early effort to define the term "translingualism" as "the adaptation of words into a new culture to make a new word. It is the combination of different cultures forming a new word with the same meaning as a word in a different language. It can also give the same word a different meaning" (Uptake Blog). While Brandon's definition of translingualism demonstrates a multifaceted description of the word and its relationship with culture, it's interesting that in the same blog, Brandon wrote, "I don't understand why I need other English teachers to tell me how to uptake a word. Give me the definition and let me do it by myself." Brandon continued this idea of individual uptake, writing, "Other writers putting it into an example that they understand doesn't help me when I think of it a different way. Does that mean my uptake is wrong?" (Uptake Blog) I remember that, when I initially read his blog during the semester, I was taken aback. How could a student that was so social in class be so resistant to collaborative learning in his writing?

Brandon also faced many challenges in both units three and four. In unit three, he had a difficult time choosing one community to research for his *GRWJ* article, so he instead wrote about the theater community, his personal family experiences, and his general impressions of how language has changed over time. Although all these perspectives were interesting in their own right, Brandon struggled to organize and connect them in a way that produced a cohesive article. However, in his article he does define translation as "[understanding] one language from another using context clues. This could be with another language or global English" and related this to trying to decipher what his extended family members are talking about when they fluently

speak in Spanish (Unit 3 Project). Brandon demonstrated critical thought of word placement in translation practices when he wrote, “From these I can tell you that my cousin just said something [in Spanish] about school and homework and that homework is difficult” as the “[arrangements] of the words are important because if dificil and buena [are] swapped it would say ‘School is difficult but the homework is good’” which would confuse the translation he was trying to make. I remember that Brandon’s unit four comic was unorganized and seemed rushed, and I struggled to connect it as a remediation of the complex article he had written for unit three (Unit 3 Project). I remember that Brandon also ended the semester saying that unit four “didn’t exist” for him, and wrote in his uptake document for unit four, “This project didn’t impact my understanding of class terms and concepts. As we speak, any knowledge of this English class slowly leaves my head. No hard feelings, I do this with every gen-ed class!” which potentially signified that he thought that the content he had learned throughout the course was overall unimportant to his real-life experiences moving forward (Uptake Unit 4).

BRANDON

Oh, and the translingualism thing,

if you take a different language for more than 2 years, you'll notice how words shift in meaning. Two words used in two different languages used but have the same meaning. Really fascinating, isn't it? It is, but I don't feel like its very important in an English class. You can also look at The Bible. That thing has been translated hundreds of times. One culture didn't have a word for what they were translating so they used the closest thing.

Translation to google dictionary means;

express the sense of (words or text) in another language. For me, in my eyes is trying to understand one language from another using context clues. This could be with another language or global english. To provide context, one side of the family speaks fluent spanish. Even my cousins who were born and raised here in Illinois know how to fluently speak spanish to our relatives. Am I jealous of that? Yes why would I not be? I want to hold a conversation with my grandparents. So when I hear them speak I try my best to pick up words I know with the understanding of where the words were placed.

translingualism

Uptake Blog # 6

10/18/22

I don't understand why I need other English teachers to tell me how to uptake a word. Give me the definition and let me do it by myself. Other writers putting it into an example that they understand doesn't help me when I think of it a different way. Does that mean my uptake is wrong? That's how I feel about it. I think translingualism is the adaption of words into a new culture to make a new word. It is the combination of different cultures forming a new word with the same meaning as a word in a different language. It can also give the same word a different meaning.

If I eavesdropped on my uncle

Unit 3 Grassroots

11/20/22

and my cousin talking and I heard the phrase. "Escuela es buena pero la tarea es muy difícil". I can pick up the words Escuela, tarea, and difícil. From these I can tell you that my cousin just said something about school and homework and that homework is difficult. The arrangments of the words are important because if difícil and buena swapped it would say "School is difficult but the homework is good" All about placement.

Translating is such a key aspect in my life.

Having to learn how to communicate with my grandparents is vital to being apart of the family. In my eyes anyways. My grandpa knows a lot more english than my grandma but he still struggles. He is just like me for real. He understands what I ask him or tell him in english but sometimes does not know what to respond with the same language. I am the same way, I can understand what he says in spanish but I do not really know how to respond with the same language. So for me to not be able to do it but my cousins can makes me feel left out in a sense. Obviously it takes practice but being 18 years into the family you would think I can handle a conversation in spanish. Oh the irony, 50% mexican, 0% in speaking the language.

Figure 8. Brandon's writing collage

Although initially it seemed Brandon failed to engage with ideas outside of his own perspective, and actively resisted collaborative learning, Brandon's writing collage provided an even more complex illustration of his divergent uptake (e.g. *see fig. 8*). In the collage I constructed, I found it interesting that while Brandon did actively resist mine and his classmate's definitions of translingualism/translation, it stood out to me that he was actively participating in translation in his day-to-day family life, and that he viewed translation practices were a "key aspect" of his daily life (Unit 3 Project). Brandon described many different moments when he practiced translation with his Spanish-speaking grandparents and wrote that his grandpa "understands what I ask him or tell him in English" but struggled with how to respond. Brandon empathized with his grandpa and wrote that he is "just like me" as Brandon explained he can understand words in Spanish but struggled with speaking the language. However linguistically rich his experiences were, Brandon seemed to have conflicted feelings about his participation in these translation moments, as he described how language barriers prevented him from having a closer relationship with his grandfather and he noted he felt "left out" when his cousins spoke to his grandfather in fluent Spanish.

Brandon's divergent uptake had many ups and downs and turnarounds. It seemed that while he wrote that the class had little personal impact on his learning, that he was actively engaging in the course and connecting his newly forming definitions of translation to his personal conversations he had with his Spanish-speaking grandparents. However, Brandon also struggled to center his own ideas about translation over the rest of the class's ideas and continued to push back when I prompted him to write about how his definitions could be shifting throughout the course.

Noah: A Path of High Performance

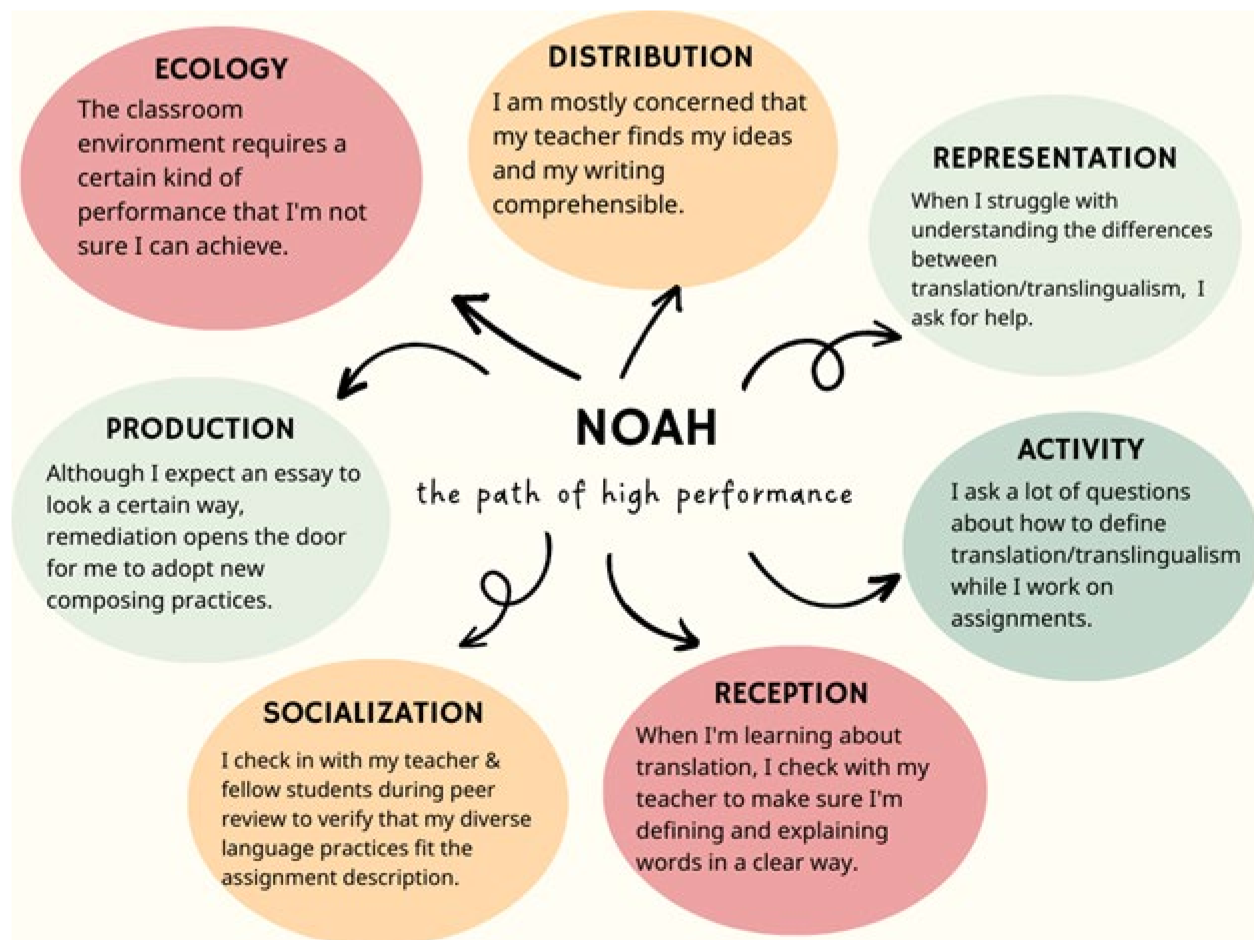

Figure 9. Noah's P-CHAT map

Noah was a student that seemed to reflect my own student attitude in undergraduate studies. He was a monolingual English speaker who cared deeply about his performance in the class and his grades on assignments (e.g. *see fig. 9*). I would venture to say that Noah probably asked the most questions during class time and stayed after class more than any student to clarify project expectations and make corrections on assignments. Noah worked weeks ahead on projects and tended to ask me questions about projects far earlier than any other student. Noah's project components were always thoughtful, and he thoroughly answered every question that I posed. However, I also was aware that Noah was an anxious student, and while I recognized he

was engaging with class ideas, I worried that he cared more about his grade in the class than he cared about personally connecting with class concepts.

Unit three seemed to be a challenge for Noah as he formed definitions of translingualism and translation and, most importantly, tried to understand key identifiable differences between the two terms. I recalled that Noah sparked many class discussions regarding the differences between translingualism and translation and seemed confused by the definitions of these words. While Noah formed definitions of translingualism in his weekly uptake blog, he also used this as a space to actively engage with his confusion over the word. In his uptake blog in unit three, Noah wrote, "To me, translingualism is still a little confusing, but I believe it means the process of teaching or giving out information to an audience using different languages or different versions of the same language. Different dialects of language to distribute information to people is how our world synchronizes according to my Music teacher" which demonstrated that his concept of translingualism tended to be limited to diverse kinds of linguistic communication.

By unit four, after multiple short conversations with me, there was some resolution in Noah's mind about his definitions of translingualism, as he wrote in his blog, "In my Unit 3 project I was a little confused on the meanings of translation and translingualism, but now I feel I understand the words very well and am ready to use the terms better than I did for unit 4." My initial impression of Noah's engagement with the class was that he had more investment in his performance in the class than his actual learning of translingualism/translation.

NOAH

Translingualism

is the concept of bringing various languages into discussion as part of the writing program curriculum (Illinois State University). This means the process of teaching or giving out information to an audience using different languages, a version of the same language, the concept of certain words or phrases not converting over but having a close meaning, symbols/drawings, tone, or multimodality.

Translation

is a piece of writing or speech that has been put into a different language (Translation definition and meaning). In addition, to that definition, I also feel it is the process of re-producing words or actions through communication with one another though different languages or the same language. I used to think that translation just meant talking different languages to each other, but it is so much more than I ever could have imagined. Translation has formed the structure of the world and formed diverse communities as a result. Languages are changed by regions which gives us history and traditions.

I want to know more about

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11/06/22

the difference between translation and translingualism because I am still a little confused when the words come together in a sentence. For this uptake blog I put a man with question marks around his head because I am still confused on how language practices connect to me rather than just English and I am still confused on the true meaning of translingualism. I understand translation, but do not really see the difference between those two at all. I hundred percent used translation right in my paper, but do not know about translingualism.

Uptake Blog #9
10/30/22

Translation

1. Socialization- when communicating with someone of a different language you will have to use a translator app
2. Representation- We as individuals speak our history which represents us.
3. Reception- The reactions of people when they see I translate words to be able to speak to them (shows you care).
4. Production- We use books and computers and sometimes people to produce said translation.
5. Activity- Writing down words in different languages. For example, Hola also means Hello.
6. Distribution- giving books or papers with translated text and multiple languages
7. Ecology- This environment needs to include an understanding community and people who are willing to make mistakes.

I taught kids from Japan my favorite card game of all time

with a translating app. I never would have thought I would be teaching someone through transligualism by translating these words to him. It was one of the coolest and most time-consuming things I have ever done, but through the entire time he never let his smile fade because he knew I was trying hard because I cared to teach him. By putting meaning from the heart behind uptaking new languages and using translingualism in everyday activities like this it shows you care about socialization between different speaking groups (3)

Figure 10. Noah's writing collage

After reorganizing Noah's writing into a collage (e.g. *see fig. 10*), it became apparent that while Noah did care about his performance in the class, he also really engaged with translation in a personal way. Noah writes in his blog that he struggled to understand "the difference between translation and translingualism…when the words come together in a sentence" and described his confusion as a "man with question marks around his head because I am still confused on how language practices connect to me rather than just English" (Uptake Blog). However, despite the confusion that seemed ongoing for Noah, in unit three, Noah talked extensively about his relationship with the Boy Scouts community, and how many global scouts' events have allowed him to interact with people all over the world. Noah's *GRWJ* article and hand-drawn comic was full of stories of translingual communication and acts of translation, including one story where he used a "translating app" to teach "kids from Japan my favorite card game of all time" (Unit 3 Project). In his story about teaching Japanese scouts' cards, he expressed moments of profound communicative empathy for multilingual speakers in Boy Scouts, and wrote that, "I was trying hard [to translate] because I cared to teach him. By putting meaning from the heart behind uptaking new languages and using translingualism in everyday activities like this it shows you are about socialization between different speaking groups" (Unit 3 Project). Many of these stories were carefully articulated in his colorful *GRWR* comic that was an interesting remediation of his engaging translation moments.

Not only did Noah experience personal connection with these terms, but he also exhibited an active engagement with his confusion that I did not notice before I made the collage. In one uptake blog, Noah spends extra time CHAT mapping different translation activities that he participated in, which later ended up as examples in his article. Although Noah still struggled with defining translingualism in the final unit, from a teaching perspective, he had a robust sense

of moments of translation based on all his past experiences communicating with multilinguals in the scouting community and actively worked toward greater understanding in his confusion.

Emma: A Path of Conflicting Participation

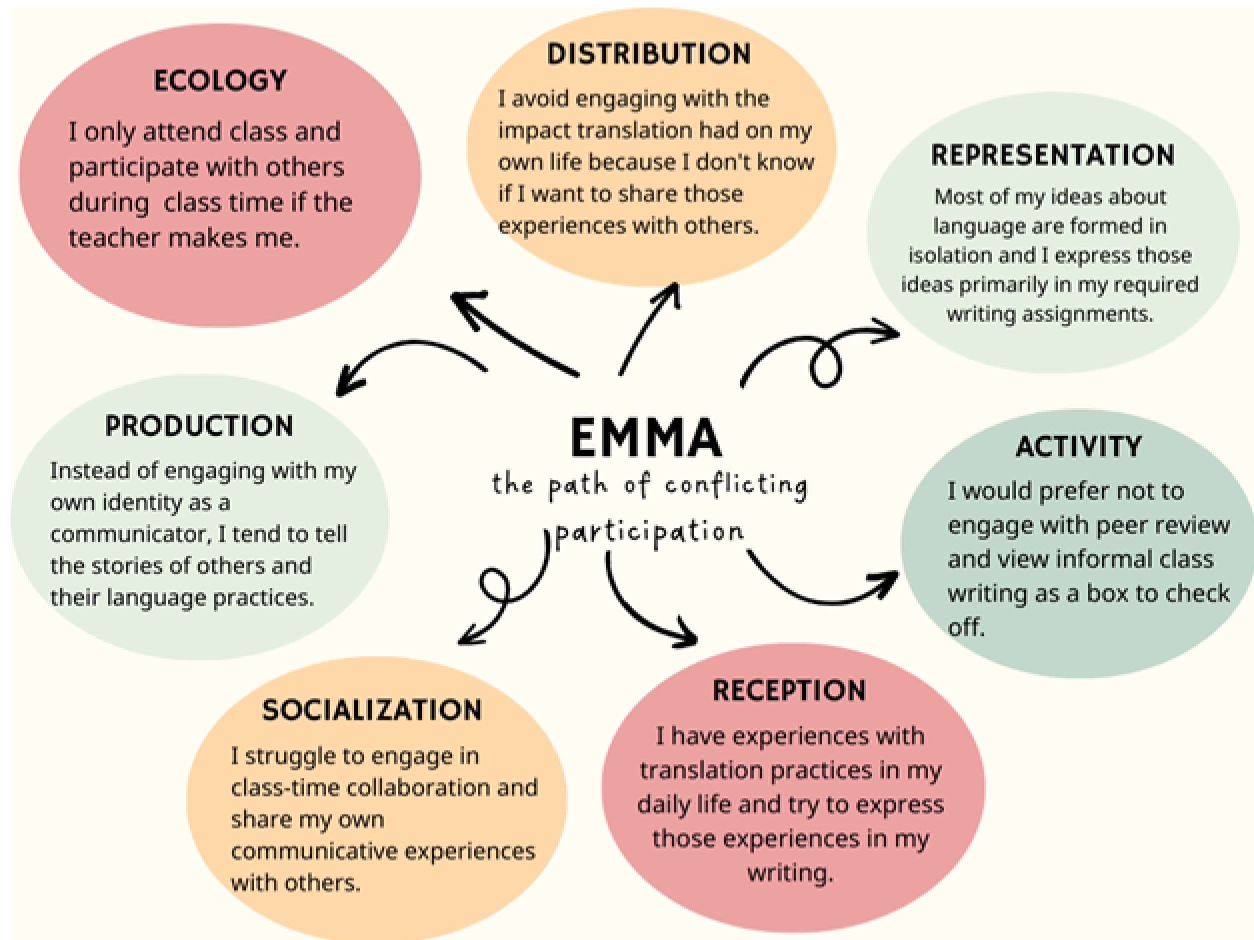

Figure 11. Emma's P-CHAT map

Emma was a student that I had initially thought primarily identified as a monolingual English speaker, but later in the course, she wrote she had some experience with the Spanish language due to her family background (e.g. *see fig. 11*). In the first half of the semester, Emma rarely attended in-person class and was on track to fail unit three if her poor attendance continued. However, after a conversation with me, Emma consistently attended many of the units three and four classes, but clearly struggled with gaps in her learning due to her poor attendance

in the first two units. Although Emma turned in many of her class assignments on-time, Emma rarely wanted to participate in class discussions. When I intentionally asked students to work together, Emma would typically stay at her desk and work alone. Only after approaching her personally and asking her to join group work would she participate; sometimes, I simply allowed her to work alone. I could not recall Emma ever asking a question in class or speaking unless she was directly asked a question.

I chose to explore Emma's uptake in this project because, while her learning experiences in class were inconsistent and the gaps in her understanding about class terms, such as genre and P-CHAT, were wide, her writing demonstrated that she was trying to actively engage with her own identity as a communicator as we began talking about translingualism and translation in units three and four. In Emma's unit three project, she connected translation to her participation in the cheer squad at school and wrote "there will always be new things to learn. Like when you learn a routine our coach would translate to us how to do a stunt or what motions we need to hit" and that amongst cheer squads there are "different names for each stunt we do but a lot of cheer teams may use different names" which makes translation particularly important when cheer groups are getting together from different schools (Unit 3 Project). In Emma's comic, she drew out some cheerleaders in the different positions they are expected to be in, with corresponding English terms next to the position. Overall, Emma's interpretations of translingualism seem to be limited, and even as she defines the word at the end of the semester in her uptake blog, she writes that translingualism is "being able to define and translate to someone understanding" which seems to limit the word to the practice of translation alone (Uptake Blog).

EMMA

A big way we use translation

is when we are with our friends and when we are at work or we need to be more professional. Another example would be we speak English but in sports we use different types of words. They are still English just translated into the sports words.
Throughout this English class I started to realize that translation is the process of someone being able to have an understanding and able to communicate in different ways with different people

Translation is something that can be somewhat hard to understand.

I feel like a lot of people see translations/translating as something that just has to do with languages. To my understanding, translation now has way bigger definitions then just having to do with different languages. Being able to understand translation is very important nowadays. I see translation as being able to understand different ways of processing certain things.

translingualism
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10/17/22

One thing that did confuse me was how people understand multiple ways of speaking, like how many hispanics speak the same language but in different ways. I also wonder if English isn't people's first language. How hard is it for them to learn English? Or if English is their first language how do they adjust to a different language fluently?

Translingualism is one of the words
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11/4/22

that I look at and get to thinking like this is a big word. What could this actually mean? I think translingualism is being able to define and translate to someone understanding. No matter if it's the same language, different languages, or more.

One big diverse language I used a lot in my daily life at home

was being able to understand Spanish. At home I have younger siblings. We are all half hispanic. Our [parent] never really taught us how to speak Spanish and now isn't in the picture. My youngest siblings go to a dual language school which is taught in 80% Spanish and 20% English. Everyday my siblings would come home talking to us and I can kind of catch on because I've learned a little bit. This is challenging because no one in my household speaks fluent Spanish.

Figure 12. Emma's writing collage

Emma's writing collage demonstrated little engagement with the concept of translingualism on its own but showed ample connections to translingual communication through the translation practices she engaged with in her cheer squad (e.g. *see fig. 12*). Emma also posed several questions about translingualism that would have been extremely compelling for the class to discuss, such as one she asked in her uptake blog, "how do people multiple ways of speaking, like how many hispanics speak the same language but in different ways[?]" (Uptake Blog). Although Emma chose not to discuss any of her personal rich linguistic background in her unit three and four projects or corresponding uptakes, Emma briefly explored a bit of her personal experience with translation practices in her family, writing, that "one big diverse language [practice] I used a lot in my daily life at home was being able to understand Spanish" as she identified as half Hispanic (Uptake Blog).

However, her parent who spoke Spanish was no longer involved in her life, and while her younger siblings went to a dual language school, it seemed that she could not always communicate with her siblings as she "[could] kind of catch on…[but] no one in my household speaks fluent Spanish" (Uptake Blog). In this way, translation seemed to be a constant barrier that Emma had to traverse in her home life. However, Emma only divulges this information about her family in the context of her blog and did not write about it in any other assignments.

Heidi: A Multilingual Path

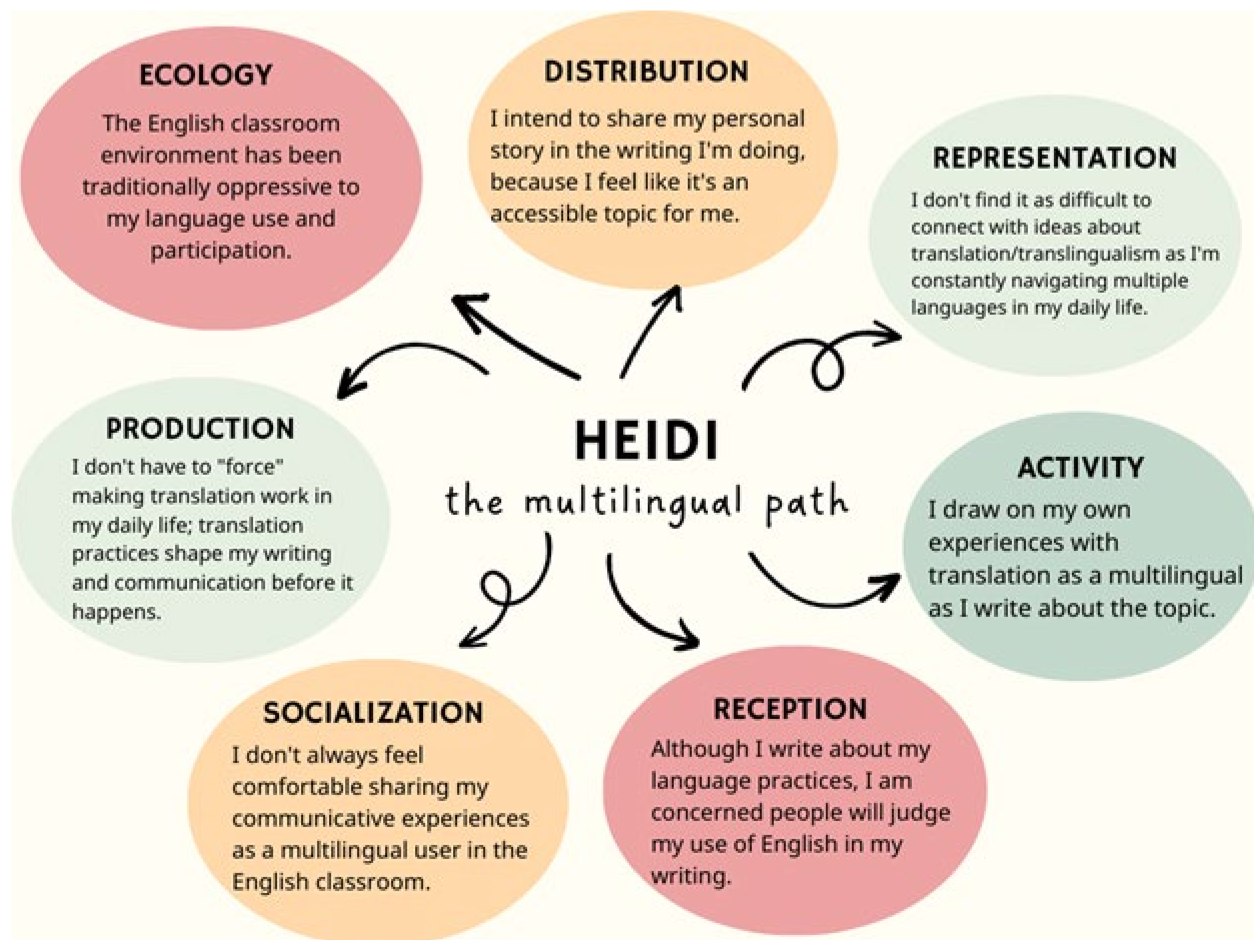

Figure 13. Heidi's P-CHAT map

Heidi was one of the two multilingual speakers in the classroom, who identified as a proficient user of both Spanish and English, with Spanish as her mother tongue. Although Heidi was a quieter participant in class, she actively took notes and engaged with her classmates during group work (e.g. *see fig. 13*). She had a few close friendships in the class that she tended to stick with. Although I was careful not to pressure any multilingual students to talk about their personal stories with linguistic diversity, Heidi readily shared many different moments of translingual communication and translation moments. For her projects in units three and four, while many monolingual English-speaking students had to think carefully about what community they had to

choose that would participate in moments of translation, Heidi was able to recount different translation moments from interactions she had with her family, which I will detail more in the next section. The only surprising moment I had while reviewing Heidi's work is that there were a few large writing assignments that were missing from her unit projects. Although I reached out to her about one of them, I never heard back to her as to why she didn't complete them.

Heidi's unit three article and corresponding comic remediation in unit four were simple and engaging illustrations of translation happening in the world around us, and even within primarily monolingual introductory English classrooms. In her article and comic, Heidi described the act of translation as "culturally situate[d], cyclical, and creative [and] is how one culture makes a language their own" (Unit 3 Project). Heidi the explained that "communicators aren't monolingual because it doesn't have to do with just one language and or multilingual because it doesn't have to be different languages" which demonstrated an understanding of translingual communication and how it breaks down the binary between monolingual and multilingual communicators (Unit 3 Project). Heidi was one of the only students to deconstruct this language binary in her writing, quite potentially because it was natural for her to understand communication as complex and beyond language, as a well-traveled navigator of both Spanish and English. I detail more about Heidi's translation experiences below in her writing collage.

HEIDI

La Mocha

My Mexico home town <3. Both my grandparents from both my mom and dad live here so I talk to them as much as I can in Spanish to build on my vocabulary. Four of my aunts live here as well so all I do is speak in Spanish, and everyone is so nice so everyone says good morning(afternoon, night). My Spanish hasn't grown professionally but [I] have gotten more fluent in it.

Translation to me is

changing a word or phrase that is unknown to me to something that I understand. The way we have been describing translation in class as culturally situates, cyclical, and creative is how one culture makes a language their own. Communicators aren't monolingual because it doesn't have to do with just one language and or multilingual because it doesn't have to be different languages. It can be one language but different forms of the word or phrase.

Uptake Blog # 8
10/27/22

Something difficult to understand about translation is that it has many meanings, my original meaning and the one we are beginning to develop as a class. Something I want to learn more about is if there is one standard English and someone who is from another part of the world speaks it differently, is it considered wrong? And if a language isn't really a language (Cajun French), what is it called? Is it not considered a language so they say you're not speaking it correctly and do you get points off on assignments just for a language issue. Another thing I want to learn more about is translingualism in art/pictures, etc. does code switching also show in pictures, for example can you code switch when you look at a real painting (Mona Lisa) and a picture you drew?

Multimodality really expanded my thoughts
Uptake Blog
11/03/22

on "literary practices" because it is more than a verbal practice. it can also be visual practice, for example you start learning English with different pictures. In first grade they show you a picture of a firetruck and then later on you're asked to define it from the image. Another example would be aural, you listen to the way a word is pronounced or said in a different way or language (Duolingo). Oral could be actually being taught and repeating it back to the teacher, this can also go with gestural and alphanumeric. From translingualism I understand that it a form of language that being a whole different language or a different use of a word but in other parts of the world.

The most recent moment

was a weekend I went home, it was a Friday, and my sisters report card was sent home that day. I was reading through the comments the teachers usually put to let the parents know how their child is doing in the class. My mom came over to sit with me on the couch and she asked me "¿que dice?" (what does it say?) while waving the paper in my face. I read through all seven of the teacher comments saying my sister was doing good in all her classes I translated every single comment so my mom could understand how my sister was doing in her classes.

Figure 14. Heidi's writing collage

Heidi's collage of writing reflected a similar richness of complex communicative experiences and skills that I noticed as she progressed through the course. I found it interesting how compelling Heidi's chosen translation moment for units three and four was, as it demonstrated how translation was a central part of her family life (e.g. *see fig. 14*). In her story, she talked about how her mother received her younger siblings' report cards, which were written in English. Because her mother primarily spoke Spanish, she could not decipher what the English report cards said. Heidi then stepped in and acted as a translator for her mother, and wrote, "I translated every single comment so my mom could understand how my sister was doing in her classes" (Unit 3 Project). In this way, Heidi brought up important issues of linguistic accessibility for multilingual parents in a U.S. school system that I found particularly compelling.

Heidi also asked vital questions about language practices related to the concept of Global Englishes and linguistic justice, such as, "is there one standard English" and if "someone is from another part of the world speaks it differently, is it considered wrong?" in her uptake blog (Uptake Blog). Since Heidi was from Mexico, these questions were particularly important for her as she navigated school at a Primarily White Institution (PWI) that primarily uses forms of White Mainstream English (Baker-Bell 3). I believe that Heidi asked questions about communicative practices that many of the monolingual English-speaking students did not because she possessed many linguistic resources and experiences that her "monolingual" counterparts did not have.

Conclusion of the Data

Although I will discuss the implications of my data collection from my ENG 101.10 course in the findings chapter, I wanted to illustrate a major takeaway I gained from this multifaceted data collection. It is typical for humans, when faced with a new learning experience,

to label new people into certain categories; for example, when I meet a new friend for coffee, I have been known to say something like, “You remind me of this person I was friends with in high school!” because maybe they make the same kinds of jokes that friend used to make, or like the same subjects in school. Does that mean this new person I’m meeting is exactly like that person I know from high school? Absolutely not, and as I get to know them more, the more differences between the two people I start to find.

How has this idea of labeling become apparent in the data I constructed for this project? I think that, while we try to remain objective as we enter a new classroom space with new students, we too are the amalgam of our antecedent knowledge and past experiences. And in a context where teachers are often overburdened with heavy class loads and a billion papers to grade on the weekend, we tend to categorize students for the sake of survival. We sometimes unknowingly, or maybe deliberately, begin to judge our students’ actions in the course, evaluate their homework, and then conclude how they are going to perform in the course. I think can often be too quick to label students as “boundary-crossers” or “boundary-guarders” in our class based on our limited scope of experiences with the student.[3] We can be too quick to claim that positive transfer and negative transfer are happening as students learn new ideas and be particularly hard on ourselves if we don’t have many “ideal” cases of transfer.

My initial P-CHAT maps, while well intentioned, were my own limited perceptions of how students learned based on limited data and limited time with them in class. Instead of letting student writing speak for what students really learned, I predetermined judgments these students’ successful, or unsuccessful transfer, before I even started thoroughly comprehending their writing. For example, in the case of Brandon, I labeled him as resistant to learning in the class, as

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[3] This is in reference to the concept introducted *Writing Across Contexts: Transfer, Composition, and Sites of Writing* by Yancey, Robertson, and Taczak. I will discuss this idea in greater depth in the fourth chapter.

I have also had past students with this behavior. However, when I centered his writing in the collage, I learned that this was not a failure to transfer concepts, it was a divergent, non-linear uptake of these ideas- yes, absolutely with moments of resistance and key moments of understanding. I included these P-CHAT maps to demonstrate that the uptake for this data collection was also divergent and complex; while my own perceptions of student learning were useful in this project, my research could not simply stop at what I thought about transfer and uptake, which had its basis in hoping that everyone would have a positive learning experience. If that was my standard for learning, then most students fell short, and I absolutely failed as a professor. Therefore, as educators and researchers in the first-year composition classroom, we need to create more robust and complex ways to understand student learning and transfer, especially in topics that are particularly challenging to teach.

CHAPTER IV: DISCURSIVE TURBULENCE AND TRANSLINGUAL PEDAGOGICAL BECOMING

Traditional Notions of Student Transfer and Divergent Uptake

Many first-year composition educators and researchers have attempted to unlock the secret that teachers all over the world can relate to, no matter what subject or whom is being taught: How do students learn best? What can I do in lesson plans and instruction to ensure that students learn the knowledge they need for their future careers and/or educational goals? When teachers frame classroom instruction around topics that can be challenging for students to understand, such as I wrestled with in this project, the question of how students learn new and complicated ideas becomes a pressing one. In the book *Writing Across Contexts: Transfer, Composition, and Sites of Writing,* Yancey, Robertson, and Taczak describe how they believe students learn, or positively transfer knowledge, from the classroom into their future lives. Similar to the concept of uptake, Yancey et al. describe transfer as directly affected by students' "prior knowledge; and while some prior knowledge provides help for new writing situations, other prior knowledge does not and can even present hurdles" (13). And in a sense, I would agree with Yancey et al.'s claims here that students' past experiences, and especially their lack of expertise in the topic of communicative diversity, proved to be particularly challenging for some students to learn. However in these cases, Yancey et al., alongside many researchers and educators, believe that an understanding of transfer is key to unlocking the secrets of student learning, as we are then "more likely to design curriculum and pedagogy effectively by creating tasks, support structures, and environments that do the best job assisting students with their transfer of knowledge and practice, regardless of how difficult that may be" (12). And is that not the shared goal of teachers in first-year composition, to create classroom climates and lesson

plans that help students move past their previous knowledge about writing to uptake a new experience?

Defining Student Transfer: Problems with Boundary-Crossers and Guarders

However, Yancey et al.'s idealized kind of transfer becomes complicated when students are labeled into a binary of two kinds of learners in the classroom. Yancey et al. describe some students as "boundary guarders" in the classroom that are "more interested in problem solution than problem exploration… [and] where new learning about writing is grafted into an unchanged basic structure already defining writing" while other students are "boundary crossers" that are more "interested in problem exploration, whose prior learning is integrated into new learning (remix) and whose conception of writing is often infused with individual values" (133). I believe that discussions about "boundary-crossers" and "boundary-guarders" have pervaded recent scholarly conversations about transfer in education, however limiting they may be, because this model makes it easier for teachers to label student learners and diagnose issues with divergent uptake that we are seeing in our classrooms (133).

Yancey et al. seem to concede that there are "gradients of this model" of boundary crossers/guarders and that these two boundary "poles" should "[frame] the continuum" of student learning in classes (133). However, some educational researchers, such as Medina, instead call for more complex models of thinking about student learning, describing that there are many students who possess traits of both "boundary-guarders" and "crossers" simultaneously or within the context of different lessons, at different points of the semester, for a variety of reasons that we as educators do not always understand (Yancey et al. 133). Medina writes that students with these dual boundary identities prove that students' learning "dispositions are not monolithic but contextual" ("Writing the Boundaries"). Essentially, student learning is not happening in any sort

of abstract sense, but within the context of a real classroom with institutional implications, in the bodies of real learners, each of which brings unique experiences, ideas, and histories to the table when they learn. We cannot abstract student learning from a student's context.

With Medina's ideas about the context in mind, I found the binary of "boundary-crossers" and "boundary-guarders" to be a limiting way of labeling student learning in my classroom research. Even after I created the five students' "paths" of learning in the form of P-CHAT maps, I already noticed similarities and complex differences in the ways students learned about translingualism and translation. Although I based the P-CHAT maps on my general impressions of student performance in the class, the maps already provided evidence that student learning was far more complicated than students who resisted or joined, engaged, or disengaged, explored or stayed stagnant. Similarly to Medina's research, I was surprised to note that many students were doing the activities of "crossers" and "guarders" simultaneously; some were operating outside of these parameters for learning completely (Medina). After constructing and analyzing the P-CHAT maps I made, I realized that while I tried to label students as certain "types" of learners from my limited teacher perspective, in the writing collages, students constantly surprised me by demonstrating complex learning that I did not always notice throughout the busyness of the school semester.

For example, Brandon, according to traditional notions of student transfer, would have been an example of a "boundary guarder" as we progressed throughout the semester, based on many of his comments in his blog posts. (Yancey et al. 133). It was clear from his writing that at different points of time in the course, Brandon expressed that he did not want to engage in defining "translingualism" and "translation" in a collaborative sense and that he was potentially "graft[ing]" his writing experiences in the class "into an unchanged basic structure already

defining writing" that did not make space for conversations about linguistic diversity (Yancey et al. 133). However, I would have expected from Yancey et al.'s description of a boundary-guarder that Brandon would have actively resisted learning new ideas during class time; yet, he was an active participant in group work and readily engaged with his group mates. Although Brandon expressed he did not care to change his own definitions of class terms, in his *GRWJ* article, he proved to have a fascinating, multifaceted definition of translation practices, many of which were ideas he likely pulled directly from conversations we had in class. Clearly, Brandon's uptake was a lot more complex than I could readily define by traditional notions of transfer.

Critical Incidents and Defining Failures to Learn

I figured that after Brandon's thoughtful unit three project, in the linear, redemptive narrative of student transfer, Brandon would emerge from his interesting article to produce an equally compelling translation comic for unit four. However, instead, he showed little effort or interest in the project and did not meet most of the collaborative requirements the class and I made for the comic. In chapter four titled "How Students Make Use of Prior Knowledge in the Transfer of Knowledge and Practice in Writing" Yancey et al. define how students successfully and unsuccessfully learn something new, describing that "Some… [students] encountered what we call a *critical incident*- a failure to meet a new task successfully" (112). Does Brandon's lack of participation in the unit four project mean that, according to Yancey et al., Brandon's overall transfer in the class was a "critical incident" that resulted in his failure to learn anything about translation? Was his resistance because he failed to fully comprehend the concept of translation, or was it because he was making a project in a genre that he didn't understand? Or is it because

he felt like he had a good enough final grade in the class to bomb the final project (which he did), or ran out of capacity to sit down and complete the project?

While I agree with Yancey et al.'s idea that we can consider critical incidents as a useful way to understand how students may wrestle with new ideas, I struggle to label the students in my research with either crosser/guarder or success/failure binaries, or even a single axis continuum using these concepts. To do that, I would have to reconcile and clearly label the learning of this student (Brandon) that actively code-switched between Spanish and English in his writing about translation in his uptake blog, with the same student who barely included two words on his final unit four comic. I even struggle to be content with the label I created for Brandon's P-CHAT map, the "path of isolated engagement." Even my attempt to define Brandon's uptake path failed short of capturing the full complexity of his divergent uptake in the class. How can a student be engaged, while also desiring to learn things in an isolated sense? How can he be both an active participant and an active resistor of new ideas? Brandon's learning in the class clearly moves past Yancey et al.'s description of "boundary guarders" and surpasses my attempts to define it in a clear and linear way (Yancey et al. 113).

When educators begin to label student transfer as "critical incidents" they are in jeopardy of labeling student learning as a success or a failure, based on a student's participation in class and the grades they are given on assignments (Yancey 112). It's easy to forget that the scope of a teacher's understanding of student learning is limited in the context of this student, in this particular classroom, in this particular time in the world, and therefore in a sense is abstracted from the rest of our students' lives. Even labeling students as successful or unsuccessful learners in the context of our own classroom is a facet of the complex situations in which students apply the knowledge they have learned throughout the duration of their lives (Medina). When teachers

label “critical incidents” as a “failure” for students to do something successfully in their classrooms, teachers may be far too quick to label the student as a failed learner or hopeless cause. We may even point the blame inward, which makes us second guess if we should even try to teach challenging topics in the classroom (Yancey et al. 112). Therefore, FYC instructors, and all educators, need more robust models for student learning that consider what a student has learned within their context, and not on an abstract spectrum of “success” and “failure” based on how students performed in our class.

Discursive Turbulence as a Lens for Divergent Student Uptake

As I examined the complex uptake of these five students, I realized that I needed a model for learning that could capture the diverging paths of student learning in a way that moved beyond simple concepts of transfer. Students like Brandon simply did not fit into Yancey et al.’s definitions of “crossers” and “guarders” and his moments of resistance in the class did not result in a failure for him to understand some aspects of translingualism and translation. Traditional notions of transfer also did not provide a means through which to navigate the complexity of linguistic baggage that many students brought into the classroom or help me describe the ongoing sense of confusion that many of the students navigated as they tried to differentiate their definitions of translingualism and translation.

However, more robust models that identify complexities in student learning are already in the making. As I briefly defined in the methodology and data chapters, “Tracing Discursive Turbulence as Intra-Active Pedagogical Change and Becoming in a Longitudinal Transdisciplinary WAC Program” Ware and Zilles offer the concept of “discursive turbulence” as a way to think about the fluidity of confusion, tension, and conflict that are always ongoing in a learner’s uptake. Ware and Zilles use the concept of “discursive turbulence” to describe the

“the emergent fits-and-starts, discursive oscillations, mismatched alignments, affective or consequential intensities, doubt and/or unease, and nonlinear patterns of change that individuals face when they employ different or new discourses on writing” (Forthcoming, Written Communication, 2023). In other words, Ware and Zilles describe “discursive turbulence” to describe ongoing processes of movement that we experience when we learn new ideas; these processes aren't straightforward, they’re never linear, and not always easily definable. “Discursive turbulence” could even potentially be labeled as a moment of conflict or resistance in uptake that students experience. While Ware and Zilles specifically focus on researching a teacher’s “discursive turbulence” as they navigate teaching in a STEM program, I am extending this concept to attempt to describe the constantly flowing turbulence students experienced in the classroom. Instead of searching for how students are moving in a linear sense through their uptake, discursive turbulence accounts for the “continual mixing” of student speaking and writing “as different discourses ebb, flow, merge, and diverge” which I found to be a better way to describe the learning that happened in the classroom (24).

While many traditional understandings of transfer look to avoid what they label as negative kinds of transfer in favor of positive ones, Ware and Zilles describe “discursive turbulence” as a “disruption of pedagogical becoming to avoid, but rather as a process of pedagogical becoming” (33). The concept of pedagogical becoming is key here; in this case, “turbulence” is not something to be wary of, and not only something to be aware of, but turbulence can be embraced as a key part of pedagogical growth and learning formation. Instead of abstracting student learning, turbulence accounts for students in their context, as “People intra-acting with material-discursive practices and artifacts associated with disparate histories, with disparate spheres of activity, and with disparate discourses results in turbulence, which

might be judged as negative, positive or neutral" (11). Ultimately, discursive turbulence "invites" teachers to critically reflect on and even welcome bumpy moments students experience in their learning, with an awareness of how all students' "material-discursive intra-actions are likely to exhibit chaotic fluidity and mixing and may not be characterized by the kind of steady flows or patterns transmission models typically imagine" (11). Although Ware and Zilles focus specifically on how teachers learn new ideas about teaching, their concept of "discursive turbulence" can be extended to consider how teachers can participate as co-learners in the sometimes-bumpy process of learning new topics with our students, accepting the bumps as way we all progress in our diverging collective and individual uptake.

Discursive Turbulence and Translingualism/Translation Instruction

In the research findings, I discovered that viewing student learning through the concept of transfer via discursive turbulence was far more productive, as it accounted for many of the "fits-and-starts, mismatched alignments, and affective signs of struggle and intensity (e.g., uncertainty, doubt and unease, elation)" that many of the students experienced as they were trying to learn more about translingualism, translation, and Global Englishes. Although I will discuss this more in the next section, I think that these terms were inherently turbulent for many of the students, who were primarily users of White Mainstream English (WME) who had participated in the U.S. school system their entire lives- a system that does not historically encourage linguistic diversity but instead seeks to diminish what they dub as "foreign" languages that multilingual students speak in favor of WME-only instruction (Baker-Bell 3). The topics I chose for this research are inherently bumpy and difficult for students that come from monolingual ideologies and backgrounds, which is potentially why many first-year composition instructors at PWIs choose not to talk about these topics, among other reasons.

Instead of accounting for the success and failure of students to transfer these topics, I instead desired to reflect on the ongoing turbulence I noticed in the data I collected. Then, using the concept of "discursive turbulence" to frame my thinking, I drew some important conclusions from these shifts in learning, and considered how turbulence could contribute to my own "pedagogical becoming" as a FYC instructor who seeks to make space for translingual pedagogy in the classroom (Ware and Zilles 11). In this way, I seek to account for the "mixing" of discourses that I traced from the five students, while also not positioning one student's learning experience as more successful than another (11).

Finding #1: Community Connection Matters When Teaching Translation

A moment of "discursive turbulence" or bumpiness that the students and I experienced, especially in unit three, was students choosing a community for their *GRWJ* articles. Many students had multiple conversations with me as they navigated the process of carefully choosing a community to research for this project. Once students had chosen a community, many also struggled with seeing how their community could have anything to do with linguistic diversity, especially as many of them explored Registered Student Organizations (RSOs) that consisted primarily of White/WME speakers. Students like Emma asked questions about how their cheer squad related to translation practices, which is a completely valid question to ask, as it was, at first to Emma, unclear how translation could move beyond word-for-word substitutions. This led to many one-on-one conversations with students about their communities and how they could foster a sense of active noticing of translation practices in their chosen group.

This "turbulence" was key for many students as they worked through their own identities as translators and their relationship to their chosen community for their articles and comics. For many students, the turbulence was a shifting of perspective, especially if they understood

translation as more than linguistic substitution but grounded in multimodal, semiotic, and bodily practice. For example, Madison was already involved in a linguistically diverse theater community, which lent itself nicely to her ever-expanding notion of translation practice and how what actors communicate on a stage matters to the overall success of a production. As Madison reflects on her article in her formal uptake document for unit three, "I feel that this community was a good fit for this project because it had a lot of options for me to expand on …it had a great connection to translingualism and translation" and therefore Madison did not struggle as much to make connections that were already apparent to her in her linguistically diverse community (Unit 3 Project). Not only did Madison's shifting perspectives of translation/translingualism help her to choose a community, but the community also grew her ideas about class terms, and she wrote that's because she "got to use a community that I know so well [which] put that into [the] perspective of those certain class terms" (Unit 3 Uptake).

Although Noah experienced more turbulence than Madison as he was actively defining translingualism and translation in units three and four, he did not struggle as much to find a community for his project, because he was already an active member of a Boy Scouts troop that had participated in several global events where he was actively translating. As Noah wrote in his uptake document, this project impacted his ideas about translingualism/translation because "by relating them to my community I formed a mental picture through examples that now play out in my head when I see the term given" (Unit 3 Uptake). This "mental picture" could be clearly seen in the images drawn of his scouting experiences for the unit four comic. So, while turbulence is to be expected and embraced as a part of the learning process, especially when discussing a turbulent topic, students who understood translation as multimodal and were involved in communities that were actively translating in definable ways helped students to grow a deeper

sense of what it means to be a translator. Of course, we cannot guarantee that students are involved or interested in communities that are doing this kind of work; however, we can actively partner with students as they experience the turbulence of connecting translation practices to their identities and communities in their lives. This community connection is vital, because when translation becomes relevant to the communities that students care about, then students can begin to shift from viewing translation outside of their communicative practices to considering themselves as active translators in the world.

Finding #2: Fostering Empathetic Listening and Question Asking is Key

Looking back at this project, I was surprised at the ways that students developed communicative empathy for others as they learned about translation. However, discourses of empathy and understanding are often marked by turbulence and "fits and starts" and "unease" as many students tried to learn about people whose identities, experiences, histories, and languages are very different from their own (36). Some students did not seem to engage with the conversation we were having about translation in a general sense; however, when I started incorporating more TED talks that made space for multilingual narratives in my lessons, suddenly students started attaching to the examples of "translation moments" that the speaker provided.

There were many prominent moments when students were thinking outside of their own experience in their writing, as Noah wrote, "Translation has formed the structure of the world and formed diverse communities as a result" (Unit 3 Project). Instead of backing up to the English-only ideology that Noah was likely raised with, he was able to look past his own experiences to notice how translation moments are the foundation for global communication and cooperation. Emma demonstrated linguistic empathy when she asked the questions in her uptake

blog: "How hard is it for [non-natives] to learn English? Or if English is their first language, how do they adjust to a different language fluently?" (Uptake Blog) In this series of questions, Emma expressed that she wanted to know more about what it meant to learn another language, which is an experience she only had partially realized as someone who could "listen" in Spanish but not speak it (Uptake Blog). Madison also made connections to empathy when she wrote in her unit three project that multilingualism and translation in theater can be "used in different activist ways that bring attention to a lot of areas that we should be familiar with like racism, sexism, homophobia, sexual assaults, etc." (Unit 3 Project). This was a particularly interesting moment of linguistic empathy, as Madison connected issues of linguistic justice to the community she wrote about for her unit projects.

There will always be ongoing "turbulence" when students are trying to understand the diverse communicative experiences of multilinguals, which is completely to be expected as many students at U.S. Midwestern PWIs come from primarily White & WME-speaking small communities with little exposure to people who are different from them. Respectful questioning and active listening are vital ways that students and teachers alike can navigate, and grow from, ongoing turbulence and foster empathy for others that are victims of linguistically unjust educational systems and worldviews. Although I did not have any particularly negative experiences with students as we discussed, I can imagine that other introductory composition courses that try to incorporate translingual pedagogy will face sexist, racist, and linguistically unjust comments from students. FYC instructors must be prepared to educate their students on empathetic communication practices and shut down instances of racism and linguistic oppression that may emerge as they teach about communicatively diverse topics.

Finding #3: Make Space for Students to Express Linguistic Histories

As a teacher who is also subject to and performs in a linguistically and racially unjust educational system and community, it is important to also note that I did not expect my White/WME-speaking students to need a space to express their linguistic histories. I always intended for the uptake blogs to be a place where students could process their own personal uptake in the class as an individual, and as a class, we didn't really read each other's blogs often. Many of the students I researched in this project used their uptake blog as a space to wrestle with class definitions and aspects of projects they completed, which I expected and intended when I created this informal uptake assignment. What I did not expect was for students to take their uptake blog space and make it a place to process linguistic trauma and language loss that they had experienced. For example, Brandon used his uptake blog to open up about his relationship with his grandfather who spoke little English, and his frustrations that his cousins could speak with him in fluent Spanish. On the other hand, Emma discussed that while she identifies as half Hispanic, her linguistic abilities in Spanish were limited due to her Spanish-speaking parent leaving the family. This caused many communication barriers between her and her younger siblings, who were enrolled in a bilingual school.

Both of these students expressed that language loss was a part of their linguistic history, which likely was the source of some turbulence for these students as they tried to learn about the topic of "translation" and what it meant to be multilingual, especially while faced with familial issues that resulted in their loss of learning a language they felt was a part of their heritage. Although instructors cannot predict what students have experienced linguistic trauma and loss as a part of their communicative histories, we can make space for students to process the thoughts, feelings, and memories that may surface as we learn about these topics. However, it's important

to note that neither of the students chose to share their linguistic backgrounds in major unit projects, and thus students should also be free to choose, or not choose, to share their stories in this public learning space. When FYC instructors talk about translingualism/translation, we should expect that "disparate" linguistic histories are going to be a part of the turbulence that students experience, and therefore it is essential to make space for students to express themselves. This could be through a personal uptake blog, through the creation of linguistic narratives, or even in a private journal that the teacher does not see. The possibilities for processing this divergent kind of uptake are endless, but ultimately essential, as students process class material in relation to their identity as communicators in the world.

Finding #4: Translation as an Access Point for Translingual Instruction

In this class, turbulence was inherent in the spaces surrounding our discussions of the definitions of translation and translingualism. We had many "fits and starts" and "oscillations" when it came to the similarities and differences between these two terms, as I believe many students wanted them to be more clearly different than they were (Ware and Zilles). Translingual communication will always include how individuals are translating, and both terms use multimodal, semiotic, and bodily means of communication. Many students would have "aha" moments about a major difference between translingualism and translation, while others continued in a state of "turbulence" as they tried to define the differences between the two until the end of the semester. Since this was my first time teaching this translingual version of a ENG 101.10 unit plan, I did not realize this would be space of contention for students; I think that if I had made students aware that it was okay to struggle with defining these words, then they may have felt less like they just couldn't "get it."

And while the word “translation” was a word students felt they had some point of reference for, “translingualism” was a different story. As Emma writes in her uptake blog, “Translingualism is one of the words that I look at and get to thinking like this is a big word.” Emma then wrote that, “I think translingualism is being able to define and translate to someone” (Uptake Blog). While Emma made clear connections between how “translingual” communication involved acts of “translation” she struggled to define how translingualism and translation differed, partly because she found “translingualism” to be an intimidating word. While translingual communication is all communication, Emma could not describe how translation moments are key times when a communicative negotiation is happening in a translingual system. This “discursive turbulence” is to be expected when students are learning complex communicative ideas; what I think is particularly interesting, though, is what the “turbulence” that students experienced while defining these terms exposes about student learning. While students struggled with defining “translingualism” in the class, few of them struggled to define “translation” and many students actively defined translingualism based on what they were learning about translation moments. Therefore, I think this moment of struggle points to how “translation” was a helpful starting point for students when trying to understand a long and difficult word like “translingualism.” In fact, I think that concepts of “translation,” if an instructor makes room for “discursive turbulence” in their classroom space, could be a primary way that students find topics of translingualism accessible in the FYC classroom (Ware and Zilles. 11).

Finding #5: Translingual Instruction Makes Space for Multilinguals

While this project primarily comprises monolingual students’ experiences while learning about linguistic diversity, as that was the reality of the population of our FYC classroom,

instruction on translingual communication and translation moments in the FYC is vital for multilingual students in these classes. Many of the multilingual students that FYC instructors encounter have been a part of an education system that names their rich linguistic capabilities as a deficit instead of an asset in the classroom. A FYC class may be the first experience where multilingual students' linguistic capabilities are positioned as an asset in classroom conversations and assignments. While instructors should never pressure students to divulge their linguistic histories if they desire to keep that part of their identity private, they can also make space in formal and informal writing activities for students to explore their expanding sense of their own linguistic identity, and express issues of linguistic justice, if students desire to explore such topics.

While I only had two self-identified multilingual communicators in the class, I noted many different places where multilinguals experienced turbulence but were able to connect their rich linguistic experiences to how we described translation in class. For example, in an uptake blog Heidi wrote, "Something difficult to understand about translation is that it has many meanings, my original meaning and the one we are beginning to develop as a class" (Uptake Blog). To Heidi, translation was an activity she navigated naturally when she visited home or called her mom during her lunch. Therefore, Heidi brought a lot of her own experiences about translation into the classroom that sometimes came into conflict with others' limiting and abstract ideas about translation. However, Heidi also brought up some of the most complex ideas about translation that students in the class had. In the same blog, Heidi wrote, "Another thing I want to learn more about is translingualism in art/pictures, etc. [Does] code switching also show in pictures, for example can you code-switch when you look at a real painting (Mona Lisa) and a picture you drew?" (Uptake Blog). Although I wish I would have asked clarifying questions

about this idea to Heidi, I found it fascinating how she extended ideas about switching between languages to the visual mode of art, which illustrates that Heidi was having interesting thoughts about how translation could extend beyond language.

Finding #6 Genre Remediation and Complex Definitions of Translation

"I don't know how to turn my paper into a comic." This was a comment that I got, in a variety of forms, from students when they were attempting to remediate their unit three article into a digital/hand-drawn comic. Although I chose for students to make the comic in the last unit because I wanted to end our semester on a "lighter" project, i.e., not the massive ten-page paper that they were worried about, students wrestled with this final project. This could have been due to a variety of reasons; many students were trying to remediate an academic genre for the very first time, and most English teachers in their past educational experiences likely asked them to make a short thing (outline, draft, etc.) into a long essay, instead of a long thing (their article) into a more condensed genre with limited space for text (comic). Many students experienced turbulence in the process of making the comic because they did not know what parts of their article to include in their comic, what parts to cut out, and how to create characters and scenes. Other students wrestled with insecurities about their own ability to draw and navigated different confusing elements of the Comic Life Software. Suddenly, an activity I viewed as "fun" and "easier" for students resulted in an extremely back-and-forth learning experience for some. In Brandon's case, his confusion around the new idea of constructing a comic may have resulted in a desire not to try the new task at hand at all.

Through this experience, I learned that while we may label a comic project to be "easier" than writing a ten-page paper, remediating and constructing multimodal genres are always going to come with turbulence and growth as students' literate activity is stretched in new, and

sometimes confusing, ways. In addition, if the topic of translation was still confusing for students, or they did not feel confident about their community/article for unit three, this made the task even harder. However, I think that remediation did present the concept of translation in new and interesting ways and allowed students to explore their identity as a communicator in relation to translation practices.

For example, in Madison's comic called "How to Translate: Using Theatre" she included images of herself in a variety of shows she participated in throughout the years, and wrote, "When we talk about theatre, almost 99% of the time we are using translation when we are performing or working backstage" and proceeded to connect different ways theater folk communicate lighting, props, stage movements, and scripts through translation (Unit 4 Project). Heidi also used pictures from her real-life in her digital comic as she explored her every-day community of family life, where she often acts as an English-to-Spanish translator for her mother. In Noah's comic (pictured below), he hand-illustrated different games he played and neckerchiefs he traded with Boy Scout folks from all over the world using translation practices (e.g. *see fig. 15*). While this final comic remediation project consisted of a lot of turbulence for students, through that turbulence, it also provided a means through which students could imagine and visualize themselves as active participants in a linguistically diverse world.

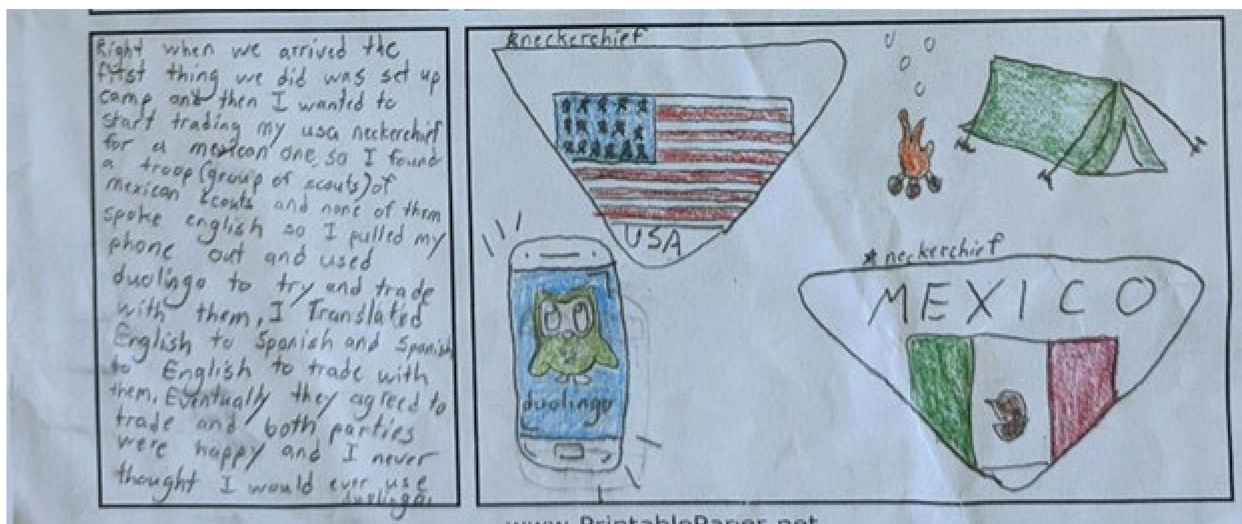

Figure 15. A section of Noah's comic

Finding #7 Disparate Learning Experiences Are Not Negative Transfer

But you may be wondering, what about the students who didn't see the relevance of the kind of work we did in class, and at times actively resisted learning it? That has to be a negative transfer of this knowledge, right? FYC instructors who try to incorporate linguistic diversity and other challenging topics into their classroom will almost always get the comment, as Brandon wrote in his uptake blog about translation, "I don't think it's very important in an English class." Although we would like to believe that all students will find our teaching relevant to their lives, some students simply won't, and we don't always know why that is the case. It could have been because Brandon was entrenched in monolingual ideologies that historically have denied languages other than WME access in education settings. Brandon's discomfort in learning about translation could have stemmed from his mixed feelings about being monolingual in his multilingual extended family. The reality is, we do not always know why students struggle to embrace some topics more fully than others, or why students are resistant to new ideas.

Despite this, I argue that Brandon's learning in the course was not a failure to uptake, but instead, a divergent kind of uptake that resulted in more bumps along the way than his

classmates. While Brandon was able to relate to experiences translating in his own family, he also actively struggled with seeing how translation was relevant to him. When Brandon worked to define translingualism/translation in his writing, he sometimes simultaneously refuted other definitions of these words. His uptake was also not linear; while he seemed to be progressing toward a better understanding of translation after writing his *GRWJ* article, he put little effort into the final project. Just because he was resistant, does this mean he had a failure to understand what translation meant?

When I look at Brandon's collage, I see a student who was actively engaging with class concepts in the same corners of his writing that he also showed resistance. I also see that, while he did not find translation to be relevant to an English class, he found translation very much relevant in his familial life, as he wrote, "Having to learn how to communicate with my grandparents is a vital part of being [a part] of my family. In my eyes [anyway]" (Unit 3 Project). When we welcome conversations about linguistic diversity into our classes, students' disparate opinions and experiences will absolutely bring "turbulence" into our classroom; and yet, we cannot simply label this turbulence as negative moments of transfer. Instead, this turbulence results in a kind of "pedagogical becoming" that helps us navigate an increasingly linguistically diverse classroom and world (Ware and Zilles 11).

Navigating Turbulent Topics in Teaching and Partnering with Student Learning

It's important in this research to note that while "discursive turbulence" will just as likely happen in a FYC classroom learning about comma splices as it will in a class that discusses issues of translingualism/translation, I believe some topics will generate more turbulence in certain learning communities than others. When a topic, such as translingualism, challenges the core monolingual beliefs and ideologies students have about language use, it is likely that

students will experience more turbulence on this topic, than say, discussing the importance of good grammar in writing, which is an idea that students have been taught throughout their educational careers. When disparate identities are involved, topics that challenge harmful notions of linguistic injustice, sexism, racism, and related topics will likely be more difficult for students to process and understand. Like Brandon, it is likely that some students will struggle with or reject these topics, either in part or comprehensively, especially in an institutional environment that has perpetuated linguistic oppression through the domination of WME since its conception.

Although there are some topics that are inherently more turbulent than others, I would not view this as a reason to back down from teaching difficult topics in the FYC classroom. Instead, like Ware and Zilles, I would consider turbulent topics as an opportunity to partner with students in their learning process. As Ware and Zilles worked with a STEM instructor navigating the teaching of writing, they found that "reflecting [with her] on her struggles (i.e., on her forms of discursive turbulence) helped her to revise her practices of assigning writing, [and] also how that turbulence played out complexly for her pedagogical becoming in flux" (20). Maybe we could use moments of student turbulence as an opportunity to stop what we planned to do in a class, and actively welcome this ongoing process as a normal part of the learning with our students. Maybe turbulent topics are opportunities to reframe ideas about "good" learning in our class to include confusion and understanding, stopping and going. As Ware and Zilles add, what would it look like "if we actually invited students into mentorship as they experienced kinds of uptake turbulence as they processed these new ideas?" (34) Although there are many ways to approach this idea of "mentorship" with our students, I think that, if we position ourselves as a guide in moments of "turbulence" and foster a classroom environment that embraces turbulence as a part of active learning, turbulent topics would be a lot more welcome in FYC spaces (34).

Research Limitations

The research in this project, while valuable for future teaching and research endeavors, was limited in several ways. While I had taught ENG 101 and consulted for ENG 101.10 the previous year, the Fall of 2022 was the first time I taught a translingual unit plan for this course. Therefore, I believe there were some pitfalls that could have been avoided if I had more experience teaching ENG 101 and topics of translingualism; for example, I would have potentially given students more time to complete their comics if I had taught the comic unit previously. However, I don't consider these to be highly limiting to my research, because these kinds of mid-and-late semester lesson transitions are typical for those who work in higher education, and many instructors may have a similar experience if they try to adopt "turbulent" topics in their FYC curriculum. However, this translingual curriculum would need to be repeated in many FYC semesters for me to get a sense of what tended to be repeated "collective" discursive turbulence for students (Ware and Zilles).

One major limitation of this work is that I exclusively collected and interpreted student data from student writing they produced in my course in the Fall of 2022. While Ware and Zilles highlight the importance of having personal conversations and mentorship with students, I did not perform any sort of interviews with students that would allow them to explain their choices in their writing and would have allowed me to observe "discursive turbulence" in their speech and body language (Ware and Zilles 22). While this would have been difficult to include alongside student writing in the scope of a master's thesis, I do think that this research would have been invaluable, especially as many of the "whys" behind some of the choices students made in their writing could have been clarified by the student themselves. The project is also limited by my own subjectivity as a researcher who, while attempting to remain objective as I

view the data, also had specific questions I was considering in this project that influenced what students I decided to research in-depth, and what writing I felt was particularly relevant to the project.

I was also limited by the resources that are available to support instructors at PWIs. Most of the research surrounding translingual/translation curricula involved multilingual students in secondary or postsecondary spaces, and that work is extremely valuable in the scope of communicative research. However, while I sought to add to the growing conversation of incorporating translingual concepts into PWIs, I was also limited in my pedagogy and curriculum building by the limited amount of research and materials that exist on this subject.

Research Impact on Educators Teaching & Researching Linguistic Diversity

Ultimately, it is my hope that as a FYC instructor, future teachers will take up the work of translingual pedagogy in their own classrooms. Although this has been a historically "turbulent" topic to teach, it is my desire that teachers take the time, and care, to consider how they can introduce conversations of linguistic diversity into spaces that have been a main proponent in supporting monolingual ideologies and oppressing the communicative capabilities of multilingual students. I hope that FYC instructors will find this research to be helpful in incorporating translation work into their own lessons, with the evidence that even White/monolingual WME users can relate to translation practices. I desire that teachers view ongoing "discursive turbulence" that students will experience not as something to avoid in our classrooms, but instead as a way of "pedagogical becoming" as we seek to create a more linguistically inclusive environment for all students (Ware and Zilles 33).

As FYC researchers, we need to consider adding to this growing body of translingual pedagogy in our own work- however, it is important that we challenge traditional notions of

transfer that labels students as boundary “crossers” and “guarders” and instead do the work to discover more robust models for student learning (Yancey et al. 133). I also think it would be interesting for researchers to continue to study and seek out ongoing “discursive turbulence” in their own classrooms, especially when they introduce turbulence-inducing topics into their curricula and make note of how they are noticing that “turbulence” comes up in student conversations, writing, and even in interviews with students. I think I would be vastly interested in research in the FYC classroom that mimics the kind of work Ware and Zilles did by recording student interviews and extending notions of “discursive turbulence” that were limited in the scope of this thesis work (Ware and Zilles 11).

CONCLUSION

Recently, I had a conversation with a classmate about teaching translingualism in a FYC at a PWI like Illinois State. In the conversation, they struggled to understand how my research for this project would even work, saying, “How will English-speakers even find ideas like translingualism relevant to them?” At this moment, it struck me that many instructors in the FYC classroom feel intimidated and confused about where to start when wanting to incorporate translingualism into a classroom that is primarily composed of White/WME users. How do I know? Because I’m one of them! In my first semesters, I would have never dreamed of actively seeking out difficult topics to add to the classroom curriculum. Why make things harder on myself and the students I teach? And adopting translingual pedagogy is especially intimidating when the instructor has a diverging linguistic identity from the students in their class, or when a White/WME teacher feels like they don’t have enough diverse communicative experiences to talk about translation in their class.

The reality of this work is, inherently turbulent topics are hard to teach, research, and understand, which is why many FYC steer clear of them in the first place, favoring safe topics to avoid conflict and confusion in the classroom. However, throughout the research in this project, I came to the realization that teaching turbulent topics is not so scary when we embrace “discursive turbulence” as a “typical, not exceptional, phenomenon and is central to becoming/learning, and particularly here to pedagogical becoming” (Ware and Zilles 11). Instead of labeling our students as boundary-guarders and boundary-crossers (Yancey et al. 133), we could view students as a part of a divergent system of “becoming” that always involves ups and

downs, connections and rejections, stagnation and growth, that relate to real students in their real-life context (Medina).

When I started this research, I set out to understand how notions of translation, and translation comics, could impact student learning about communicative diversity in the FYC classroom. However, this project, from beginning a little less than a year ago, to its conclusion, has been a work of divergent uptake in itself. While I sought to dismantle linguistic oppression in the classroom, I noticed moments of linguistic empathy for students that I did not expect. While I wrestled with students who told me what I was teaching about translation was irrelevant in a FYC class, I also was astounded to discover places in their writing that proved the opposite. And I too experienced my own turbulence as I actively tried to define and redefine what it meant to teach ideas of translingualism and translation in an institution that historically dictated the FYC classroom was not the environment for these kinds of conversations. And as I reached the end of the Fall 2022 semester, I even experienced dread as I mulled over these questions: Did students this year even learn anything this semester? Do I have enough research to complete this project? How many of us, as educators and researchers, have wrestled with similar questions?

One of the most significant moments of turbulence that I dealt with during this project was when I tried to make my first pass through all the student writing I collected. If you have ever brought home an endless pile of essays to grade over the weekend, maybe you know a similar feeling of overwhelming dread and an inability to know where to start with this colossal pile of writing, well, mess. When I met with my advisor next, I peppered her with an endless list of questions, and instead of answering right away, she said "You're asking all the right questions, and even though you're feeling confused, that's exactly where you are supposed to be in this part of the project."

In the moment that my advisor made space for my questions, space for my discursive turbulence in this project, I could finally breathe. I could finally move forward with doing this big, massive, impossible-looking thing. And I mention this only because her reassurance, as an educator, is the heart of this research; that the way I took up this project was never linear, no matter how much I wanted it to be, and the conclusions I drew from what I learned in the Fall of 2022 are interesting and limited in their own ways. But as I conclude this research, more than anything, I am hoping that you too are looking to take up the mantle of translingual instruction and research in your FYC classroom. If that's the case, let me be the first to make space for your divergent uptake of this complicated topic. No matter where you're at in the process, you're asking all the right questions, at the right time. And if you're experiencing any sort of turbulence along the way, you are exactly where you are supposed to be as you're participating in this complex and typical system of "becoming" (Ware and Zilles. 33).

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