

**The affordances of pedagogical translanguaging
in university language teaching and learning**

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Abstract

As Australian universities are increasingly recognised as multilingual spaces (e.g., Ollerhead & Baker, 2019; Pauwels, 2014a, 2014b), student cohorts in language courses are also becoming more linguistically and culturally diverse. Taking translanguaging as a conceptual framework (e.g., Li, 2018), this project explores language students' understanding of the notion of translanguaging and its pedagogical affordances in language learning through recognising prior experiences with and knowledge of languages and linguistic practices as resources (Cummins, 2017; de Jong et al., 2019). As translanguaging is a debated and complex notion (e.g., Bonacina-Pugh et al., 2021; Jaspers, 2018), the conceptual framework of this research includes all its dimensions (e.g., Leung & Valdés, 2019; Slembrouck, 2022) - theoretical, pedagogical, methodological and critical - to investigate its pedagogical potential in multilingual language learning spaces.

Within this translanguaging framework, this project draws on the notions of linguistic repertoire (Busch, 2012), translanguaging space and moment analysis (Li, 2011), and post-monolingual research methodology (Singh, 2018, 2019, 2020) to investigate the pedagogical affordances of translanguaging in learning additional languages. In this instance, the term “additional languages” refers to languages other than English that are not a majority language in the chosen context. Through two case studies, the project collected data on language students' experience of translanguaging (case study 1) and on the affordances of pedagogical translanguaging for beginner Italian learners' writing skills (case study 2).

The findings suggest that students' understanding of translanguaging occurs through a complex negotiated process that develops through experiential, collaborative and reflective practices facilitated by the pedagogical design purposefully planned by the language teacher. The affordances of pedagogical translanguaging (e.g., Cenoz & Gorter, 2022a) for writing processes are enabled by a preliminary exploration of linguistic repertoires through

multimodal biographies such as the language portrait (Busch, 2018) and translanguaging affordances (García & Kleifgen, 2020) planned to leverage shared linguistic repertoires as communicative and semiotic resources. Within this process, language students activate translanguaging practices to achieve enhanced linguistic competence as well as a more autonomous expression of agency and identity in the learning process.

Declaration

This is to certify that this thesis is my original work towards the Doctor of Philosophy degree.

I declare that:

- a) To the best of my knowledge, due acknowledgement has been made in the text to all other material used;
- b) Full ethics procedures and guidelines have been followed;
- c) This thesis is fewer than 100,000 words in length exclusive of tables, figures, bibliography and appendices.

Elena Pirovano

23 November 2023

Presentations

Pirovano, E. (2021 November). *Language portraits: Exploring the linguistic repertoire of students in language courses*. Presentation at the 6th Biennial Colloquium of the Languages and Cultures Network for Australian Universities (LCNAU), University of Queensland, Australia and online.

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Pirovano, E. (2023 June). *Translanguaging by design in university language courses for leveraging and expanding the linguistic repertoire of students*. Presentation at the International Symposium on Bilingualism 14, Macquarie University, Sydney, Australia.

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Two words represent the wrapping up of my PhD journey: submitted and *finito*! My two worlds come together to acknowledge the end of a challenging and rewarding journey that has enriched my life on so many levels. I like that PhD theses open with this page, a space for gratitude and acknowledgment that this is not an individual journey.

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PS: Every multilingual communication is translanguaging. It is my stance as a language educator, researcher and bilingual speaker. My two languages have value in their own space and for my own purposes and relationships; this is my bilingual way to connect with the people who have supported me throughout my candidature. Hence, I decided to intentionally utilise my two languages without a direct translation.

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Note that this thesis uses standard Australian English spelling conventions. However, the spelling of quotes taken from articles/journals where other spelling conventions are adopted was not altered.

Abbreviations

EAL – English as an Additional Language

EAP – English for Academic Purposes

EFL – English as a Foreign Language

EMI – English as a Medium of Instruction

ENG – English

L1/L2 – First/Second Language

TESOL – Teaching English to Speakers of Other Languages

TL – target language

VCE – Victorian Certificate of Education

To assist readers, an identification system for individual quotes has been established.

- Quotes from questionnaire's responses are indicated with the letter **Q** and the number correspondent to the question. Quotes from the interview are indicated with **Int**.
- Participants in the questionnaire and interview have been randomly assigned an identification number indicated after the letter **P**.
- The identification for each quote also includes the language(s) studied and the level of proficiency.

data set		participant number		language studied		level of study	
Q#	survey question	P#	participant number	FR GE IT SP	French German Italian Spanish	a b	advanced beginner
Int	interview						

When necessary, typos are corrected in participants' quotes to facilitate their reading.

Preface

Development of this research project: An opera¹ in progress

My first research impulse was not on translinguaging in language teaching and learning in Australian universities. The trajectory was much more complex and was heavily impacted upon by the COVID-19 pandemic. My original starting point was elsewhere in language education and the time from the transition to now has been extremely challenging both on a professional and personal front.

Ouverture – Starting my PhD studies

Originally, my PhD project was developed around my professional experience as a teacher of Italian in primary schools in Victoria. Students in my Italian classes would come from many different backgrounds, speaking many different languages. Some of them were already fluent speakers of home languages and English, others were English as an Additional Language (EAL) students, and all were exposed to Italian in my classes. I started noticing patterns in the way EAL learners would participate in the Italian classes in comparison to bilinguals/multilinguals and monolingual English-speaking students. I became interested in translinguaging as a common practice among multilinguals to move between their languages and as a potential pedagogical framework, and I developed a research project to investigate the way EAL students would use translinguaging strategies in learning Italian at primary school level. In this initial project, my interest was in the potential of pedagogical translinguaging in complex multilingual contexts from the perspective of a more inclusive education with the goal of addressing social injustice and deficit views that often affect the schooling of EAL students. The aim was to recognise and potentially advocate for them as competent language learners and to explore opportunities to enhance their whole linguistic repertoire and their schooling experience.

¹ It plays on the double meaning of the word *opera* in Italian as the musical genre and as a synonym of work.

The first project was formulated in 2019 and was presented at the Confirmation Seminar in October 2019. In early 2020, the research design was developed and included a 10-week translanguaging by design program to be implemented in grade 5/6 Italian classes in a primary school in the western suburbs of Melbourne. The appropriate Ethics approval was received both from the University Ethics Committee and the Department of Education and Training; the contact with the school and the Italian teachers was well underway; and the program of translanguaging strategies was ready to be implemented in Term 2 and 3 2020. What was not planned was the beginning of a pandemic disaster that would stop the world from working in the way we were used to. Schools were closed, research projects were banned in school contexts, and this PhD research, *my* research, had to come to a halt.

It was very difficult for me to let go of a project that I had built starting from my own professional experience, my personal relationships with students and teachers of Italian, my passion for supporting multilingual speakers and my advocacy for their linguistic competence.

Act I – A new professional experience: Teaching Italian to university students

On the positive side, 2020 was the year I started teaching university students, first at the Faculty of Education and then in the School of Languages and Linguistics (SOLL) at the University of Melbourne. Teaching in an intensive course to beginner students of Italian provided me the opportunity to experiment with university students some translanguaging practices that I had researched for my previous project in the new, at least for me, context of higher education. This opportunity led to the development of a very new design for my doctoral studies. I started investigating if and how translanguaging has been researched in higher education in general and in language courses in particular. From this interest, I developed an initial project to explore the affordances of pedagogical translanguaging in beginner language classes with university students by incorporating a translanguaging

design and observing students' practices in a beginner course of Italian (this project eventually became case study 2 of this research, section 4.6).

Act II – Personal life is part of the PhD journey

Things were starting to get going again but I soon realised that my personal life was part of the PhD journey. A serious illness in the family forced me to take extended personal and carer's leave. The research was one more time slipping away, and I felt that I could not properly focus on the new study design. However, the incredible support of my supervisors who day by day encouraged me to continue develop small parts of the project in order to keep in touch with my researcher identity led me to slowly progressing with the new research design. In late 2020, I was able to reconnect the dots of my research and start working again toward what was becoming *my new* research project.

Act III – Reflections

Reflection 1: The role of my own bilingualism in the research process

In exploring the role of languages spoken and previously known by my learners in the Italian class, I have come to terms with my own language learning and the role of my own bilingualism in my journey from being a *practitioner* to becoming a *researcher*. The choice to start writing an article on the dissemination of research on translanguaging in the context of Italy with the support of my supervisors (work in progress), provided me the opportunity to reflect on the role of my knowledge of Italian in the academic process of building new knowledge around translanguaging in English. Moreover, I had the great fortune and opportunity of being supervised in two languages. One of my supervisors, Prof. John Hajek, encouraged me and offered me opportunities to discuss the development of my research in Italian, whereas the meetings with my other supervisor, A/Prof. Yvette Slaughter, or with both my supervisors, continued to be in English. This opportunity enabled me to build my knowledge of the topic in two languages as well as referring to concepts and notions in both languages and both academic traditions. I decided to explore this topic in the current

literature, and I learnt about post-monolingualism as a research methodology (which I have incorporated in this research, see section 4.2).

Reflection 2: Crisis and innovation, *criticality* and *creativity* in my research journey

The disruption that began in early 2020 due to the COVID-19 pandemic has had a strong impact on my research project, leading me to completely re-think the context of my research as well as the theoretical, pedagogical and methodological frameworks. Translanguaging has remained the only concept carried across to the new project which needed to be elaborated from scratch. I could gradually see new pathways offered by this crisis which I tried to reframe as an opportunity to unleash my creativity and to create a “translanguaging space” (Li, 2011; see also section 4.2) through which to restructure my PhD journey.

Grand finale – New research design

The data collected in the Italian course - which became the case study 2 of the new study design - helped me to recontextualise translanguaging in language courses for university students. In exploring the available research, I realised that little was available on translanguaging in higher education and furthermore very little, and none in the Australian context, on understanding how students experience and understand translanguaging practices in learning an additional language that is not English. If the Italian course gave me an insight into the way beginner students of Italian would use and reflect on translanguaging affordances in learning a new language, I needed to expand this investigation with a broader understanding of experiences around using available linguistic resources in language learning. Hence, the design of this new research project which includes an online questionnaire and interviews in addition to observation of translanguaging practices in the Italian classroom (see chapter 4.3).

Chapter 1

Research overview

1.1 Background of this study

Traditionally, language courses in tertiary settings have been framed by monolingual views of language use with a clear separation between languages and a focus on the use of target language only (e.g., Clyne, 2008; French & Armitage, 2020; García & Li, 2014; Ortega, 2014), an approach that is still reported to prevail in many contexts in Australia (e.g., Ollerhead & Baker, 2019). Moreover, language courses have most typically been designed with monolingual English speakers in mind (e.g., Li, 2020; Sahr, 2019). However, current cohorts of students enrolled in Australian universities, and consequently in language courses, are in fact culturally and linguistically diverse, and often already multilingual (e.g., Ollerhead & Baker, 2019; Pauwels, 2014a, 2014b).

The multilingual turn in the field of second or additional language acquisition (e.g., Conteh & Meier, 2014; May, 2014a; Meier, 2017) has advanced theoretical and pedagogical innovations for language learning, placing at the forefront the value of engaging with multiple languages in learning new ones. As a consequence, language teaching pedagogy is compelled to evolve through researching, exploring and experimenting with pedagogical designs that include and leverage the complex multilingual competences of students (e.g., Leung & Valdés, 2019; May, 2014b; Ortega, 2013). While a significant volume of research has been producing convincing findings on the relevance of multilingualism as a resource (e.g., Cummins, 2017; de Jong et al., 2019) and of using translanguaging as a lens to investigate and support multilinguals and emergent multilinguals in language learning (e.g., Cenoz, 2019; Cenoz & Gorter, 2014; García, 2017; García & Li, 2014), there are still significant limitations in the application of these ideas in other language learning contexts where the language to be learnt is not English or a majority community language (e.g., Ortega, 2014; Paquet-Gauthier & Beaulieu, 2016; Turner & Lin, 2020). Moreover, little research has been undertaken specifically in tertiary settings (e.g., Burton & Rajendram, 2019; Mazak &

Carroll, 2017). By taking translanguaging as a conceptual framework, this study aims to fill this gap and investigate the affordances of pedagogical translanguaging in the learning of an additional language at the tertiary level.

1.2 Research aim, questions, and significance

Given these gaps, this study aims to address the paucity of empirical research in the context of language courses at university level in Australia by investigating the question,

What are the affordances of pedagogical translanguaging in higher education language teaching and learning?

As the efficacy of a translanguaging framework is still under investigation, this study explores how language students relate to the concept of translanguaging and how they understand the notion of linguistic repertoire and its role in language learning. The study also focuses on understanding how an explicit translanguaging design may influence the learning process of students, in particular its affordances for collaborative writing tasks. With the term affordances, in this research I refer to any opportunities (e.g., tools, tasks, instructions, conditions, concepts) that the language educator provides to students to scaffold their access and leverage of linguistic repertoire, and that students may decide, or not, to recognise and elaborate on in the learning process (for a full definition see section 3.4).

The investigation was guided by the following sub-questions:

RQ1- How is translanguaging understood and experienced by language students?

RQ2- How do students understand and conceptualise their linguistic repertoires?

RQ3- What are the affordances of pedagogical translanguaging for writing processes in language learning?

By investigating translanguaging as a potential theoretical and pedagogical framework to support language learning at Australian universities, this study aims to shed light on students' understanding of their linguistic repertoire as a resource and the potential of explicitly leveraging it in language learning. Furthermore, by exploring students' response to purposefully planned pedagogical translanguaging, this study aims to generate new knowledge on the benefits and challenges of translanguaging as a pedagogical stance.

The findings of this research have the potential to impact on university language courses at a number of levels. Firstly, at a policy and curriculum level, the findings provide evidence of the beneficial impact of including the multilingualism of students and their linguistic practices in the development of curricula. Secondly, at a teaching practice level, the evidence-based data provide pedagogical guidance for language educators on the integration of a translanguaging framework in their teaching practices in order to strengthen the linguistic development of multilingual language students and to foster agency and the expression of multilingual identities. The findings could also facilitate changes in the perception and understanding of multilingual students in the university system and offer a step forward in recognising the specific learning needs and linguistic practices of a broader variety of students. This could in turn reflect on students experience and retention in language courses.

1.3 Scope of this study

This research investigates the affordances of pedagogical translanguaging in language courses by integrating two case studies:

(1) Case study 1 involves an exploration of language students' understanding of their linguistic repertoires and experience with translanguaging. This component of the study used a mixed approach, incorporating an online questionnaire and follow up semi-structured interviews with language students at Australian universities. It was designed to investigate

themes related to students' conceptualisation of linguistic repertoire, their experience of multilingualism and translanguaging, and their understanding and experience of translanguaging practices in language learning contexts.

(2) Case study 2 focuses on investigating the affordances of pedagogical translanguaging for the learning process of language students. This case study analysed the affordances of a translanguaging design in an Italian course offered to beginner students at the University of Melbourne. The course explored students' linguistic resources through a language portrait task and analysed how language students leveraged them in writing tasks planned by the teacher using a translanguaging design that explicitly required accessing all the languages in their repertoire to be completed. The analysis provided a deeper understanding of the pedagogical affordances of a translanguaging design on the learning process and agency of students in completing written tasks.

The overall design and implementation of the study is founded on the concept of translanguaging as a theoretical and pedagogical framework in a social constructivist paradigm (see section 4.1). Moreover, as the study is situated in multilingual settings, I value my own multilingualism in the process of knowledge building by taking a post-monolingual research perspective in the collection and analysis of data as well as in the knowledge production process. The epistemological and methodological choices are presented in detail in chapter 4. The conceptual framework is discussed in chapter 2.

1.4 Context of this study: Language courses at Australian universities

As the study was conducted in Australian universities, it is important to provide some contextual information about tertiary language courses in the Australian context. At a societal level, Australia has a long history of multilingual presence on its territory. At the time of the European invasion, over 250 Indigenous languages and 800 dialects were spoken on the continent (AIATSIS, 2023). The diverse population brought to Australia through

European colonisation since 1788 has led to the development of a new multilingual and multicultural society, with many languages introduced in the last 200 years by waves of migrants coming from different parts of the world (Clyne, 2011).

In more recent years, the increasingly multilingual and multicultural composition of Australian society has also been reflected in the education system including higher education settings. According to the most recent census data (2021), 29.1% of the Australian population was born overseas, with an increasing percentage of people from outside the United Kingdom, traditionally the main source of migration coming to Australia (ABS, 2021). This increased number of migrants from other countries such as China, India, Vietnam, as well as many European and African countries, has had an impact on the presence of speakers of different languages in the Australian education system. According to the last data available, in 2021 Australian domestic students enrolled in university courses were born in more than 158 different countries and speak more than 132 languages in addition to Standard Australian English, Aboriginal English and Aboriginal languages (Australian Government, 2023). Furthermore, the student population is increasingly diverse due to a high number of international students. In 2021, 27.5%² of students enrolled in Australian universities were international students with India, China, the Philippines, South Africa and Malaysia as the top five countries of origin following the UK and New Zealand (Australian Government, 2023). This internationalisation of the student population cannot be ignored when developing language courses (Heugh et al., 2017). If traditionally, universities were focused on a monolingual English-speaking population, they now need to consider the many different language backgrounds of students, local and international, and their experience with and knowledge of languages other than English.

² In 2019 (before the border closure due to the COVID-19 pandemic) international students reached the 32.4% of total enrolments (Australian Government, 2021).

However, at the same time, that societal multilingualism has been increasing, Australian universities have been suffering from a prolonged crisis in language education, evident in the decline over time in the number of students taking up language courses (e.g., Baldwin, 2019; Group of Eight, 2007). Martín et al. (2016, pp. 12–14) argue that there are four key issues related to the difficulty in increasing enrolments in language courses: (1) structural impediments (which restrict possibilities to access language courses from different faculties); (2) globalisation (i.e., internationalisation of the student population); (3) pedagogical issues (i.e., need for attention to pedagogical approaches to teaching languages in multilingual contexts) and (4) the workload of language study. The next two sections elaborate on the impact of globalisation on language courses and the need for focused pedagogical research in language education at the tertiary level.

1.4.1 Impact of globalisation on language courses

Globalisation is defined by Pauwels (2014a, p. 41) as “a process (social, cultural, political, economic) that has an impact on everyday life. It overcomes geographical constraints potentially reducing other boundaries or differences (social, cultural, linguistic, economic)”. She argues that this process has impacted language learning at Australian universities in three ways: (1) the student population is much more multilingual and multicultural; (2) English has become a global lingua franca overshadowing other language learning opportunities; and (3) technological innovation has determined new modes of communication across distant geographical areas, following the population movements and extending access to linguistic and cultural resources.

Firstly, enhanced mobility determined by the globalisation process is visible in the complex diversity of the student population, in particular at the university level (Heugh et al., 2017; Ollerhead & Baker, 2019). This mobility of students has led to an intensified diversity of demographics in urban areas, highlighting a tension between diversity and multilingualism on the one hand, and the uniformity and conformity that globalisation exerts on the other.

As noted in section 1.4, the student body of Australian universities is comprised of local students, who already bring with them a wealth of languages and cultures, and international students, who increase this complexity, making linguistic and cultural diversity tangible in every university space.

Globalisation has also determined the need for a lingua franca to support effective communication. English is, at this stage, the world's chosen lingua franca spoken as an additional language by more people than there are native speakers of it (Graddol, 2006). This often overshadows the learning of languages other than English. In countries where English is dominant such as Australia, the UK and the US, students seem to have grown increasingly demotivated to invest in learning other languages (Baldwin, 2019). The power of English appears to have reduced the need and desire to study additional languages (Hajek, 2018). Baldwin (2019) identifies some additional common issues in English-speaking countries such as a pervasive monolingual mindset and a subsequent lack of understanding of the importance of language learning that further hinders enrolments in language courses. If traditionally, in Australian universities, language learning was perceived and recognised as a valuable and highly requested skill for its educational power as a formative learning pathway (Baldwin, 2019), since the '80s, with the rise of neoliberal economic rationalist policies, the most recognised value of language learning, particularly at a national level, seems to have become its economic power. This perspective undermines its intrinsic value beyond economic benefits and focuses the attention of universities and policy makers towards a small number of languages considered to have particular economic power in the Australian context, such as the languages of our main trading partners in Asia (Mason & Hajek, 2019, p. 193; Slaughter, 2011). From this perspective, language studies are constantly in need of being justified as there is a lack of understanding of their broader significance beyond economics.

Finally, technological innovation over recent decades has forced a shift in the way people communicate, from face-to-face in real time and place, to asynchronous forms of communication often based on tools such as emails, social media (tweets, blog posts) and videoconferencing, to name a few. Pauwels (2014a) argues that language education has not adapted to these technological changes and new communication means, instead remaining focused on communicative practices connected to “traditional forms of interaction” (2014a, p. 47) that may no longer be as relevant for higher education students.

1.4.2 Pedagogy and language courses

At the time of writing, Pauwels’s (2014a, 2014b) work is the most comprehensive research available that discusses pedagogical issues related to globalisation and multilingual diversity in language teaching in the context of Australian universities. She conducted research to understand the impact of the new cohort of multilingual learners on language teaching practices, with a focus on the preparation of language educators to teach languages in university courses and their willingness to implement innovative and evidence-based effective approaches to language teaching in multilingual contexts.

Pauwels argues that language teachers at Australian universities are “ill-prepared to tackle the challenges of globalisation and super-diversity” that our universities are facing (2014b, p. 316). According to her findings, language educators have a limited awareness of the expanding and complex language profiles of their students and, more worryingly, show little interest in the value of knowing more about their students’ linguistic repertoires. One aspect that Pauwels (2014b) discusses to explain this situation is that most university language educators seem not to have specific training in language pedagogy and applied linguistics and in some cases feel that they have been forced to teach the language rather than focus on their academic expertise in literary or cultural studies. She concludes by arguing that research in language education and pedagogy seem disconnected:

It is disconcerting that language teaching that occurs in the site, par excellence, of research into language and globalisation, displays limited signs of engagement with these developments. (Pauwels, 2014b, p. 317)

The primary site in which research advances into language learning are made (universities), nevertheless fails to apply these in its own teaching. (Pauwels, 2014b, p. 316)

Another factor analysed by Pauwels (2014a) is the willingness - or lack of willingness - to implement innovative and evidence-based approaches to language teaching in multilingual contexts by going beyond the communicative language teaching and the traditional notion of monolingual teaching (i.e., one language at the time, target language only, native speaker proficiency, etc.). Despite the heartfelt invitation by Pauwels to further investigate innovative teaching approaches that consider the multilingualism and complex linguistic practices of students, I have not identified any subsequent research that investigates these specific aspects of pedagogical innovation in language teaching. Some sporadic and recent publications discuss potential new approaches to retain and involve students in language education (e.g., Pazmino, 2019; Villamizar & Mejía, 2019; Zhong et al., 2019). However, they seem to be limited to individual experiences that have not yet made a difference to language education specifically in Australian universities.

From a different perspective, recent research by D'Orazzi (2020) has investigated factors impacting on students' motivation and demotivation to pursue language studies at university level. This research explored psychological aspects of motivation (previously also explored by Amorati, 2019; and Palmieri, 2018 among others) within a more complex and multi-dimensional model which included socio-cultural aspects of the students' learning experience. Some pedagogical and teaching specific elements were identified by D'Orazzi (2020) as significant in motivating students to continue their language studies. Among these

aspects, the quality of language teaching, the use and alternation of languages in the teaching process and the perceived native-speakerness of educators appeared to be strong motivators for Australian students.

As is evident, innovative pedagogical approaches for teaching and learning languages in multilingual contexts are under-researched in Australia, a gap that this research has investigated and addressed.

1.5 Overview of the thesis

This thesis comprises nine chapters, including this introductory chapter in which the research questions, the aim, the significance and the context of this research are presented.

Chapter 2 provides a conceptual framework to this research project by reviewing literature that has explored the notion of translanguaging. In doing so, it discusses the multilingual turn as the theoretical context in which the translanguaging debate started developing and expanding. The chapter examines the evolution of the academic notion of translanguaging over the past 15 years and delves into the different dimensions of translanguaging that can be found in the current research literature. It then discusses different conceptualisations of language that generate epistemological conflicts in language acquisition spaces. This investigation constitutes the foundation on which a solid conceptual framework is developed for this research project.

Chapter 3 explores the translanguaging literature with a focus on higher education settings. Given the paucity of studies that have investigated translanguaging in courses of languages other than English and in multilingual settings, the chapter explores a broader range of research on planning and implementing pedagogical translanguaging in educational contexts at different levels, not only at university. The aim of the review undertaken in this chapter is to identify tools to raise awareness of language students' linguistic repertoire and to facilitate

translanguaging practices in teaching and learning an additional language, with a focus on translanguaging affordances for writing processes.

Chapter 4 begins with a discussion of the methodological underpinnings for the study in line with a social constructivist approach and of two key concepts for the research process: the translanguaging space and the post-monolingual research methodology. The chapter continues by explaining the challenges in developing a study design heavily impacted by the COVID-19 lockdown restrictions and, drawing on the research methodology literature, it justifies the choice of using a case study approach as a method of inquiry. The chapter delineates in detail the two case studies, including research instruments and procedures utilised to collect and analyse data.

Chapters 5 and 6 present the findings from case study 1. Chapter 5 analyses data from the online questionnaire. After presenting an overview of participants' cohort, it focuses on their understanding of the notion of linguistic repertoire and on their experience and understanding of translanguaging in language learning. Chapter 6 presents data collected through the semi-structured interviews. It reports on participants' linguistic repertoires and spontaneous translanguaging practices emerged through the thematic analysis.

Chapters 7 and 8 present the findings from case study 2. Chapter 7 analyses the language portrait task. First of all, it presents language portrait as a method to collect data on the linguistic repertoire of language students. Secondly, it reports on the participants' language portraits analysing the main themes emerged and their connection with the notions of linguistic repertoire and translanguaging. Chapter 8 reports on the process of completing collective writing tasks in the Italian course. It analyses the affordances that a pedagogical translanguaging design exerted on the writing process, with examples from three collective writing tasks completed in the course.

Chapter 9 brings together the data from the two case studies and elaborates on the affordances of translanguaging as a pedagogical design in higher education language courses in light of the key research question. The chapter highlights the value of exploring the linguistic repertoire of language students with an appropriate tool such as the language portrait and its impact on raising the awareness of the potential of linguistic repertoire. Then it connects these findings with the affordances of pedagogical translanguaging for the development of writing skills of beginner language learners to finally report on how both these elements influenced students' understanding and conceptualisation of translanguaging. The chapter concludes by sharing implications for teaching and further research in this space.

Chapter 2

Translanguaging as a conceptual framework in language education

Recent research on the contemporary complexity of multilingualism in language education points to the usefulness of translanguaging as a potential framework to explore and interpret language learning spaces. Translanguaging has increasingly become a key term in language education in the past 15 years and specifically in contexts where learning an additional language is vital for the learners' educational success and more broadly societal inclusion and participation. Most research to date has originated and has been conducted in English speaking contexts such as the US and the UK, more specifically "in the education of bilingual learners" (Li, 2022a, p. 173) where one of the languages is minoritised, or with a focus on English as an Additional Language (EAL) or Teaching English to Speakers of Other Languages (TESOL) contexts.

This study builds on this existing research with the goal of understanding if translanguaging as a theoretical, pedagogical and methodological framework is beneficial also in contexts where English is not the target language and the target language is not a majority language spoken in the community (see chapter 3.1 for the terminology used in this thesis). Moreover, the study investigates the multilingual context of Australian universities, rather than a bilingual homogeneous space, where learners are domestic and international students who bring a range of linguistic resources to the learning setting. Li (2022a, p. 173) argues that in foreign language courses "translanguaging advocates a view that languages the learners already have, either as first languages or prior learned languages, should and can play a very positive role in learning additional languages". However, Australian higher education language courses traditionally have been framed within a monolingual perspective based on three main assumptions: (1) students enrolled in Australian university courses are mainly monolingual English speakers; (2) languages should be taught as single bounded entities, in separation and in immersion in the target language only; and (3) with a native speaker of the

language as the ideal model (e.g., Cenoz & Gorter, 2022a; Cummins, 2008, the “two solitudes”; Leung & Valdés, 2019; Li, 2018; May, 2014a; Ortega, 2014; Poza, 2017; Prada & Turnbull, 2018). These assumptions are now increasingly contested as cohorts of students who enrol in language courses at university level are characterised by a complex multilingualism (e.g., Ollerhead & Baker, 2019, see also section 1.4). Moreover, new conceptualisations of language use, language learning and language competence have developed in the 21st century as a reflection of broader societal changes with enhanced attention given to the positioning and potential of the complex linguistic practices of multilinguals.

The objective of this chapter is to clarify conceptualisations of language that have led to the introduction of theoretical frameworks in language education based on multilingualism as a norm, with a particular focus on translanguaging as a potential lens to investigate language education practices at university level. In this chapter, I argue that translanguaging involves multiple conceptual dimensions – in the literature also defined as “guises” (Slembrouck, 2022) – pedagogical, theoretical, methodological and critical in nature; and that all these dimensions are relevant for investigating translanguaging in the context of language courses in Australian universities. In addition, different epistemological approaches to translanguaging are also discussed with the goal of identifying a conceptual framework for this research project.

The chapter begins by situating translanguaging research in the multilingual turn in language education (section 2.1). It then provides a review of the term and definition of translanguaging (section 2.2) and a critical overview of key dimensions of translanguaging research (section 2.3). The next section 2.4 discusses the tensions between different epistemological conceptualisations of translanguaging. The chapter concludes by outlining the conceptual framework of this research project (section 2.5).

2.1 From monolingual assumptions to multilingual approaches: The multilingual turn

Traditionally, the teaching and learning of additional languages were rooted in the acquisition of a bounded system of grammatical rules. This conceptualisation of language as a fixed system determined a view of language learning based on notions of immersion, separation of languages and native-speakerness. The use of the target language only and separation of languages in the learning process are principles that were reinforced by the direct method and the communicative language teaching approaches across the mid-twentieth century. These approaches are based on the idea that “learners need as much exposure to the target language as they can get in order to become successful learners of that language” (Spada, 2007, p. 280). Moreover, this immersion approach aims for students to attain a competency similar to native speakers of the language, based on the notion that the mother tongue is “a superior form of language competence” (Ortega, 2014, p. 32), although this argument has been strongly contested (e.g., Elder, 2000; Grosjean, 1989; Leung et al., 1997; Ortega, 2014). Furthermore, the definition of multilinguals as being highly proficient users of all the languages in their repertoire, with similar levels of competency across languages, has also been challenged. For example, Grosjean contests the idea of multilinguals as “two or more monolinguals in one person”, arguing that, on the contrary, each multilingual “has a unique and specific linguistic configuration” (Grosjean, 1989, p. 3).

The traditional lens on language education has been termed the “monolingual mindset” (Clyne, 2005, 2008; Hajek & Slaughter, 2014); a mindset that focuses on the teaching or learning of one language at a time, in isolation, rather than recognising learners’ complex linguistic repertoires and positioning them as resources in the learning process. Language education viewed through this lens focuses on teaching a language through that language only without reference to other languages, while language learning is positioned as the pursuit of competency in a single language without leveraging the whole linguistic repertoire of the student in the learning process.

This mindset still permeates language education programs and policies in Australia and in many other western countries (e.g., Ollerhead & Baker, 2019; Scarino, 2014; Schalley et al., 2015) despite being strongly contested by many academic researchers. For example, Cummins (2008, p. 65) contests the notion of keeping languages separated during teaching and learning processes, an approach that he defines as the “two solitudes”, arguing that the assumption that language teaching should be carried out in the target language only and that languages should be kept separated has “minimal research basis”. On a similar note, Leung and Valdés (2019) argue that the efficacy of a teaching approach that focuses only on the target language – which they define as “monolingual teaching, that is, teaching the focal language through that language exclusively” – is based on assumptions that are “empirically untested” (according to Cook, 2010 as cited by Leung & Valdés, 2019, p. 353). Nevertheless, they recognise that “the exclusive use of the target language in foreign/second language classrooms has become hegemonic” and accepted as best practice (Leung & Valdés, 2019, p. 353). However, recent literature suggests that there is now “more knowledge about the way multilingual speakers communicate and how they can use multilingual resources to convey meaning in a more effective way than if they only used resources from one language” (Cenoz & Gorter, 2022b, p. 343). Therefore, it can be argued that “isolating languages creates a cognitive problem in the learning process because it excludes the possibility of benefitting from prior knowledge” (Cenoz & Gorter, 2022b, p. 343). This in turn challenges a monolingual approach to language teaching and learning.

In addition to this recent turn in language education, the monolingual view of language learning is challenged also by the recognition of the increasing linguistic and cultural complexity of populations. This increasing multilingualism and multiculturalism, termed “superdiversity” by Vertovec (2007), has been fostered by the growth of global population movements, especially towards western countries (e.g., Vertovec, 2007, 2010, 2019); by enhanced technological communication that allows people to connect more easily across

distant geographical areas (e.g., Blommaert & Rampton, 2011); and the exponential spread of English as lingua franca (e.g., Cenoz & Gorter, 2022a; Pauwels, 2014a). It should be noted, at this point, that the notion of superdiversity has been criticised for its western-centric perspective and failure to consider the complex multilingual interactions that has characterised many non-western populations for centuries (e.g., Flores & Lewis, 2016; Makoni, 2012; Pavlenko, 2018). For example, Poza (2017, p. 107) argues that “ideas of translingual practice have long been studied and documented, particularly in the context of social life and in non-western nations where societal multilingualism is more frequent and valued”. Nevertheless, attention to these changes has had a transformative impact on applied linguistics and language education in the western world over the last 15 years.

In applied linguistics, these changes have been linked to what has been defined as the “multilingual turn” (Conteh & Meier, 2014; May, 2014a), a movement that recognises the multiple competencies of multilinguals as the basis for language learning. Jaspers (2018) argues that applied linguistics scholarship has been influenced by socio- and psycholinguistics “insights” into the use of languages. From a sociolinguistic standpoint, research has moved from the assumption that multilingualism involves the co-presence of “fixed languages” to a perspective of multilingual communication as “fluid languaging” (Bonacina-Pugh et al., 2021), which refers to the concept of linguistic repertoire and of “softening the boundaries” (Cenoz & Gorter, 2013) between named languages. The co-presence of these two conceptualisations of language as a fixed code and as an integrated linguistic repertoire moves the focus from the language – as a system – to the speaker – responsible for accessing their linguistic repertoire (see also the debate on the difference between the terms multilingualism and plurilingualism, Council of Europe, 2001; García & Sylvan, 2011; Marshall & Moore, 2018; Silver & Bokhorst-Heng, 2013; Taylor & Snoddon, 2013). From a psycholinguistics perspective, this post-structuralist conceptualisation of language (explored further in section 2.4) emphasises meaning making processes which

involve the fluid and dynamic use of linguistic and semiotic resources that do not fall neatly into notions of specific coded languages (e.g., Swain, 2006).

The multilingual turn recognises these new perspectives in educational spaces and argues that they reflect the way multilingual students learn languages and communicate in multilingual contexts. The communicative strategies of multilingual speakers rely on the use of complex linguistic and semiotic resources, as well as communicative modes for meaning making in interaction, as opposed to speakers separating conventionally named languages in their repertoire. In complex multilingual exchanges, multilinguals cross boundaries between languages and focus on carrying meaning across linguistic and cultural borders, rather than referring to grammatical correctness and (monolingual) native-speakerness (Canagarajah, 2012). From this perspective, all the languages spoken by a multilingual can be considered as valuable and effective resources in multilingual communication. This complexity and acceptance of the speakers' linguistic repertoire are now also recognised in learning spaces.

A potential lens that the multilingual turn has brought to the forefront in language education is that of translanguaging, one of the most debated and complex concepts in language education in multilingual spaces of recent times. The concept of translanguaging is still developing as a theory (e.g., Lemke & Lin, 2022; Li, 2018; Turner & Lin, 2020), as a pedagogical framework (e.g., Cenoz & Gorter, 2022a, 2022b; García, 2017, 2020; García & Sylvan, 2011), as a political stance (e.g., Flores, 2014; García et al., 2021; Kleyn & García, 2019; Li, 2022a) and more recently as a methodology (e.g., Lee, 2022; Li, 2022b). In order to construct a solid framework for this research project, the following sections provide a detailed review of the concept of translanguaging, its epistemological foundations, its main dimensions and its pedagogical potential.

2.2 Translanguaging: An evolving concept

The term translanguaging was first used in a dissertation in the '90s (Williams, 1994) in its Welsh form *trawsieithu*, translated into the English term *translanguaging*³ by Baker (2001) (e.g., Conteh, 2018; Jaspers, 2018; Li, 2018). *Trawsieithu* in the minority context of Welsh/English bilingual programs indicated a pedagogical strategy of alternating the use of the two languages with the goal of supporting the minority language but also deepening the understanding and use of both languages. The term was successfully re-conceptualised by García (2009a) in the 2000s in the context of bilingual education in the US, and since then, has sparked generative debates about the valuing, positioning and leveraging of learners' linguistic repertoires, and the right of multilingual speakers to access and build on their previous knowledge of and experiences with languages in language learning processes.

Vigorous engagement with the concept of translanguaging across diverse and complex educational contexts has led to an expansion and diversification of its notion from multiple perspectives. Across the research literature, definitions of the term are complex, multifaceted and sometimes blurry, evolving and changing over time as the broadening application of translanguaging in different education contexts deepens our understanding of its potential and purpose in practice (e.g., Bonacina-Pugh et al., 2021; Cenoz & Gorter, 2020, 2022a; Leung & Valdés, 2019; Li, 2018; Poza, 2017).

Jaspers (2018) considers this ongoing evolution of the concept as a limitation. He argues that if the term has so many different interpretations (as suggested for example by Otheguy et al., 2015; and Li, 2018), the concept may endure “discursive drift” (Jaspers, 2018, p. 2). Jasper draws on Cameron's (1995) definition of discursive drift as the risk of neologisms and new concepts becoming blurry and being misinterpreted. Although Cameron refers to the

³ Note that the term translanguaging keeps its English form in the related literature also in languages other than English (for instance Italian, French, Spanish).

power of media communication in drifting concepts, Jaspers reframes the discursive drift of translanguaging as a result of an excess of scholarship and publications that use the same term in different contexts and for different concepts. Therefore, it is the “outcome of its continuous redefinition and extension by translanguaging specialists themselves in their consecutive publications” (Jaspers, 2018, p. 2).

For the purpose of this research, it is crucial to disentangle the complexity of translanguaging research and separate out the different dimensions as they are portrayed in the literature. At the same time, the effort of explaining it is balanced with the reality of research and practice, where translanguaging is often all, or many, of its dimensions at the same time in the same space and where the richness of the translanguaging concept is revealed in its complexity. The process of disentangling the many dimensions of translanguaging is facilitated by recently published exhaustive reviews of the translanguaging literature (e.g., Bonacina-Pugh et al., 2021; Leung & Valdés, 2019; Poza, 2017). These reviews, that have analysed research on translanguaging published in the past 10 to 15 years, are pivotal in identifying definitions, strength and weaknesses, limitations and gaps, and potential lines of research on translanguaging. In addition, many papers have been recently published that focus on pushing translanguaging research further by suggesting ways to innovate the research methodologies and knowledge production in a translanguaging framework (e.g., Lee, 2022; Lemke & Lin, 2022; Li, 2022b).

2.3 Translanguaging as “a stance, a theory, and a pedagogy”

In the literature, translanguaging has been broadly portrayed as having three main dimensions, “a stance, a theory, and a pedagogy” (Leung & Valdés, 2019, p. 358). While translanguaging originated as a pedagogy, intended as a method and practice of teaching, it has inevitably developed as a theory that informs that pedagogy, and as a “political stance” (Li, 2022a). More recently, translanguaging has also been framed as a methodology (e.g., Lee, 2022; Li, 2022b) with the intent to challenge methodological approaches in applied

linguistics. These multiple dimensions of translanguaging have been intertwined across research scholarship and this has significant implications in language education, including in the specific contexts of language teaching and learning at the tertiary level. The relationship between these elements is discussed in the following sections, resulting in the elaboration of a conceptual model for this research (section 2.5).

2.3.1 Translanguaging as a pedagogy

First and foremost, translanguaging originated as a pedagogical approach in bilingual education. A significant part of the literature published on translanguaging refers to it as a pedagogy and describes practical applications of translanguaging in the classroom.

Bonacina-Pugh et al. (2021) argue that translanguaging as a pedagogy developed from two epistemological approaches: “fixed language” and “fluid languaging”. Within the “fixed language” approach, translanguaging pedagogy is used in a more functional way through the alternation of languages with the final goal of enhancing competence in each named language. Within a “fluid languaging” approach, the focus is on accessing and using the linguistic repertoire as a holistic integrated system (for an extensive discussion of these different conceptualisations, see next section 2.4).

In reviewing the literature on translanguaging as a pedagogy, I refer mainly to Cenoz and Gorter’s extensive work on pedagogical translanguaging (e.g., Cenoz & Gorter, 2020, 2022a, 2022b) which focuses on planned translanguaging affordances in the teaching practice as a conscious and purposeful choice of the teacher. Other researchers refer to the same concept of pedagogical translanguaging with terms such as “translanguaging by design” (Fallas Escobar, 2019) or “translanguaging instructional design” (García et al., 2017; Prada & Turnbull, 2018).

Cenoz and Gorter see translanguaging as a means to enhance the whole linguistic development of students through the activation of their full linguistic repertoire to support

meaning making in language and content learning. Their pedagogical approach starts from the original meaning of alternation between languages and moves beyond it, including both of these aspects: the “planned use of two or more languages in education” (linked to the “fixed language” approach) and the “flexible use of semiotic signs to make meaning in education” (generated by the “fluid languaging” approach) (Cenoz & Gorter, 2022a, p. 14). Their conceptualisation of translanguaging still recognises languages as bounded systems but focuses on “softening the boundaries” between named languages (Cenoz & Gorter, 2013) and leveraging fluid access to the prior linguistic knowledge of students. In their approach, pedagogical translanguaging includes any practice that is planned by the teacher and engages resources from the whole linguistic repertoire of the students (Cenoz & Gorter, 2022b).

Within this framework, pedagogical translanguaging is the planned decision to incorporate translanguaging affordances in the design of the language lessons (see chapter 3.4 for clarification of this term). Its purpose is to leverage and exploit the linguistic repertoire of students as a resource for language learning. Cenoz and Gorter (2020, 2022a) suggest that pedagogical translanguaging develops along a continuum from spontaneous to planned translanguaging in which the role of the teacher is to facilitate translanguaging practices for and in the learning process. Within this pedagogical emphasis, they also argue for the close relationship between theory and practice. Specifically, they argue that:

Pedagogical translanguaging is a theoretical and instructional approach that aims at improving language and content competences in school contexts by using resources from the learner’s whole linguistic repertoire. Pedagogical translanguaging is about activating multilingual speakers’ resources so as to expand language and content learning. (Cenoz & Gorter, 2022a, p. 1)

However, Cenoz and Gorter have not developed extensive argumentation around translanguaging as a theory, which has been more deeply explored by Li (2018), as discussed in the next section.

2.3.2 Translanguaging as a theory

A focus on translanguaging as a theory is advanced by Li (2018) in his article *Translanguaging as a Practical Theory of Language* and is considered one of “the most comprehensive theorizations of translanguaging” (Lee, 2022, p. 2). Li (2018) claims that applied linguistics has long been considered “less scientific” than other linguistic sciences because it is concerned more with practical rather than theoretical issues. He contests this claim arguing that, although applied linguistics starts from practical and real-life problems, it develops “new thinking and new ways of looking at everyday linguistic practices in society, not just practical solutions” (Li, 2018, p. 11). Similar to Cenoz and Gorter (2022a), Li’s conceptualisation of a practical theory of language assumes that theory and practice are strongly connected as “the process of theorization, or knowledge construction, involves a perpetual cycle of practice-theory-practice” (Li, 2018, p. 11). Li’s goal is to produce a theory that offers “better interpretations of the kinds of language practices” that occur in multilingual communication which are “dynamic and creative” and cannot be explained sufficiently by concepts of codeswitching and codemixing (Li, 2018, p. 14). As a theory of language, translanguaging acknowledges the dynamic and fluid practices of multilingual speakers, pushing and softening boundaries between named languages, varieties and other semiotic tools. It is based on the notion that multilinguals do not separate languages in their repertoire and go beyond verbal languages in meaning making processes, accessing multimodal semiotic systems. Therefore “translanguaging reconceptualizes language as a multilingual, multisemiotic, multisensory, and multimodal resource for sense- and meaning-making” (Li, 2018, p. 22).

However, other literature suggests that “translanguaging as a linguistic theory remains controversial” (Turner & Lin, 2020, p. 423; see also Lemke & Lin, 2022; Lin & He, 2017; Slembrouck, 2022). The main controversy is related to a conceptualisation of linguistic repertoire which argues against the existence of named languages as separate entities. This issue of contention is discussed further in section 2.4.

2.3.3 Translanguaging as a transformative practice

As the concept of translanguaging evolves and is continuously reframed, its transformative and critical dimension has become prominent in research in the field. Bonacina-Pugh et al. (2021) analyse the critical stance of translanguaging in terms of its “transformative power [...] in education” (2021, p. 36; see also Li, 2011), and suggest that a social justice perspective in translanguaging research has emerged in both the “fixed language” as well as the “fluid languaging” approaches. Poza (2017) positions criticality as central to translanguaging arguments, claiming that “offering translanguaging as a pedagogical framework, without its accompanying critical, social, and linguistic stances, allows it to be employed in diluted forms” (Poza, 2017, p. 103), with the risk of reducing it to code-switching. “The explicit concern with social justice and linguistic inequality” (Poza, 2017, p. 108, but also Flores, 2014; García & Kleifgen, 2020) is exactly the element that distinguishes the term from other neologisms created in the space of multilingual education (such as polylanguaging, metrolingualism, flexible bilingualism, etc.).

The term translanguaging is considered more powerful than other terms that “reject the notion of separate, bounded languages”, (García & Kleifgen, 2020, p. 556; but also Flores, 2014; Poza, 2017) as “translanguaging is a political act” (Flores, 2014) which is rooted in the notion of languages as “political, nationalized and racialized” constructs (Li, 2022a). As a consequence, languages gain different political status that extends to the speakers of these languages. Hence, the political role of translanguaging “challenges the nationalistic

assumptions of named languages and raciolinguistic ideologies that contribute to the institutionalization of linguistic and social inequalities” (Li, 2022a, p. 175).

Within the context of language courses in higher education, which typically represents a highly privileged context, with international and local students often coming from advantaged socio-cultural backgrounds, the social justice implications of translanguaging do not refer to the same political constructs proposed by Li (2022a), Otheguy et al. (2015) or in García et al.’s (2021) *Manifesto*. Instead, the social justice implications come from “social injustices based on race, ethnicity, gender, and other social dimensions of identity” (Block, 2018, p. 254), in particular with a focus on the linguistic and cultural background of students learning a language in an English-dominant university setting. Although some literature criticises translanguaging for offering only “palliatives” to these discriminations (e.g., Block, 2018, p. 253), other researchers value its “transformative power” for individuals (e.g., Li, 2011). This position is strongly supported by Bonacina-Pugh et al. (2021, p. 36) who argue that translanguaging “can have transformative impact on learners’ identity and on their ideological ranking of languages”, and Poza (2017, p. 17) who suggests that it is a tool for “asserting and creating identities, as well as for questioning and subverting hegemonic linguistic norms”.

2.3.4 Translanguaging as a methodology

More recently, translanguaging has been portrayed as a research methodology (e.g., Li, 2022b; Lee, 2022). Li (2022b, p. 1) argues that in addition to its theoretical, pedagogical and critical dimensions, translanguaging should also be considered as a methodology that requires specific methods of data collection and analysis in order to challenge “systematicity and reproducibility [...] in doing applied linguistics” in multilingual spaces. In his 2022 paper on translanguaging as a methodology, he returns to his proposal of “moment analysis” (first presented in Li, 2011) as an appropriate approach to identify and analyse critical and creative acts that happen “in the moment” and which demonstrate the “spontaneous

creativity [that] bilinguals show through combining elements from different named languages and from other semiotic systems to create novel expressions in social interaction, either face-to-face or digitally” (Li, 2022b, p. 3). These moments are investigated by using a variety of data collection methods. Li (2011, 2022b) puts an emphasis on the collection and analysis of what he defines as “metalinguaging data”, which are commentaries from participants such as interviews, reflections and diaries, and “observation data” (see section 4.6.5 for a clarification of these two types of data).

In addition to specific data collection and analysis techniques, translanguaging as a methodology also requires a different way of posing research questions. This is supported by both Li (2022b) and Lee (2022) who suggest that research on translanguaging should focus on methodological questions or on developing questions that acknowledge the fact that “individuals and communities have been engaging in such practices even prior to the popularization of the concept in applied linguistics” (Lee, 2022, p. 5). Lee (2022, p. 3) continues his argument by stating that research should move away from what the literature describes as “White logic” or “White methods” (Bonilla-Silva & Zuberi, 2008) in order to include non-white, non-western and alternative ways of generating knowledge (this concept is further discussed in section 4.2). In chapter 4, some of these methodological suggestions (i.e., moment analysis, post-monolingual research methodology) are explained and integrated into the methodological framework of the study design.

2.4 “Fixed language” and “fluid languaging”: An epistemological conflict

As discussed in section 2.1, translanguaging developed along two main conceptualisations of language. The more traditional one rooted in cognitivism and structuralism, which defines language as a bounded system of rules and language learning as the gradual and complete acquisition of this set of rules has been challenged in a number of ways (e.g., Canagarajah, 2012; Meier, 2017; Stroud, 2007; Wright, 2016). Some scholars, for example, have argued that languages are ideological inventions generated by colonial and nationalistic agendas

(e.g, García et al., 2021; Li, 2022a; Makoni & Pennycook, 2007; Otheguy et al., 2015). The implication being that they cannot be positioned as a bounded set of rules unlinked from their broader sociopolitical contexts, and they cannot be taught, learnt or assessed in separation. Li (2022a) argues, for example, that,

Human languages as we know them do not simply exist as neutral, abstractable objects, but rather are brought into being through sociopolitical forces that are part of the broader social processes such as nation-state building and geopolitical (re)configuration of the world that serves dominant interests. (Li, 2022a, p. 173)

Another key challenge to the concept of language as a fixed system is brought forward by a shift in sociolinguistic and applied linguistic research from investigating linguistic normativity and describing the grammatical structure of “pure” languages, to the observation and description of the linguistic practices of multilingual speakers which are characterised by “fluidity and creativity” (Busch, 2012, p. 506; see also Canagarajah, 2012, 2014, 2017; Li, 2018). Within the multilingual turn, sociolinguistics and applied linguistics are more interested in studying how communication occurs in multilingual settings with a focus on the speaker rather than on the grammatical features of the language. Hence, the two conceptualisations of language as fixed or fluid practices (Bonacina-Pugh et al., 2021) have determined two epistemological approaches to translanguaging visually represented in the diagram reproduced in Figure 1.

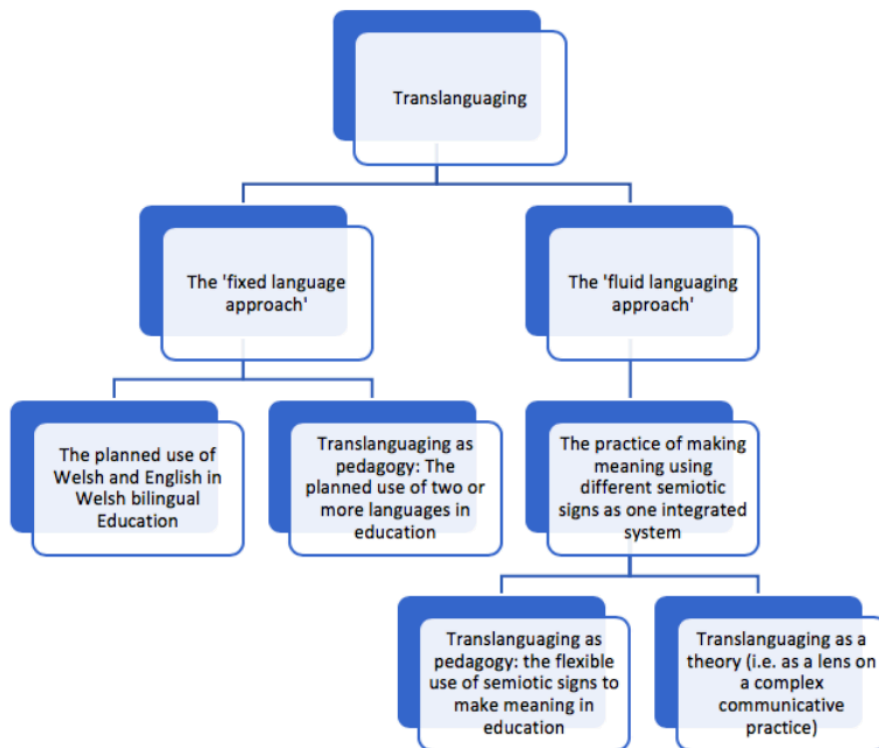


Figure 1. Conceptual map of translinguaging (Bonacina-Pugh et al., 2021, p. 16)

This conceptual map offers a visual representation of the multiple perspectives from which translinguaging can be explained and understood and is used by the authors as a guide in reviewing the literature related to translinguaging (I propose a revised visual representation of this map in section 2.5 as the conceptual framework of this research project). The two main parts of the diagram represent the two epistemological approaches to translinguaging, one based on the conceptualisation of named and separated languages – the fixed language approach (left hand side) – and one based on the conceptualisation of linguistic repertoire as an integrated system with no separation between named languages – the fluid language approach (right hand side).

Translinguaging based on language conceptualised as a system (or fixed language) is best represented by Williams's (1996) original pedagogical use in bilingual education. In this approach, translinguaging refers to a teaching strategy of alternating two named languages

in the teaching and learning process with the final goal of supporting meaning-making processes and improving proficiency in both languages. The focus stays on the acquisition of named languages. This same approach is foundational in Cenoz and Gorter's (2022a, 2022b) notion of pedagogical translanguaging which aims to enhance linguistic and literacy skills in multiple named languages, although by softening the boundaries between different codes.

Translanguaging in the second approach emerged from the new post-structuralist conceptualisation of language as “fluid languaging” (Bonacina-Pugh et al., 2021) and gradually evolved from the first approach. It moves the focus from the language to the speakers, their communicative practices and their meaning making strategies. This different approach to translanguaging was initially conceptualised and driven by García and her collaborators (e.g., García, 2009a; García & Li, 2014; Kleyn & García, 2019), Li (2018) as well as other scholars (e.g., Hornberger & Link, 2012) and can be defined as “the practice of *making meaning* using different *semiotic signs as one integrated system*” (Bonacina-Pugh et al., 2021, p. 10, italics in the original text). As García and Kleifgen (2020, p. 556) argue, “[t]ranslanguaging disrupts the naturalized stable boundaries of what are traditionally understood as languages, bilingualism, language education, and language learners”. This group of scholars refutes the concept of language as a linguistic object and argue that languages exist only as political constructs, determined by a colonial, oppressive and nationalistic agenda.

This political and conceptual position generates a conflict that Turner and Lin (2020, p. 424) define as “an epistemological conflict between disrupting language hierarchies whilst continuing to retain the educational objective of learning a named language”. This conflict has been dealt with in research literature in different ways. Auer (2022) strongly contests the notion of languages as social constructs, arguing that although languages could be defined as such, they are also “(a) very real objects for the speakers and (b) constructed not only by language authorities and via state institutions (such as schools) but by the multilingual

speakers themselves, through their multilingual practices” (Auer, 2022, pp. 127-128). In addition, he claims that the examples that García presents in her research to demonstrate how languages are not separated in the mind of the multilingual speaker, in his interpretation, actually demonstrate the opposite, i.e. bilinguals are aware and clearly distinguish the two languages involved in their verbal exchanges. Moreover, he contends that the tasks presented as pedagogical translanguaging are built “on the assumption that there is one ‘language’ that is to be acquired and another that has already been mastered” (Auer, 2022, p. 137), supporting the concept of languages as separate entities, positioned against a notion of languages as political constructs. This analysis led Auer to argue that from a sociolinguistics standpoint, languages are defined, named and recognised in the linguistic practices of multilinguals and this is demonstrated by the fact that multilingual speakers switch between different codes.

Other authors have tried to reconcile this epistemological conflict (e.g., Slembrouck, 2022; Turner & Lin, 2020). Turner and Lin (2020) offer a different perspective on the conflict between fixed language and fluid languaging in the process of teaching a language. They argue that “naming of languages needs to be incorporated into translanguaging theory in a way that acknowledges the social construct of ‘named languages’ as integral to the expansion of one’s linguistic repertoire as a whole” (Turner & Lin, 2020, p. 424). They propose distinguishing two dimensions of named languages. Named languages could be defined as social constructions from an external point of view, however in the moment speakers use them, this appropriation - as knowledge and use of the language - occurs as a dialogic process where tension and desire are both part of the individual’s appropriation. Therefore the “imposition of named languages and the way they are used are not the same” (Turner & Lin, 2020, p. 424). They also argue that language education is the place where these hierarchies could be problematised and dismantled because of its primary focus on language rather than content. They suggest shifting the final aim of language education from learning a named language to expanding the linguistic repertoire and linguistic resources of the

speaker who incorporates that named language into their integrated repertoire of linguistic features. Turner and Lin contend that shifting the focus of language learning to expanding the linguistic resources of the speaker heads in the direction of avoiding “the epistemological conflict currently present in translanguaging theory” (Turner & Lin, 2020, p. 424). This shift is also supported by Li and Ho (2018) who argue that learners of languages are aware of the “political connotations” and “structural constraints” of named languages. Nevertheless, their focus is on using these linguistic features in “a process of knowledge construction that makes use of, but goes beyond, individual languages” (Li & Ho, 2018, p. 35). They further argue that the final goal of learning a language is for the learner to become multilingual (see also Turnbull, 2019) which aligns also with the concept of emergent bilinguals (e.g., García, 2009b; García et al., 2008).

The recent contribution of Slembrouk (2022) to the debate is aligned with Turner and Lin (2020) as she argues that multilingual speakers do both, speak and learn named languages as well as translanguage. Therefore, both concepts are essential, especially in the educational context of language classes. Her position focuses on the dynamic use of languages. She contests the assumption that,

“only the ‘fluid’ version of language with its permeable/absent/porous boundaries would be the one rooted in the close lexical-structural observations of language use and that the version of a named language with its (more) rigid boundaries would amount to nothing else than a social construct enforced by power holders”.

(Slembrouk, 2022, p. 10)

She continues by arguing that neither of the two positions should be granted a theoretical “superiority” over the other as in educational contexts the two elements cooperate in expanding the linguistic repertoires of multilingual speakers learning additional languages.

Finally, another attempt to re-conceptualise translanguaging is the notion of translanguaging and flows, as explored by Lemke and Lin (2022). They argue that although multilinguals do not separate languages in their repertoire, the process of accessing linguistic features is not always and completely conscious but rather generated as a flow, influenced by time and previous use of languages in interaction with other speakers. Therefore, translanguaging practices are never purely individual, but depend on time, texts, community and ecosystems of communication which constitute the flow. This practice which is common in natural multilingual contexts, “[...] can arise as well when people learn a ‘second language’ or add further language options to their repertoire” (Lemke & Lin, 2022, p. 144) by taking part in new and unfamiliar linguistic settings. This view overcomes the idea of multilingual speakers consciously choosing the linguistic features in their repertoire, instead proposing a model of speakers “entrained and caught up in ongoing processes (or flows)” (Lemke & Lin, 2022, p. 146).

In conclusion, translanguaging has evolved into a complex and multifaceted concept constituted of multiple dimensions - pedagogical, theoretical, methodological and critical - and referencing different conceptualisations of language – as fixed and fluid. This complexity determines some limitations as well as the power and value of translanguaging and opens space for further investigations such as the one pursued by this research. Based on this complexity and on the notions explored in this chapter, the next section presents the conceptual framework developed for this research project.

2.5 A conceptual framework for this research: A multi-dimensional definition of translanguaging

The multiple dimensions of translanguaging discussed in this chapter testify to the complexity of the concept and its dynamic and fluid evolution in current research endeavours. Throughout the chapter, it has been argued that this complexity could be perceived as a limitation in terms of the difficulty in proposing a clear and universally agreed

definition of translinguaging. On the other hand, this same complexity is testimony to the interconnectedness of the main dimensions of translinguaging as a theoretical, pedagogical, methodological and critical practice in multilingual educational spaces.

This study draws upon this multidimensionality and the interconnections between dimensions to define the concept of translinguaging and the framework to investigate language education in multilingual contexts, as represented in Figure 2 and unpacked below.

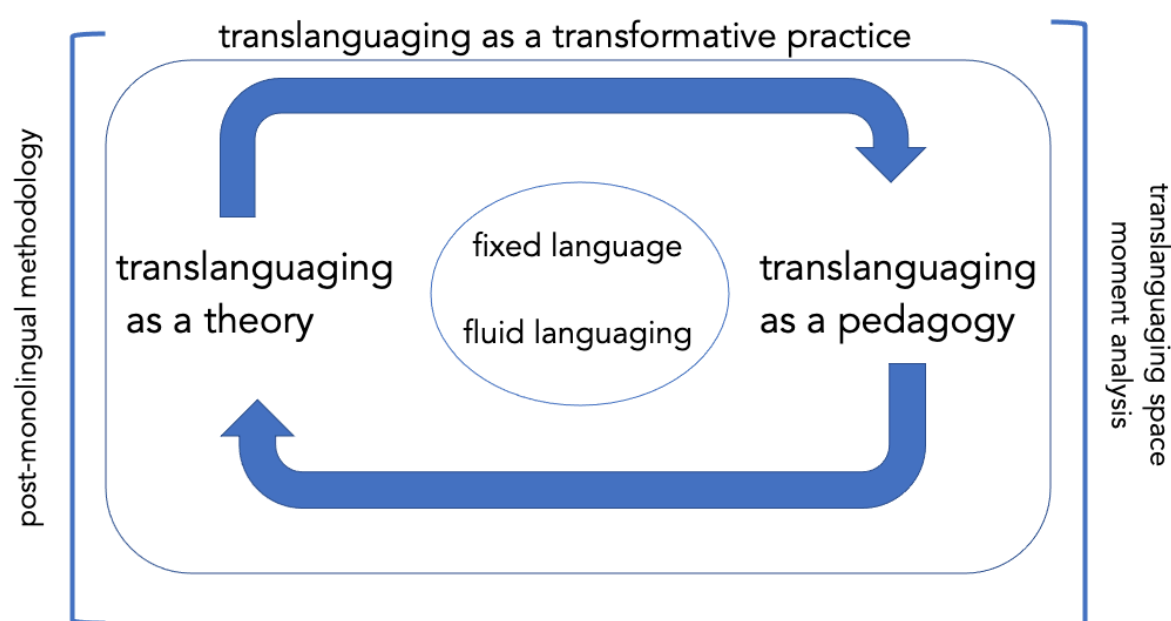


Figure 2. Revised visual representation of translinguaging conceptual map

In section 2.4, a conceptual map (Figure 1) was presented as a guide to exploring two epistemological notions of translinguaging currently investigated in the literature. This original map has been elaborated into a revised form (Figure 2) to incorporate additional key elements to consider in defining and using translinguaging as a conceptual framework in educational research:

1. Fixed language and fluid languaging - that is named languages and linguistic repertoire as an integrated system - are both necessary components of learning a

language as multilingual speakers refer to named languages as well as deploying translanguaging practices that go beyond them. These two epistemological conceptualisations of language cohabit the central space of this new visual representation and definition of translanguaging, rather than being separated in a flow chart as in Figure 1.

2. This representation emphasises the fluidity of the concept. Rather than a flow chart as in Bonacina-Pugh et al. (2021) (Figure 1) that keeps the fixed and fluid conceptualisations of language separated in two sections, the revised conceptual map (Figure 2) uses a more flexible structure that shows the interconnections between concepts and dimensions. As explained in point 1, the notions of fixed language and fluid languaging do not belong to two separated lines of inquiry but co-exist in one complex and central space, which is embodied in pedagogical translanguaging. In the same way, the boundaries between theory and pedagogy are ephemeral as the two dimensions are strongly interconnected and one impacts on the other. For this reason, in Figure 2 one arrow connects pedagogy to theory, and a second one goes back from theory to pedagogy to represent the continuous cycle of theory-practice-theory (Li, 2018).
3. The critical and transformative aspect of translanguaging is included as the external frame. This frame represents the translanguaging stance taken in this research for its potential to impact on students' learning. A key purpose of education is to introduce positive changes in the lives of students; translanguaging is "transformative in nature" (Li, 2011, p. 1223) and therefore its potential is to create a space to leverage and nurture the multilingual speakers' identity. As comprehensively expressed by Ascenzi-Moreno and Espinosa:

Translanguaging pedagogy is transformative because it emphasizes that all students are language learners and that all their linguistic resources – including multiple languages, dialects, and registers – are fundamental for 'deep cognitive engagement

and for development and expansion of new language practices’ (García & Li, 2014, p. 71)”. (Ascenzi-Moreno & Espinosa, 2018, p. 13)

This research project also aligns with Poza’s (2017) position that without a critical stance, translanguaging could easily slip into a functional use of code switching with the only goal of enhancing linguistic competence in named languages.

4. Finally, translanguaging requires new methodologies that recognise and value non-white and non-Anglophone ways of generating new knowledge (e.g., Lee, 2022). In the context of Australian higher research graduate programs, Michael Singh (e.g., Singh, 2018, 2020) has developed a post-monolingual research methodology that frames the methodological approach to data collection, analysis and knowledge production of this research along with the notion of translanguaging space. I unpack these two key concepts in section 4.2. Within this framework, this research applies the principles of “moment analysis” (see section 4.6.5 as well as section 2.3.4 above) proposed by Li (2011, 2022b) to the analysis of case study 2 data to challenge traditional approaches and explore new methodological frameworks in multilingual spaces (as discussed in section 2.3.4).

2.6 Concluding remarks

This chapter has defined the conceptual framework for this research project. It has argued that translanguaging is a complex concept with multiple dimensions. These dimensions are interconnected and co-present in translanguaging spaces, where theoretical, pedagogical, methodological and critical perspectives overlap and work together.

Within this complexity, the two conceptualisations of language as a fixed system and fluid languaging generate an epistemological contradiction that this research acknowledges. Nevertheless, I argued that this contradiction is inherent to language education as teaching a language means to teach a specific set of rules and at the same time, within a

translanguaging framework, it means leveraging the linguistic repertoire as an integrated system with flexible boundaries between meaning making tools including multiple languages, linguistic features and language variations as well as other non-verbal semiotic codes. Following, for instance, Turner and Lin (2020) and Slembrouck (2022), I argue that both these conceptualisations are relevant and need to be included in investigating the affordances of pedagogical translanguaging for language learning.

Moreover, the chapter has presented a conceptual framework (section 2.5, Figure 2) that incorporates all these theoretical constructs, including an attention to translanguaging as a transformative practice and a pedagogical stance. The translanguaging space of this research is opened for students as well as for the teacher-researcher and includes the process of generating new knowledge by acknowledging and valuing non-Anglophone perspectives on knowledge production within a post-monolingual research methodology. This framework highlights how this project has the potential to contribute to the theoretical and methodological debate, in addition to its focus on the pedagogical affordances of translanguaging for language education in university settings.

The next chapter moves onto reporting on and discussing translanguaging as a pedagogical construct. It explores available literature starting from higher education spaces and a focus on language courses.

Chapter 3

Translanguaging in higher education

Having presented the conceptual framework, it is now crucial to discuss previous research that has explored translanguaging in higher education contexts to lay the groundwork for this research project. As already discussed in chapter 2, translanguaging is a multifaceted notion which has been researched as a theoretical construct and a methodology, as well as applied in teaching practice. All the dimensions of translanguaging are acknowledged in this project. Nevertheless, the focus in this thesis is on its pedagogical affordances for language teaching and learning.

Specifically, this study explores the potential of translanguaging in teaching additional languages that are not the majority languages in a specific society, an under-investigated field within a translanguaging framework. It argues that the efficacy of a translanguaging framework lies in including both concepts of fixed language – as the final goal of a language course is learning a new linguistic code – and fluid languaging – as during the learning process, the whole linguistic repertoire of students as an integrated and fluid system is recognised as a resource and leveraged in the teaching and learning process.

As the focus is on tertiary level language courses, this chapter first reviews the available literature on this context. It opens with a clarification of the terminology related to language learning (section 3.1) and an overview of the literature related to translanguaging in higher education (section 3.2). Then it moves on to discussing available research on the intentional use of pedagogical translanguaging in language courses at university level (section 3.3). The second part of the chapter explores the literature that supports pedagogical translanguaging in language teaching and learning, broadening the review to research in settings other than higher education due to the paucity of literature available. In section 3.4 it discusses specific pedagogical language relevant for developing translanguaging by design courses. The next

section 3.5 reviews the literature on exploring language students' linguistic repertoires as a preliminary step to implement a translinguaging by design course. It focuses primarily on multimodal language biographies and specifically language portraits, as tools for raising linguistic awareness. Section 3.6 reports on extensive pedagogical research and knowledge to identify strategies that facilitate translinguaging practices. Finally, section 3.7 explores research on translinguaging for writing tasks by reporting on multilingual students' writing practices in different contexts and settings. The chapter concludes with identifying some gaps in available research that this thesis aims to investigate (section 3.8).

3.1 Clarifying the terminology

Before delving into reviewing the literature on translinguaging in language teaching and learning at university, I need to clarify the terminology used in this thesis. The term *language education* can refer to many different types of programs, from Teaching English to Speakers of Other Languages (TESOL) and English as an Additional Language (EAL) to foreign language classes, heritage, community and minority languages. In European and North American contexts, the terms *foreign languages* or *modern languages* indicate the study of languages that are not the majority language in the community, which is the target of this research project. Leung and Valdés (2019, p. 350) propose the term “additional language” and “additional education/instruction” rather than *foreign language* and *second language*. More recently, the term *world languages* has been introduced in the US context (e.g., Larsen-Freeman & Freeman, 2008).

In this thesis, adhering to more common terminology in the Australian context, I use the term *language learning* following, for instance, Turner and Lin (2020) and Pauwels (2014a). Pauwels links the choice of the term “language learning (LL)” to new ideological conceptualisations of language as distinct from the concept of “one nation, one language” (Pauwels, 2014a, p. 44). She argues that “[I]n today's multilingual societies the linguistic landscapes are multilingual, which makes the term foreign language a misnomer” (Pauwels,

2014a, p. 44). In the specific context of this thesis, language education or language learning refers to the teaching and learning of non-dominant languages other than English. For clarity or in reporting literature that uses different terminology, the terms foreign, modern or additional language are occasionally used.

3.2 Overview of translanguaging in higher education research

In the introduction to the volume, *Translanguaging in Higher Education* (Mazak & Carroll, 2017), Mazak contends that “almost no literature exists on translanguaging in higher education” and most of the available research is based in the US or the UK (Mazak, 2017, p. 6). Their book aims to tackle this void, presenting research in different contexts and geo-political settings. According to Mazak (2017), higher education has been affected more than other levels of education by the accelerated global mobility of students. Therefore, she argues that it is a particularly suitable setting for the investigation of translanguaging practices. She refers mainly to the role of English in different contexts; in fact, English as a lingua franca has become a language of instruction in many universities, sparking in some contexts a debate on equity in education for students learning in a language that is not their mother tongue.

Since the 2010s, a variety of studies have been conducted in higher education settings. For example, in some Global South contexts (for instance South Africa or Middle Eastern countries) translanguaging has been investigated as a tool for social justice (e.g., Carstens, 2016; Hurst & Mona, 2017; Makalela, 2016; Ngcobo et al., 2016; Probyn, 2015). This research does not focus on language learning but on exploring the translanguaging framework as a way to address the problem, identified initially (see Mazak, 2017, paragraph above), of students in higher education who undertake their studies in English which is not their first language. The premises are that translanguaging can empower students and counteract monolingual educational practices. Translanguaging has also become the focus of some research in specific bilingual contexts such as Puerto Rican universities (e.g., Mazak et

al., 2017; Mazak & Herbas-Donoso, 2015; Rivera & Mazak, 2019), where researchers are exploring the impact of translanguaging pedagogies in supporting meaning-making processes in higher education courses. Some other research has also explored more general translanguaging practices or experiences from the perspective of students or instructors, mainly in English speaking contexts (e.g., Caruso, 2018; Moody et al., 2019; Rodríguez et al., 2021). For instance, Moody et al. (2019) developed a large-scale quantitative study on how graduate students enrolled at a large university in the southwest of the US perceive translanguaging practices in social settings, for learning English as their additional language, and in higher education contexts. The findings suggest that participants considered translanguaging to be a natural phenomenon in social settings, an effective tool to improve English and a highly acceptable practice in academic contexts.

Fewer publications are available which focus on applying pedagogical translanguaging in language learning. Some research has investigated translanguaging practices in English courses (section 3.2.1) and other language courses (section 3.2.2) where translanguaging is more a spontaneous alternation of languages, sometimes planned by the teacher but not inside a translanguaging design that offer specific affordances (i.e., tasks, instructions, collaborative work; see full definition in section 3.4). A limited number of publications have also investigated a stronger version of pedagogical translanguaging (see section 3.4 for a definition of strong and weak pedagogical translanguaging) and are reported in section 3.3.

3.2.1 Translanguaging practices for academic English use and learning

The general positive attitude toward translanguaging practices reported by Moody et al. (2019) also permeates research that has specifically focused on translanguaging in learning English such as in English for Academic Purposes (EAP) or English as Medium of Instruction (EMI) courses at university where the majority language is not English, or in English as a Foreign Language (EFL) courses, explored below (e.g., Adamson & Coulson, 2015; Dalziel & Guarda, 2021; Fang & Liu, 2020). Another relevant context involves courses

conducted in English where the focus is not on learning the language but on enhancing the academic use of English as the language required to complete academic work (e.g., Rivera & Mazak, 2017; Carstens, 2016).

One such example is the Puerto Rican context where English and Spanish are both official languages. However, although Spanish is the main language of everyday communication, academic work at university is usually required to be undertaken in English. Within this context, Rivera and Mazak (2017) investigated students' experience of translanguaging in a Psychology course where English and Spanish were both allowed and used in the classroom with the final goal of supporting academic use of English. The findings suggest that students felt comfortable with mixing and using their competence in both languages in the learning process. However, they recognised and accepted practices of moving between the two languages as more acceptable in social settings than in academic contexts. In fact, although translanguaging practices were positioned as positive and normal in class overall, about 30% of respondents still viewed it as unprofessional when used by the teacher (these findings are further discussed in chapter 5.4.2 in relation to this study's data).

Other relevant results are reported by Carstens (2016) in the context of South African universities where students are fluent in multiple languages and English is the language of instruction. Carstens (2016) investigated students' perception of a pedagogical translanguaging intervention in an Engineering course which offered students opportunities to use their mother tongues (English, Afrikaans, and other African languages) in completing tasks. The findings report that all language groups expressed positive attitudes toward translanguaging practices, especially for their potential to offer a better understanding of the "big picture" of the course content and skills. Some language groups also found that translanguaging practices were relevant to expanding their knowledge of the content in their mother tongues.

Some other research has focused more specifically on translanguaging for language learning, such as in EMI, EAP or EFL contexts. For instance, Adamson and Coulson (2015) investigated an English course for academic writing preparation in Japan. They reported that Japanese students displayed positive attitudes toward moving between languages in the writing process, although there were differences in findings depending on proficiency level. Low achieving students, for example, reported that having access to their mother tongue (Japanese) in the writing process improved their writing skills in the target language (English), while high achieving students commented favourably on the opportunity that using their mother tongue offered to expand content and reasoning, otherwise not yet available in the target language. Overall, their findings support a positive experience of translanguaging practices in learning the additional language.

In the context of Chinese universities, Fang and Liu (2020) investigated translanguaging practices in EFL and EMI courses. Their study entailed three components: classroom observation of five teachers' translanguaging practices; a questionnaire to students on their attitudes toward these practices; and follow up interviews with the teachers. Findings from classroom observation demonstrated that translanguaging was conceptualised as alternation of medium of instruction. Some teachers did not include translanguaging in their lessons, keeping a strict separation between the two languages – Chinese as the shared language and English as the target language. Among the teachers who did include translanguaging practices as alternation in the use of languages in their teaching approach, the main purposes were: (a) to explain new concepts or new content; (b) to check comprehension; (c) to clarify instructions; or (d) to build stronger relationships with the students. Results from the questionnaire showed that students generally had positive experiences of translanguaging in learning English. However, about one third of participants considered translanguaging practices in the language class to be a sign of low proficiency in the target language. The findings also suggest that translanguaging by the teacher was better accepted by students as it helped to scaffold learning. On the other hand, translanguaging by the

students, in particular referring to the use of Chinese as their first language, received a lower level of agreement, potentially because students felt the need to extend the opportunities to practice the target language, English.

Another study (Dalziel & Guarda, 2021), conducted in an Italian university, reported on the purposes of spontaneous translanguaging among students in EMI courses. They identified seven main functions of translanguaging that occurred in group work, some of which overlap with the purposes identified by Fang and Liu (2020) in EMI courses in Chinese universities. For example, students in this study used translanguaging strategies to check comprehension and verbalise content knowledge, to ask for assistance or tasks management, to signal cultural identity or to strengthen peer cooperation.

Overall, the literature reviewed suggests that translanguaging is generally positively perceived by university students and it is considered an effective tool to learn English, either in EMI or EFL settings.

3.2.2 Translanguaging practices in learning languages other than English

At the time of writing, I have identified only a handful of papers that have investigated a translanguaging framework in learning languages other than English. Most of these studies have described translanguaging practices in Chinese language courses for international students (Wang, 2019a, 2019b, 2020; Zhang et al., 2020); while one considered translanguaging practices in a German course in a university at the border between USA and Mexico (Sahr, 2019).

The studies that investigated Chinese university language courses either in China and New Zealand focus on a conceptualisation of translanguaging practices as alternation of languages by the teacher and the students (fixed language approach). This alternation occurs between the target language and the language of instruction or the first language of students.

For example, Wang (2019b) explored the potential of a translanguaging approach in teaching Chinese to international students in China, where classes are becoming increasingly multilingual with students coming from many different geopolitical regions. Within this new more challenging context, the traditional teacher-centred model of Chinese education, and the practice of using the Chinese language as medium of instruction in language courses for all international students enrolled in Chinese universities, are challenged. The findings suggest that a translanguaging framework “could enhance classroom communication and student-teacher relationships” (Wang, 2019b, p. 145), giving students voice in the learning process and supporting teachers to incorporate new plurilingual approaches to make language teaching and learning more effective.

In a subsequent study, Wang (2020) investigated the mismatch between the “ideal” and the “actual” use of Chinese as the target language in the classroom for students and their teachers in Chinese courses at New Zealand universities. Wang found that no matter their level of competence, students tend to overestimate the use of the target language in the learning process, expressing a desire to use more target language than actually occurs in the language class. Based on these data, Wang (2020) argues that creating a translanguaging space where students can draw on their stronger language(s) for negotiating meaning can accelerate and improve meaning making processes and therefore learning outcomes (this research is further discussed in the study design, section 4.5.3).

In their study on translanguaging practices in teaching Chinese as a foreign language in five Chinese universities, Zhang et al. (2020) refer to a limited definition of student spontaneous translanguaging as the activity to translate single words in a more familiar language to check comprehension; and teacher translanguaging as alternation of language of instruction (Chinese) and target language (English) in which they report to have mainly a basic knowledge. They argue that despite a consistent presence of alternation between languages and use of languages other than the target one for meaning-making processes, teachers in

this research feel guilty when breaking the consolidated rule of using the target language only in the teaching process. This guilt of translanguaging based on a perceived deviation from the dominant monolingual norm and traditional language ideology is present even if translanguaging is perceived by both teachers and students as beneficial for language learning. According to Zhang et al. (2020), the persistence of spontaneous translanguaging practices, even accompanied with a sense of guilt, demonstrates the potential of translanguaging to change and overcome monolingual views of language. Within this same perspective, Wang (2019b, p. 145) suggests that the increasing spontaneous use of translanguaging practices in highly multilingual contexts is helping teachers to re-frame traditional concepts of language and language pedagogies. Therefore, pedagogical translanguaging can be crucial in disrupting traditional hierarchies and opening space to more flexible practices around language use in the classroom.

Sahr's (2019) study expands on the concept of pedagogical translanguaging. In her research in German courses at different levels of proficiency in a US university at the border with Mexico, she collected data over one semester on the role of the teacher in opening a translanguaging space (see section 4.2 for a definition) where students were allowed and encouraged, through the teacher's modelling, to use all the languages in their repertoire in completing tasks and discussing concepts in group work. This is an example of pedagogical translanguaging as an intentional choice of language use (rather than spontaneous alternation of languages) with the goal of supporting meaning-making processes through accessing all the languages in the repertoire of the students. Sahr (2019) argues that multilingual students are not recognised nor represented in German classes as textbooks and course curricula "seem to assume that only monolingual English-speakers learn German" (2019, p. 50). In her context she recognises that the two main languages available to her students, English and Spanish, do not have the same social and political power. English is the dominant language in university settings through which the students aim to demonstrate their academic competence and is considered more prestigious; Spanish, on the other hand,

tends to be left out of academic learning spaces. In her classes, translanguaging practices are not limited to an alternation between shared and target languages. Instead, she encourages a language use that includes the full linguistic repertoire of students (i.e., German, English, Spanish, other dialects spoken by the students) where the focus is not on alternation but on a dynamic access to the features in the linguistic repertoire of students within the “communicative need of the interlocutor” (Sahr, 2019, p. 55) and the task to be completed. She concludes that the translanguaging space allows students to make choices on the languages they use in making meaning, empowering them to explore their identity and gain self-confidence in their linguistic potential and competence. She further argues that conceptualising translanguaging as a fluid languaging process allows students to re-think and change their epistemological framework of language and disrupt language power imbalance.

In conclusion, the limited amount of literature that has explored translanguaging practices in language university courses – where the language taught is not English – identifies how a translanguaging framework may disrupt monolingual views of language teaching and learning and empower students in the learning process. The next section reports on additional examples of pedagogical translanguaging in university language courses intended as a planned design of the teacher who provides explicit affordances to language learning.

3.3 Examples of translanguaging by design in language courses

The research on translanguaging in language courses reported in the previous sections has explored mainly how students experience translanguaging practices in higher education where translanguaging occurs as a spontaneous act and a natural occurrence in multilingual classrooms, or as an explicit choice of the teacher to alternate or allowed multiple languages in the teaching and learning process. It has not explored translanguaging by design courses where the teacher purposefully plans tasks that explicitly elicit translanguaging practices. As noted before, while the researchers often reference pedagogical translanguaging, the

interpretation of the term differs in different studies, emphasising the complexity of the term use and the inconsistent terminology in translanguaging literature (see section 2.2).

It is important to note that there is a marked paucity of research on pedagogical translanguaging, especially in language courses at university level, intended as purposeful lesson planning designed by the language educator and based on learning tasks that explicitly require students to access their whole linguistic repertoire. At this stage, I have identified only two examples: one in an EAP program in a Canadian university (Galante, 2020a, 2020b), and the second in foreign language programs – German and Japanese – in an Irish university (Bruen & Kelly, 2016). However, this second study does not refer explicitly to translanguaging theory despite presenting plurilingual tasks that leverage multilingualism such as comparison of languages in the repertoire of students and transfer between different languages.

The first example found in the literature is Galante (2020a, 2020b) who developed pedagogical plurilingual tasks to teach English for Academic Purposes in a Canadian university. She talks of “plurilingual tasks” and “plurilingual instructions that includes translanguaging, validating plurilingual identities as well as understanding pluriculturalism” (Galante, 2020b, p. 551). However, in her other paper that reports on the same study, she uses the term “pedagogical translanguaging” (Galante, 2020a). This is another clear example of how the term translanguaging is still evolving with multiple and different meanings (see chapter 2.2). Importantly, in her research Galante recognises, as I do in my conceptual framework, the relevance and interconnectedness of both conceptualisations of language as a fixed entity and as an integrated and fluid system in the mind of the multilingual speaker. In fact, her program is based on the assumption that,

the pedagogical translanguaging tasks engaged students to make meaning through both cognitive (awareness) and social factors (lived experiences), and required that

students used their entire repertoire and not only their L1. For example, a student who spoke Chinese as an L1, Korean as an L2, and Japanese as an L3, even if not fluently, was encouraged to use all of these linguistic resources when learning English, the L4. While this language categorization is discouraged by some theorists (Otheguy et al., 2015), in this study naming languages was necessary and important to examine the extent to which students in fact used their entire repertoire. (Galante, 2020a, p. 3)

In her pedagogical translanguaging program, Galante (2020a) included a preliminary questionnaire and a language portrait task to explore the linguistic repertoire of participants and raise their linguistic awareness; and three translanguaging tasks focused on oral skills. The first task required students to watch a video on why multilingual people codeswitch and then discuss their own experience by using any language in their repertoire with the goal of identifying reasons for code switching. The second task presented idioms in English and required students to discuss and compare their meaning across different languages they knew. The third task asked students to compare the use of discourse markers in their languages and English and prepare an oral presentation. In discussing her findings, Galante (2020a) identified two main constraints in adopting a translanguaging framework. The first one was the lack of familiarity of students – and instructors – with translanguaging practices in academic contexts. The other issue that hindered the group work was the lack of speakers of shared languages. She concluded by arguing that translanguaging in multilingual spaces is more complex than in bilingual programs (where most studies have been conducted) because not all the languages in the classroom are shared and this poses pedagogical challenges in leveraging these languages. She also recognised that the main concern raised by instructors in her study was the learners' reduced exposure to the target language (similar to the guilt of translanguaging identified by Zhang et al., 2020). While Galante's research expands our understanding of pedagogical translanguaging and its potential, it also

highlights the impact of context-specific influences and the need for significantly more research at the tertiary level.

In the other example identified, Bruen and Kelly (2016) investigated the potential of pedagogical tasks that explicitly required students of German or Japanese at an Irish university to compare languages in the repertoire. However, the authors do not explicitly refer to translanguageing in their research but use the expression “harnessing linguistic super-diversity” (Bruen & Kelly, 2016, p. 335). They report the increasingly complex linguistic and cultural background of their students as the reason to explore new pedagogical approaches to teaching languages that value and draw on prior linguistic knowledge and competence. In their research, they administered a linguistic profile questionnaire to investigate their students’ repertoires and raise awareness of their linguistic resources. Based on the findings from the questionnaire, they developed tasks in which students were required to compare key grammar aspects of languages in their repertoires with their target language, either German or Japanese. The focus of the research was on understanding students’ positioning toward leveraging linguistic diversity in the classroom. Participants in this research recognised the value of comparing their languages, in particular students of German found it very relevant to compare it with languages such as French and Spanish.

These studies (Bruen & Kelly, 2016; Galante, 2020a, 2020b) identify a similar process used to develop a translanguageing by design program, which included two steps. First, there is an activity to raise the linguistic awareness of the students as individuals (and as a group in Bruen & Kelly, 2016). Galante (2020a, 2020b) uses two different tools, a questionnaire and a language portrait; Bruen and Kelly (2016) use a questionnaire and generate a class language profile to be shared among the students. Second, they create translanguageing tasks that explicitly require students to access and leverage their knowledge of other languages such as comparing grammatical features or discourse markers in the languages in their repertoire. It is possible to conclude that these two steps – exploring linguistic repertoires and developing

tasks that explicitly require to access the linguistic repertoire as an integrated system of languages and other semiotic resources – are critical to enable translanguaging practices in language learning. Therefore, this two-step process is followed in the study design of case study 2 (see section 4.6). It also informed the decision to gradually guide participants from exploring their linguistic repertoire to discussing their translanguaging practices in the sequence of survey's questions in case study 1 (see section 4.5).

As noted above, the pedagogical language used in research on translanguaging is inconsistent and varies across different studies. For example, Galante (2020a, 2020b) uses the term “plurilingual pedagogies” along with “translanguaging tasks” whereas Bruen and Kelly (2016) use the concepts of “super-diversity” and “harnessing linguistic diversity”. This research aims to identify more consistent language to be used in developing translanguaging by design programs. Therefore, the next section looks beyond the limited research in higher education and draws upon notions of pedagogical translanguaging developed in other contexts in order to identify effective and consistent pedagogical language.

3.4 Planning pedagogical translanguaging programs: What pedagogical language?

In order to address the need for a more consistent pedagogical language around translanguaging by design language programs, this section discusses two main research perspectives on pedagogical translanguaging: those of Cenoz and Gorter (2022a), and García (e.g., García et al., 2017; García & Kleifgen, 2020) respectively. Their pedagogical language has informed the language used in this research project.

Cenoz and Gorter's (2022a) model of pedagogical translanguaging gives a prominent role to the teacher to develop instructions that “mobilise the students' linguistic repertoire” (Cenoz & Gorter, 2022a, p. 18) and guide them to integrate two or more languages in the learning process. Based on these elements, Cenoz and Gorter (2022a, pp. 30-34) identify four main

translanguaging practices along a continuum, from weaker to stronger practices, from spontaneous to planned strategies. Their model include:

1. Tasks that involve the use of two or more languages with the goal to enhance metalinguistic awareness;
2. Tasks that leverage the use of the whole linguistic repertoire;
3. Tasks that integrate and connect content and languages; and
4. Translanguaging shifts which are more spontaneous types of translanguaging practices that can be used as an opportunity to bridge spontaneous and pedagogical translanguaging in the classroom.

In designing case study 2 of this research, I focused on the first two aspects of developing translanguaging tasks that enhance the metalinguistic awareness of students and that leverage their whole linguistic repertoire (see study design for details, section 4.6). These two practices represent the *strongest* form of pedagogical translanguaging as they focus on raising awareness of students' linguistic potential and then exploiting it in the learning process. They include both conceptualisations of translanguaging, as already discussed in section 2.4, as alternation of shared and target language in a fixed language approach, and as exploitation of all the languages in the repertoire in a fluid languaging approach, softening the boundaries between named languages.

García and her team of researchers at City University of New York (CUNY), who work in the bilingual context of US schools where Spanish is a minoritised language, developed both theoretical and practical resources for implementing translanguaging in language teaching and learning (e.g., García et al., 2017; García & Kleifgen, 2020). They argue that to develop a translanguaging design, the teacher needs to “open up a translanguaging space by designing instruction and assessment that provide opportunities for translanguaging” (García & Kleifgen, 2020, p. 566) and use the following language to describe classroom practices:

1. “Translanguaging affordances”, that are instructions and resources in multiple languages and modalities, also defined as “extended resources”;
2. “Translanguaging co-labor”, that refers to collaborative work;
3. “Translanguaging production” which refers to the production of new text types leveraging all the languages and modes in the repertoire of the students;
4. “Translanguaging assessment”; and
5. “Translanguaging reflection”, an opportunity for students to self-reflect on their multilingual practices.

The term *affordances* is used in this thesis to refer to “signs that acquire meaning and relevance as a result of purposeful activity and participation by the learner and the perceptual, cognitive, and emotional engagement that such activity stimulates” (van Lier, 1997, p. 783). These affordances are part of the pedagogical design of the language class and include tools, tasks, instructions, modalities, conditions and concepts to scaffold the learning process. The notion of affordances also includes the way language students use “what is available to the learner to do something with” (van Lier, 2004, p. 91), meaning their ownership and exploitation of these opportunities in the learning process. More specifically, in this thesis, the term *translanguaging affordances* is used to indicate “extended resources” (García & Kleifgen, 2020, p. 566) purposefully planned by the teacher to explicitly scaffold students in accessing and leveraging their complex linguistic repertoires.

The pedagogical language described in this section informed the use of the language in this research project, especially in designing the Italian course investigated in case study 2 (see section 4.6 for details).

3.5 Raising awareness of linguistic repertoires for translanguaging practices

As discussed in section 3.3, the first step in developing a translanguaging by design program is to plan preliminary tasks with the goal of raising awareness of linguistic repertoires (e.g.,

Bruen & Kelly, 2016; Cenoz & Gorter, 2022a; de Jong et al., 2016; de Jong et. al., 2019; Faltis & Smith, 2016; Galante, 2020b). Some studies have investigated these preparatory steps in primary/secondary schools in the European context (e.g., Forbes et al., 2021; Hélot, 2008). In this section, I focus on research in university language courses or on adult multilinguals (e.g., Bicjuto & Belicka, 2022; Galante, 2020b; Kalaja & Pitkänen-Huhta, 2020; Odeniyi & Lazar, 2020).

As highlighted in the previous section, Cenoz and Gorter (2022a) suggest that language teaching should start from what the students bring to the classroom which includes their linguistic potential; and Galante also argues that,

Raising students' awareness of their own plurilingual and pluricultural repertoire is key to preparing them to make mindful decisions about culture and language use in real-life situations. (Galante, 2020b, p. 551)

Traditionally, schools and universities have used general questionnaires to collect biographical data on their students, which may also include information around their languages. However, recently, research has explored more effective ways to obtain in-depth understanding of the linguistic experience of students using *multimodal linguistic biographies*. This term refers to the autobiographical description of language knowledge and use by mono and multilingual speakers through multimodal representations. The use of language biographies has the main goal of collecting information about students' linguistic repertoires, and of shedding light on and raising awareness of linguistic practices, experiences, attitudes and ideologies (e.g., Busch, 2016b, 2018; Dressler, 2015; Melo-Pfeifer & Chik, 2020).

Busch (2016b) offers a brief outline of language biographical research methods and describes research implemented in different contexts using autobiographic narratives such as language

learning diaries (Norton, 2000), learners' autobiographical texts (Kramsch, 2009) or visual narratives (e.g., Krumm, 2011; Melo-Pfeifer, 2017). The visual and creative element has been successively expanded in multimodal approaches such as *language portraits* (e.g., Busch, 2012; Coffey, 2015; Prasad, 2014), *language maps* (e.g., D'warte, 2019), other forms of *drawing* and *visual representations* (e.g., Chik, 2018; Melo-Pfeifer, 2015, 2017; Melo-Pfeifer & Chik, 2020), and musical representations such as *language biography raps* (e.g., Garrido & Moore, 2016). Many studies have been conducted in primary and secondary school settings, mostly with a focus on EAL students (e.g., D'warte, 2019; Melo-Pfeifer, 2015, 2017).

Narrowing the focus to language portraits and adult participant settings, this tool has been used in research in teacher education (e.g., Coffey, 2015; Lau, 2016), Indigenous communities (Singer, 2018; Singer & Harris, 2016), and more recently with university students. In Botsis and Bradbury (2018), for example, language portraits were used as tools to explore the linguistic identity of university students in a South-African university. Iwasaki (2021) used the language portrait tool to study how the representation of the linguistic repertoire of a single student enrolled in a study abroad program changed overtime. Bicjuto and Belicka (2022) collected language portraits completed by students enrolled in Medicine and Biotechnology courses at a Latvian university in order to understand how they positioned English as a foreign language and as an academic lingua franca in their linguistic repertoire. The study started from the assumption that to leverage multilingual repertoires through translanguaging strategies, it is essential "to map specific learning contexts and to identify the different language repertoires at work" (Bicjuto & Belicka, 2022, p. 550). They used the language portrait task for this purpose. They collected 128 language portraits and analysed them in relation to three themes: the number of languages spoken by the participants, the placement of English and Latvian on the body silhouette and the colouring of the portraits. In their findings, they recognise the language portrait as a useful tool in raising awareness of linguistic repertoires, not only in relation to linguistic competence but even more significantly in relation to the affective and lived experience with languages in the

students' repertoire. The authors argued that "as a pedagogical activity language portrait is a promising ice breaker, promoter of discussion, as well as a means of profiling and mapping linguistic context in the classroom" (Bicjuto & Belicka, 2022, p. 555). In addition to raising awareness and making languages visible, they found that students were very engaged and "particularly happy to work with pencils of different colours" (Bicjuto & Belicka, 2022, p. 556) suggesting that creative activities have a positive impact on engagement through multimodal and translanguaging practices which can lead to identity validation and affirmation.

Focusing on university language courses and investigating linguistic repertoires with the goal of drawing on these resources for language learning, some studies report on the use of different techniques including biographical interviews (Odeniyi & Lazar, 2020) and language profile questionnaires (Bruen & Kelly, 2016). At the time of writing, only one study (Galante 2020b) has been identified that used language portraits specifically for supporting the learning of university students enrolled in language courses (see also section 3.3). The language portrait tool was chosen by Galante (2020b) to explore the linguistic repertoire of students enrolled in an EAP program in an English-medium Canadian university with the goal of raising awareness of repertoires as resources and then leverage these repertoires in learning English through plurilingual tasks. Participants were also required to complete a demographic questionnaire to provide basic information on the languages spoken among other demographic data. A crucial finding was that the data collected with the two techniques, questionnaire and language portrait, did not provide the same type of information. The portrait was much more detailed and richer and included heritage languages, languages participants were not fully proficient in, dialects, future and desired languages, experiences with languages as well as reflections of different languages' power. Galante (2020b, p. 567) observed that "languages that are part of individual's linguistic and cultural heritage are sometimes forgotten as a result of colonization" and a questionnaire does not offer a full picture of the linguistic repertoire of students. It is less effective in

raising full awareness not only of named languages but also of less conventional linguistic practices and experiences with languages or less proficient linguistic knowledge.

For this research project, case study 1 participants responded to a questionnaire and a small group was involved in follow up semi-structured interviews to investigate the linguistic repertoire of participants. However, in case study 2 I chose the language portrait as the tool to investigate the linguistic repertoire of students for its multimodal component and its potential to collect more relevant data. In fact, based on Galante's (2020b) findings, language portraits may elicit far more relevant information and reflection on students' lived experience with languages. In addition, Busch (2016b, 2018) argued that the multimodal nature of language portrait is an effective strategy to guide participants to reflect on emotional connections with languages and produce more in-depth descriptions and understanding of languages and linguistic experiences beyond fluency in named languages, which are significant factors for building translanguaging practices. The language portrait task is described in the study design (section 4.6.4) and the language portraits collected in case study 2 are analysed in chapter 7.

3.6 Enabling translanguaging practices

This section draws on extensive pedagogical research and knowledge which have identified a range of teaching strategies, techniques and practices – such as multimodality, translation, crosslinguistic awareness and genre pedagogy – that offer affordances for students' translanguaging practices. These strategies were identified in the current pedagogical literature to inform the translanguaging design of the Italian course implemented in case study 2. This section therefore presents key points and research findings and directly links them to the tasks elaborated for the Italian course (summarised in Appendix 4.1). The purpose is to highlight the research-informed approach to the pedagogical translanguaging design of this study.

3.6.1 Multimodal texts

Multimodality is a practice that can leverage the linguistic repertoire of multilingual speakers in language learning. It is based on the concept of “mode” as any “socially and culturally shaped resource for making meaning” (Bezemer & Kress, 2008, p. 171). Therefore, multimodality refers to the use of multiple ways of making meaning, or multiple semiotic tools, in the teaching/learning process (Grapin, 2019, p. 31) such as verbal (oral and written), visual, gestural, tactile, audio, spatial (Adoniou, 2015) and digital (Magnusson & Godhe, 2019) forms of expression. Different modes are not different ways of expressing the same concept but rather each mode carries different perspectives and meanings. This research into multimodality, therefore, illustrates how the integrated representation of a content through multiple modes enriches its understanding and enables a better manipulation for meaning making. Offering multilingual students access to multimodal representations is also likely to give students more opportunities to express themselves. In the additional language class, there are various ways to incorporate and value multimodal tools.

An example of multimodality used in learning languages is found in Ollerhead (2018). Her research describes a multimodal and multilingual planned activity to expand vocabulary related to feelings and emotions by using colours (visual), music (auditory) and the mother tongue of EAL students. The pedagogical task presented in this study has been adapted for the Italian course as a first exposure of students to multimodality (Lesson 3 of the Italian course, section 4.6.3, further elaborated in Appendix 4.1). Subsequently, multimodality has been used as a translanguaging affordance in developing the instructions for the multimodal and multilingual story writing activity in Lesson 4 (section 4.6.3, the analysis of this writing task can be found in section 8.5).

In addition to multimodal semiotic tools, digital technologies are included in a multimodal approach to language learning, allowing students to leverage other meaning-making tools in

the learning process. Some recent literature in fact includes online and digital tools as part of meaning-making and translanguaging strategies in language learning (e.g., Canals, 2021; De Saint-Georges & Weber, 2013; Vogel et al., 2018). This aspect became more relevant during the COVID-19 pandemic with online language teaching and learning more prevalent, at least for a time, in university courses. In the Italian course of case study 2, digital tools and online translators played an important role in the meaning-making processes put in place by the students and are considered in the analysis of the writing tasks in chapter 8.

3.6.2 Translation

In the late 20th century, translation as a primary approach to teaching languages lost traction alongside grammar-based approaches to teaching (e.g., Colina & Albrecht, 2021). Only more recently, some research has returned to the pedagogical role and value of translation tasks in language education. This has included works on the use of translation in other learning contexts (TOLC) (e.g., González Davies, 2014; Wilson & González Davies, 2017) or translation as a meaning-making strategy (e.g., Colina & Albrecht, 2021; Jiménez et al., 2015; Pacheco et al., 2015). In these research perspectives, translation is not intended as the grammatical translation of texts proposed in the traditional grammar-based methods, but rather as an “activity that requires active engagement with language at a conceptual level” (Jiménez et al., 2015, p. 249). According to this literature, in the process of translating, students engage in grammatical analysis, syntactic constructions, pragmatics, style and registers, and work with semantic difficulties such as word selection, analysis of the text and connections with cultural elements. González Davies (2014), in the Spanish multilingual educational context, argues that, with the new complexity of languages present in language classes and a new understanding of previous languages as an asset for language learning, translation could become a key strategy and therefore play a crucial role in language education in terms of linguistic development and cultural knowledge. She argues that translation as a multilingual approach supports the ability to work in two languages and to “work with more than one culture efficiently” (González Davies, 2014, p. 12). In addition,

Colina and Albrecht (2021), in the US university context, identify more specific benefits that translation tasks can offer to language students. Some of these benefits are literacy benefits in reading and writing, improved critical thinking and negotiation of meaning; and linguistic benefits such as enhanced awareness of the language system, the ability to compare languages and notice similarities and differences as well as vocabulary acquisition through contrastive analysis, this being relevant mainly between close languages. Most studies on translation have been conducted in primary and secondary school, not at university level. However, Colina and her team (e.g., Colina & Albrecht, 2021; Colina & Lafford, 2017) argue that translation skills could benefit language students at university level and moreover translation could be implemented not only between the shared language and the target language but also in accessing other languages in the repertoire of the students for meaning making purposes.

Based on these notions, a translation task was included in the Italian course with a double focus on the linguistic benefit for students to enhance their meaning-making skills and on expanding the understanding of cultural knowledge (content) as part of the language learning process. The translation task (see Lesson 5 of the Italian course, Appendix 4.1 for an elaboration of the class content) generated reflections on linguistic aspects such as how to translate culturally relevant words that do not necessarily have direct correspondents in another language, as well as cultural aspects such as how to express culturally sensitive content through the target language. This translation task was crucial in setting the ground, in term of content and skills, for the writing of the bilingual brochure analysed in chapter 8.6.

3.6.3 Crosslinguistic awareness

Vocabulary acquisition is another crucial aspect of language learning which is connected to crosslinguistic, metalinguistic and cognate awareness. The importance of making comparisons between languages has been emphasised in recent literature on additional

language acquisition in multilingual settings (e.g., Cummins, 2005, 2017; de Jong, 2013; Otwinowska, 2016; Pacheco, 2018). Comparisons can occur at the lexical level such as cognate awareness; at the grammatical level, when comparing for example verb forms; or at the syntactical level, when comparing, for instance, the position of words in a sentence. All these comparisons have the primary goal of building on students' awareness of language structures and functions which in turn enhances metalinguistic and crosslinguistic awareness. Otwinowska (2016, p. 236) quotes Swan (1997, p. 178) who argues that making learners able to compare the languages in their repertoire and identify similarities and differences with the new language to be learnt, will help them to select more appropriate and effective strategies for language learning. Building on this argument, Otwinowska (2016) claims that multilinguals are more effective in using comparison strategies compared to bilinguals, adopting a qualitatively different way to use, for example, cognates in learning additional languages. This advantage depends on their experience with language learning, which she defines as "cumulative" (2016, p. 238), and on their stronger metalinguistic awareness, due to their knowledge of more languages. Moreover, Otwinowska (2016) contends that multilinguals may also be more pro-active in applying guessing and inferential strategies when learning a new language.

Teaching students to make lexical comparisons and transfers between languages has been deemed to be beneficial for their learning process. However, in planning the design of the Italian course, the focus was on providing opportunities (i.e., translanguaging affordances) to students for autonomously deciding to compare or transfer knowledge between languages. To model this translanguaging practice, I explicitly discussed the role of cognates in language learning in Lesson 3 (elaboration of lessons can be found in Appendix 4.1). Cognate words have a "facilitation effect" which makes them easier to understand, translate and learn (Otwinowska, 2016, p. 76) due to their common aspects at a surface level, such as formal features (phonology and/or orthography), and at a deep level, such as semantic and conceptual elements. These commonalities are more easily found in words from typologically

closer languages (such as English and Italian). However, some research claims that, at the phonological level, it is relevant also to identify and use language learning commonalities between distant languages, such as English and Japanese (see Hoshino & Kroll, 2008). The facilitation effect of cognate learning is based on two main assumptions. First, that the vocabulary of multilinguals is integrated across languages and second, that it is accessed by multilinguals in a language-nonselective way. Based on these two assumptions, Dijkstra (2003) has developed a Bi-Multilingual Interactive Activation model in which she argues that the ability to recognise and translate cognates is affected by cross-linguistic orthography, phonology and semantics. The activation of the process of recognition/translation occurs when there is an overlap of one or more of these elements. It also depends on multiple aspects of the individual learner, such as proficiency in their different languages, as well as elements of the non-linguistic context (for example the familiarity with the content), which may facilitate or inhibit the recognition. Moreover, Otwinowska (2016, p. 238) argues that “metalinguistic awareness can be increased through explicit teaching of similarities between languages”. However, she claims that this aspect has been under-investigated and under-utilised in teaching for three main reasons. Firstly, because teachers tend to draw more attention to false friends rather than cognates (e.g., Meara, 1993; Sheen, 1977); secondly, because teaching materials are developed mostly for an international audience, therefore they fail to refer to specific languages and to reinforce cross-linguistic similarities; and thirdly, because results from research are often related to collection of data in an experimental setting which may lack ecological validity, meaning they may not represent real-life conditions for learning.

The role of the teacher in planning explicit references to cognates and other crosslinguistic strategies is therefore crucial for providing translanguaging affordances. It is important to acknowledge that crosslinguistic and metalinguistic strategies can be leveraged between close and distant languages and can be activated through references to linguistic (i.e., cognates, homographs, etc.) and non-linguistic (i.e., content, topic, context) factors. This is

the space for the pedagogical intervention of the language educator. Becoming aware of these processes helped me to develop specific activities to elicit students' use of other languages in their repertoire (translanguaging affordances). For example, in Lesson 3 the students were required to match colours, images and emotions by using any language in their repertoire and then make comparisons with the target language (see Appendix 4.1 for details on lessons content).

In discussing the relevance of crosslinguistic awareness for distant languages, Otwinowska (2016) claims that the concept of distance is more psychotypological, determined by the learner's perception of the distance between languages in their linguistic repertoire, than related to the actual similarity of linguistic systems. Two consequences are significant: that it is relevant to draw attention to phonological cognates and loan words between distant languages; and that multilinguals make choices on which language in their repertoire to use for transfer in a given situation depending on their own perception (see also Hammarberg, 2018, p. 144). Therefore, they tend to transfer more from the language that they perceive to be closer to the target language, even if it is not their native language or the language in which they are more experienced. Their psychotypological judgment on the distance between languages has a stronger impact on their learning strategies than the objective distance between named languages.

This is relevant in planning a translanguaging design for two main reasons. First of all, students may have distant languages in their repertoire and having an understanding of how to leverage comparison and transfer between distant languages is relevant for planning pedagogically sound translanguaging affordances. In addition, it is crucial to acknowledge that multilinguals make their own judgment and decisions about what languages in their repertoire they want to leverage and do not always refer to their mother tongue or stronger language in activating translanguaging tasks. This has been a particularly fruitful concept to keep in mind in the analysis of the writing tasks (chapter 8) and in the discussion sections.

3.6.4 Genre pedagogy

In the Australian context, a handful of relevant studies have been conducted in multilingual secondary school contexts where EAL students were allowed and encouraged to use their mother tongue to create written texts such as poetry (Dutton & Rushton, 2021) or recipes, songs and personal writings (e.g., French, 2019; Heugh et al., 2019). The use of genre pedagogy or text typology has been found to help multilingual students access their previous knowledge of the genre in completing academic written tasks (e.g., Cummins, 2005, 2008, 2017; Esquinca, 2011). For example, Cummins (2008, 2017) argues that transfer can occur at multiple levels such as at the level of concepts, metacognitive, metalinguistic strategies, pragmatic or phonological aspects of the language as well as text genre.

The Italian course in case study 2 has been developed considering text genre as crucial in providing translanguaging affordances. Each writing task was based on a specific text type: poem, narrative, brochure, etc. (see elaboration of lessons in Appendix 4.1) in order to elicit the potential transfer of genre, register, tone and other literacy knowledge from the other languages of the participants and apply it into writing in the target language. This perspective was particularly useful in analysing the bilingual brochure task, as reported in chapter 8.6.

3.7 Translanguaging for writing

After having identified pedagogical strategies that enable translanguaging practices in the language learning process, this section discusses relevant research focused on the intersection between translanguaging and writing in multilingual contexts. Due to the paucity of published research in the tertiary sector, the literature review has been broadened to include other educational settings.

Ascenzi-Moreno and Espinosa (2018, p.13) argue that writing within a translanguaging framework can “disrupt and transform traditional monolingual approaches” as it promotes

agency and facilitates expression of identity through leveraging learners' whole linguistic repertoire to support meaning-making processes. Within this perspective, they elaborate a framework to develop writing experiences for (emergent) multilingual students by connecting them to their "strengths: their cultures, their languaging practices, their lived experiences" (Ascenzi-Moreno & Espinosa, 2018, p.14). It focuses on core principles including acknowledging "writing as a tool for thinking" which is predicated on learners having agency "to produce complex texts", regardless of the language they use (Ascenzi-Moreno & Espinosa, 2018, p. 14).

This framework informed the choice of the writing tasks in case study 2 which not only required access to all the languages and semiotic tools in the shared linguistic repertoire of the students but also provided translanguaging affordances through open-ended tasks and complex text types to be completed (see bilingual writing instructions, section 8.1.2).

Significant research has investigated the writing process of multilingual students providing further guidance to develop writing tasks for multilingual writers. Wang and Wen's (2002) research, for example, investigated how university bilingual writers leverage their L1 (Chinese) in writing in L2 (English) during five stages of the writing process: (a) task-examining; (b) idea-generating; (c) idea-organising; (d) text-generating; and (e) process-controlling. The authors argued that in each of these composing stages, multilingual and emergent multilingual writers draw on their L1 in developing the final written product in L2. The researchers employed a "think-aloud method" (Wang & Wen, 2002, p. 229) to explore the shifting between the two languages that occurred in the participants' writing process, in addition to recognising the presence of different languages in the final written product. In observing, describing and analysing how multilingual writers leverage translanguaging practices in writing tasks, Wang and Wen (2002) argue that it is apparent that translanguaging can occur at any stage. Hence, they argue that observing the *process* of

writing and not only the final *product* is an important tenet to guide the analysis of multilingual writers' writing tasks.

Wang and Wen's (2002) research provided me with an essential and clear framework to plan and analyse the collaborative written tasks in case study 2. It enabled me to look at and explain how participants decided to take on board translanguaging affordances and how they drew on their linguistic repertoires throughout the whole writing process rather than focusing only on the presence of different named languages in the final written text. This approach has proved fruitful in analysing the collaborative writing tasks as reported in chapter 8.

Moving from the writing process to the purpose of using translanguaging strategies, Lee and García (2021) described four main categories of translanguaging practices observed in bilingual writers. They connected these translanguaging practices to precise functions:

1. Translanguaging practices that elicit sociolinguistic competence, e.g., when writers make language choices that express their multilingual identity in relation to the context such as choice of terms based on the linguistic repertoire of the audience.
2. Translanguaging practices for metalinguistic awareness, when writers demonstrate understanding and control of written language for specific purposes.
3. Translanguaging as metacognitive insight, when translanguaging involves reflection or evaluation for example in solving a writing problem.
4. Translanguaging that demonstrates sociocultural awareness, when culturally relevant aspects emerge in writing choices.

These strategies were identified by observing bilingual Korean/English primary school students undertaking writing tasks that required them to express personal opinions, expand on complex concepts, or relate to an audience. The findings of their study helped me to attach meaning to spontaneous translanguaging strategies that participants in the Italian

course (case study 2) implemented in their writing tasks. Their research provided me with an understanding of how multilingual writers deal with writing complex texts and how they draw on other languages in the repertoire to build meaningful expressions in the target language.

Velasco and García (2014) described translanguaging strategies that primary school students spontaneously used in completing written tasks when allowed to access their full linguistic repertoire. Although their study was set in primary school contexts and with bilingual students that shared the two languages in their repertoire – English and Spanish –, the strategies that they described (Velasco & García, 2014, p. 10) have also been observed in university settings (as reported by Esquinca, 2011; Mazak et al., 2017; Michael-Luna & Canagarajah, 2015). These strategies are:

1. Back translation, a strategy to check the use of a particular term or expression by translating back from the target language to English (or the language of instruction) in order to verify the meaning.
2. Rehearsal of all possible forms to find the “best fit”, a strategy which involves trialling different grammatical forms that the learners have access to in the target language in order to identify the correct one or the “best fit”.
3. Postponing, a strategy of temporarily using a word/expression in another more comfortable language as the appropriate term in the target language is not yet available to the learner.

The findings of this research relate to the composition of texts in the target language and are significant for the process of analysing how participants completed written tasks. These findings in fact outline aspects of the writing process that are not always evident in the final written product (i.e., translanguaging production, García & Kleifgen, 2020), as already noted in Wen and Wang’s research (2002). The understanding of these strategies played a crucial

role in planning the writing instructions (i.e., translanguaging affordances) in the Italian course and supported the analysis process as reported in chapter 8.

Other important research that identifies translanguaging affordances in writing is a case study conducted by Canagarajah (2011) that analysed codemeshing strategies spontaneously implemented by a multilingual university student across her three languages (Arabic, French and English) in writing an academic essay in English. This study differs from the previous ones as it was conducted in a Saudi-Arabian English-medium tertiary context, where there is not a minoritised language such as in the US school system but a broader presence of multilingual students. Based on the observation of the student writing process, Canagarajah described four strategies that can enhance the writing skills of multilinguals, as follows:

1. Recontextualization, meaning the ability of the writer to “mesh” languages in a way that is acceptable for their audience based on the context, that is translanguaging as a “rhetorical choice” and the ability to establish “the extent to which one can codemesh in a given context” (Canagarajah, 2011, p. 404).
2. Personal or voice strategies, as the personal experience of lived languages in translanguaging spaces allows opportunities for expressing identity and language ownership (for example in using idioms and expressions in a way that is different from native speaker or standard norms).
3. Social and interactional strategies as ways to co-construct meaning with the interlocutors.
4. Textual strategies, as the ability of the multilingual writer to manipulate grammar with a focus on meaning in interaction with the reader rather than on grammatical correctness.

In his findings, Canagarajah (2011) discussed the pedagogical potential of these translanguaging strategies, arguing that their “teachability” should be further explored.

In a subsequent study, Michael-Luna and Canagarajah (2015) argued that the role of language educators is to enable students to leverage their whole linguistic repertoires and semiotic codes to complete writing tasks in a way that integrates the use of their multiple languages inside academic discourses (Michael-Luna & Canagarajah, 2015, p. 59). Based on these premises, they argued that to offer multilingual students this opportunity, language teachers should purposefully plan translanguaging affordances as a pedagogical choice (i.e., pedagogical translanguaging). Their research was focused on the higher education space where English (only) is often required in assessments or other writing endeavours. They therefore focused on offering higher education researchers and instructors “the tools to support critical and reflective use of code meshing in academic writing” (Michael-Luna & Canagarajah, 2015, p. 59). They described strategies that teachers could use in class to support the development of multilingual writers and to “enable [...] students in the HE [higher education] context to make the transition from mechanical code switching to creative code meshing” (Michael-Luna & Canagarajah, 2015, p. 68). These strategies included multilingual text selection, activation of knowledge from inside and outside the text, valuing multilingual code meshing, modelling oral and written code meshing, scaffolding text negotiation (Michael-Luna & Canagarajah, 2015, p. 60). The use of these strategies in higher education may encompass the creation of a safe space, that I argue corresponds to Li’s translanguaging space (2011), where students can “develop multilingual, critical perspectives around the content knowledge by drawing on home and community knowledge in informal interaction” (Michael-Luna & Canagarajah, 2015, p. 69).

In developing the translanguaging affordances for the Italian course (case study 2), the findings of Michael-Luna and Canagarajah (2015) were foundational and informed the translanguaging instructions, collaborative task and translanguaging reflection prompts developed for the course (see section 4.6, reflection prompt can be found in Appendix 4.2). Based on the strategies described by Michael-Luna and Canagarajah (2015), I modelled bilingual writing for the students using each language for specific functions (see section 8.1.2

related to task instructions). In presenting the content as a prompt for writing activities, I also modelled how to scaffold meaning-making strategies and text negotiation in translation tasks, activating students' knowledge acquired from the text and from their previous experiences with language learning and other learning experiences (see for example the analysis of the bilingual brochure task, section 8.6).

3.8 Gaps in research

This chapter began with a discussion of the available literature on translanguaging in higher education. It presented research that investigated how translanguaging practices are experienced by university students in general and more specifically in language courses. As research on pedagogical translanguaging in language courses at university level is very limited, this chapter has looked at different educational levels in order to identify processes and pedagogical language to inform the design of this study.

The chapter explored the literature in relation to (1) raising awareness of language students' linguistic repertoire and (2) the pedagogical knowledge needed to plan tasks that enable translanguaging practices. The review of research around the use of language portrait has highlighted how this tool has the potential to expand the notion of linguistic repertoire and support multilingual speakers to better understand their complex linguistic potential, while the literature on the relationship between translanguaging and writing has highlighted translanguaging practices that multilingual students adopt to enhance their writing process. It also provided pedagogical knowledge to support decisions around planning translanguaging affordances. These findings constituted the background knowledge on which the study design has been constructed.

As reported in this chapter, there is limited research on translanguaging in higher education settings, especially when the language to be learnt is not English nor a majority language in society. The gaps in knowledge span from paucity of research in language courses at

university level to the limited exploration of writing skills and the inconsistency of pedagogical language related to translanguaging pedagogy in language learning spaces. This research project has been designed with the goal of investigating some of these gaps including exploring how language students understand translanguaging practices for language learning, how translanguaging practices can be enabled in language courses, how students respond to translanguaging design and what affordances this design can provide in collaborative writing tasks.

The following chapter 4 presents the study design developed for this project informed by the conceptual framework developed in chapter 2 and the research findings discussed in chapter 3.

Chapter 4

Study design

The previous chapters established the conceptual framework of this research within a translanguaging orientation (chapter 2) and discussed literature (chapter 3) that informs the pedagogical choices as well as the design of this research project. This chapter starts by presenting the researcher positioning (section 4.1) and the two key notions of translanguaging space and post-monolingual approach (section 4.2) that underpin this research. The next two sections explain the development of the study design (section 4.3) and the choice of case study as the method of inquiry (section 4.4). The chapter continues by presenting in detail the two case studies (sections 4.5 and 4.6) including the definition of each case, the samples, the instruments of data collection and the analysis frameworks. Section 4.7 leads to the concluding section 4.8 by explaining the choices made in order to strengthen the integrity of the research project.

4.1 Research positioning

My stance as a researcher developed from my professional experience as a language educator and teacher of Italian, and has continued to be shaped, throughout my PhD studies, by my initial experiences as a researcher. Coming from a practitioner perspective and being new to academia, I initially positioned myself in a pragmatic stance: research has value only if supporting and guiding practice. Through the development of my doctoral research, in discussions with my supervisors and in the process of changing and adapting to circumstances, I had the opportunity to explore and delve into multiple theoretical approaches which led me to develop new insights into the reality under scrutiny in my research. Within this process of becoming a researcher, I started conceptualising the nature of the world as socially constructed (Vygotsky, 1978) and constituted of “multiple realities” based on individual understandings of the world (Waring, 2021, p. 16). This research project is framed within a social constructivist perspective (Creswell, 2013, p. 24-25) based on the

key tenets that “individuals seek understanding of the world in which they live and work” developing subjective meanings (Creswell, 2013, p. 24), and reality is described through the lens of the researcher’s beliefs.

Based on this principle that reality is constructed through lived experiences in interaction with others, a social constructivist stance does not aim to describe it in an objective way. On the contrary, individuals have personal understandings of the world that influence and determine different interpretations of reality. Therefore, the role of the researcher is to investigate how people make sense of their world (Merriam, 2009), how they co-construct meaning in interaction with other human beings and self-reflect on their role in describing this meaning (see reflexivity as a tool to research integrity, section 4.7). The epistemological process of creating new knowledge occurs through a social constructivist lens and the process of interpretation is based on both researcher and participants’ input as meaning is “negotiated socially and historically” (Creswell, 2013, p. 25). To conduct research within this perspective, as a researcher I aim to observe and describe complex phenomena in real-life settings and to interpret these phenomena through multiple viewpoints which include the researcher and the participants’ one.

Within the context of this research project, language students have lived experiences of language learning and language use which are explored through the interaction with the researcher and the conceptual framework of translanguaging (as presented in section 2.5). As the context is highly multilingual within this framework, two key concepts underpin this interpretive approach: the translanguaging space (Li, 2011, 2022b) and the post-monolingual perspective (Singh, 2019, 2020), which are discussed in the next section.

4.2 Translanguaging space and post-monolingual research methodology

As introduced in the previous section, the translanguaging space and post-monolingual methodology are key concepts in this research project and are presented here as

foundational for the development of the study design, and for the collection and interpretation of data. First of all, a translanguaging space is the space where both participants and researcher enact their lived experiences with languages and language learning. The concept was developed by Li (2011) in a sociolinguistic context, through the observation of the linguistic practices of three multilingual speakers in London, and the description and analysis of their “experiences of growing up in a society which is dominated by a variety of monolingual ideologies” (Li, 2011, p. 1222). It is defined as a space, that is not only physical but also temporal, open to “multilingual speakers’ creative and critical use of the full range of their socio-cultural resources” (Li, 2011, p. 1222). The two dimensions of creativity and criticality are at the core of the translanguaging space which is both “a space for translanguaging” and “a space created through translanguaging” (Li, 2011, p. 1223). Offering this space is particularly significant for multilingual speakers as it can enable them to combine their different cultural identities to generate a multilingual one, leveraging creativity and criticality in the process.

The two dimensions are intrinsically linked and provide opportunities for individual and collective agency in using the language in interaction. Creativity is defined as a use of the language in ways that diverge from what might be termed normal standards and “bending the rules” to generate new meaning; and criticality as the skill to make informed decisions based on cultural, social and linguistic conditions to situations in which multilinguals found themselves (see Li, 2011, p. 1223). In this research I argue that investigating linguistic repertoires and translanguaging practices in a translanguaging space, as defined by Li, grants (emergent) multilingual participants the space and opportunity (i.e. affordances) to reflect on their linguistic practices, raise awareness of the use and value of their linguistic resources and express their creativity and criticality in the process.

Applying the concept of translanguaging space in multilingual educational spaces calls for new ways of analysing and interpreting data. As expressed by Lee (2022, p. 3), it requires

thinking “beyond ‘White methods’ to decolonize methodologies” to represent the complexity of multiple linguistic and cultural identities. Therefore, in this study I chose to position myself as a researcher from a post-monolingual perspective (Singh, 2017a, 2017b, 2018, 2019, 2020). As first noted in the conceptual framework (section 2.5), Singh provided a framework for leveraging multilingual and multicultural repertoires of higher degree researchers, specifically of Chinese background, in Australian universities. I argue that this approach can support any multilingual speaker, not only those coming from non-western academic traditions, in developing research in highly complex multilingual contexts. A post-monolingual approach is based on the assumptions that multilingual higher degree researchers can:

- “Make original contributions to critical thinking by using their full linguistic repertoire”;
- “Deal with the tensions created by English only monolingualism”;
- Use their full linguistic repertoire to access divergent intellectual cultures to generate methods of critical thinking in two or more languages (Singh, 2020, p. 52).

Singh (2019) argues that to position their research in a post-monolingual framework, researchers should be able to make informed decisions about “(i) the post-monolingual design of their methods of data collection and analysis; and (ii) the interweaving of languages and knowledge in the dissemination of the research they have produced” (Singh, 2019, p. 21). Some practical ways in which this approach can be incorporated in research include collecting and reporting data in multiple languages, using languages-and-knowledge repertoire from previous professional and personal experiences, identifying loanwords and use them to extend conceptual knowledge of these words in English-medium contexts and using critical thinking methods generated in other languages, creating texts in a mix of languages (Singh, 2019, pp. 18–21).

Drawing on Singh’s framework, I have actively employed a post-monolingual approach in designing the project, in the collection and analysis of data as well as in the discussion of

findings and generation of new knowledge. My cultural background emerged, for example, in planning the content of the Italian course in case study 2, where the Italian culture was a key component of the lesson plan. The research interviews were also strongly influenced by my conversational style and personal anecdotes linked to my Italian upbringing. My professional knowledge and experience as a school teacher have been critical in the development of this research project, in particular my strong interest in the connection between research and practice. Finally, my linguistic repertoire has been leveraged in two main settings: (a) research interviews, where I could use some Italian and connect with Italian language learners; and (b) the supervision space, where reflections and discussions on the progress of my research occurred both in English and in Italian, allowing different ways of thinking that different languages and cultures grant in the research space. Through this doctoral project, I leveraged all the “languages-and-knowledge” available to me as a multilingual speaker and researcher (Singh, 2019, p. 15) and, in particular, languages-and-knowledge repertoires from previous professional and personal experiences. The use of critical thinking methods, metaphors and creative images generated through my Italian identity have enriched my analysis and elaboration of the findings (see for example section 7.5.5). The visual representation in Figure 3 explains the connection between the translanguaging space and the post-monolingual methodology in this research project:

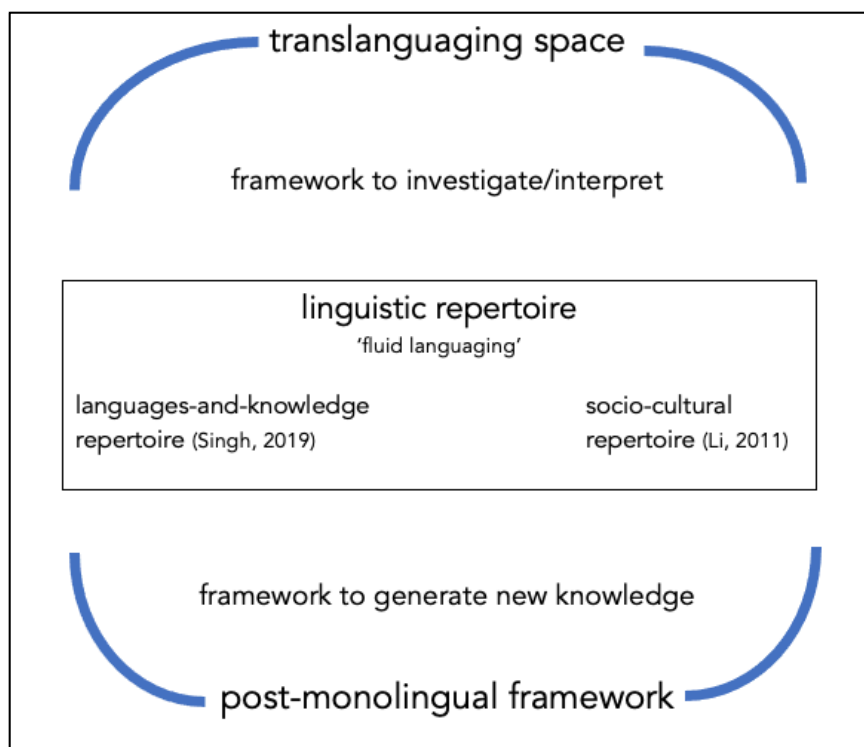


Figure 3. Visual representation of the connection between translanguaging space and post-monolingual methodology

These two key concepts focus on drawing on the full repertoire of “languages-and-knowledge” (Singh, 2019), also defined as the full “socio-cultural repertoire” (Li, 2011), of the subjects involved in multilingual research contexts. The crucial point is that allowing other languages-and-knowledge repertoires to work in the translanguaging space of this research project, from the design stage to the interpretation of data and knowledge production, has helped me as a multilingual higher degree researcher to generate more complex insights into the research space (Singh, 2019). This complexity may have not be achieved if I were to exclude Italian and my previous professional experiences from my set of tools for understanding, analysing and generating new knowledge.

Having presented the main paradigm and the two key concepts that inform the design of this research project, the following sections focus on the methodological choices, starting with an explanation of the impact of COVID-19 on the development of the study design.

4.3 Developing a study design: Challenges and ways forward

The initial study design of this research project was a single case study analysing a translanguaging by design course of Italian for beginner students, developed in two stages: a pilot course of 6 lessons, and a second iteration of the course based on analysis of the preliminary data collected in the pilot program. The Italian language course included: (1) a pedagogical task to explore participants' linguistic repertoires (i.e., language portraits) with the aim to investigate their understanding of the concept; and (2) lessons planned within a translanguaging design to investigate how translanguaging affordances could influence beginner students' learning processes. As well as disrupting my initial research project (see Preface), the COVID-19 pandemic also resulted in the prolonged closure of university campuses. Consequently, a second iteration of the course was not possible given the constraints in place. As a result, this initial line of investigation was modified and expanded through a case study based on questionnaires and online interviews to incorporate additional knowledge and perspectives into the research project and to enhance triangulation and rigour of the data, within the limitations of COVID-19 restrictions in place at the time.

The final study design, developed with the support of my doctoral Advisory Committee, included two case studies as represented in Figure 4.

Case study 1: Experience of translanguaging Questionnaire and interviews (86 language students - French, German, Italian, Spanish - in seven Australian universities)	Case study 2: Pedagogical translanguaging Italian language course for beginner students (11 students, University of Melbourne)
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Figure 4. Final study design

4.4 Case study as a method of inquiry

Case study as a method of inquiry can be defined as “an in-depth exploration from multiple perspectives of the complexity and uniqueness of a particular project, policy, institution, programme or system in a ‘real life’ context.” (Simons, 2009, p. 20). It is concerned with describing a case by collecting information using a variety of procedures, that may incorporate qualitative and quantitative data. Despite there being no one definition of case study on which everyone relies upon, it is possible to identify some main features of case study research including the focus on in-depth, detailed or thick description of the complexity of the case; the natural or real-life context of the case, and the need for multiple sources of evidence to support the description, analysis and understanding of the case.

As I take a social constructivist stance (see section 4.1), investigating and describing complex phenomena in real-life contexts from a variety of perspectives is at the core of my epistemological positioning. A case study method supports this by enabling an investigation of the issue from different viewpoints and levels of understanding (Baxter & Jack, 2008, p. 544). Moreover, the literature suggests that case study research is particularly suited in the field of education (e.g., Merriam, 1988; Stake, 1995) for its holistic investigation of a phenomenon in its context. Specifically, “case study has also proven particularly useful for studying educational innovations, evaluating programs, and informing policy” (Merriam, 2009, p. 51) which is a focus of this project. In this research I investigate pedagogical innovations in the field of language teaching and learning applying a translanguaging lens, which is still an under-investigated and evolving concept, to the teaching and learning of languages. Furthermore, Yin (2018) argues that a case study approach is particularly appropriate to answer how and why questions (Yin, 2018, p. 27) which is aligned with the research questions of this study (section 1.2).

The two case studies developed for this research project are *explanatory* (Yin, 2018) and *instrumental* (Stake, 1995). An explanatory case study looks into real-life issues for which an

experimental or quantitative approach would not be efficient in explaining the complexity of factors; and an instrumental case study aims to generate insights into a more general issue or refine and support a theory. Based on these classifications, both case studies developed for this research aim to observe and describe the complexity of factors around translanguaging in order to better understand its conceptualisation and practice.

Taking a critical perspective to case study is also important to increase its validity as a research approach. Yin (2018) argues that there are three major points of concern with case study research. The first relates to ensuring rigour. The challenge is to establish trust with respect to the validity of the data (see also Merriam, 1985, for example). To promote this, Yin (2018) argues that researchers should follow systematic protocols and explicitly report on research processes. In this study, I followed a reflexivity process (Berger, 2015) as presented in section 4.7. The second point of concern that Yin (2018) identifies is related to generalisation. He clarifies that case study research focuses on expanding and generalising theories which he defines as “analytic generalization” (Yin, 2018) as opposite to statistical generalisation of probabilities. The goal of this research is aligned with this notion of analytic generalisation as the main objective is to identify the potential value of a translanguaging framework in language teaching and learning and to enhance the theoretical, pedagogical and methodological debate around translanguaging practices in language education. Finally, the third point relates to the possibility of large amount of data generated through a case study approach to become “time consuming and costly” (Merriam, 1985, p. 211). In this research, this has been managed following Baxter and Jack (2008, p. 555) who suggest avoiding “being distracted by the mounds of interesting data that are superfluous to the research question”. Therefore, the data have been analysed for their potential to answer the research questions, using a coding process and moment analysis approach (described in sections 4.5.4 and 4.6.5 for case 1 and case 2 respectively).

As the study design is composed of two case studies, each case is separately described in detail (within-case analysis, Creswell, 2013, p. 101). This thick description includes the analysis of each component (case study 1: chapters 5 and 6; case study 2: chapters 7 and 8) and a final discussion across the two cases in chapter 9 (cross-case analysis, Creswell, 2013, p. 101).

4.5 Case study 1: Student experience of translanguaging

4.5.1 Defining the case

The first case study in this research project investigated the experience of translanguaging for language students at Australian universities. It was developed using a mixed methods approach which involved the collection of both quantitative (closed-ended questions) and qualitative data (open-ended questions, interviews) through an online survey and follow up semi-structured interviews. A mixed methods approach is deemed a “useful strategy to have a more complete understanding of research problems and questions” (Creswell & Creswell, 2018, p. 216) giving the research more rigour. In the specific context of this research a *convergent mixed methods design* was adopted (Creswell & Creswell, 2018, pp. 217–218), also defined in the literature as a *triangulation design* (Punch, 2014, p. 309). Its purpose is to collect qualitative and quantitative data on the same topic to obtain stronger interpretation of the issue. Typically, mixed methods approaches have been linked to post-positivist paradigms. However, more recent research justifies the use of mixed methods in interpretivist paradigms, such as the social constructivist view taken in this research (e.g., McChesney & Aldridge, 2019; Romaioli, 2022), with McChesney and Aldridge (2019) arguing that “researchers have both the freedom and the responsibility to select methods that suit their research aims and to enact these methods in ways that are consistent with their paradigmatic choices” (p. 226). In this research project, the social constructivist paradigm is enacted through a mixed methods approach – interviews and questionnaires – as it enables participants to express their experience of the phenomenon being studied, providing the multiple perspective of realities to understand it more in-depth. Some

practices have been used to consolidate the validity of this choice such as a rigorous analysis process (see Table 4 in section 4.5.4) and provision of thick qualitative descriptions in the analysis stage (see chapter 5).

4.5.2 Participants

Participants in case study 1 were identified using a *purposeful sampling technique*, which allows the researcher to select “individuals and sites for study because they can purposefully inform an understanding of the research problem” (Creswell, 2013, p. 156). For case study 1, participants were language students enrolled in one of four European languages – French, German, Italian, and Spanish – at any one of eleven major Australian universities that offered any of those languages at the time of data collection (Table 1). The decision to focus on these four languages was determined by the need to place parameters around the data collection in order to not collect too little or too large an amount of data. Italian is the language taught in the pedagogical translanguaging course analysed in case study 2 (section 4.6) and my first language, but limiting the participants to students of Italian would have been too restrictive. The decision to expand to the other three European languages was based on their similarities as members of the same Indo-European family located originally in Europe. As a result, they use the same alphabet and have similar grammatical structures (especially Italian, French and Spanish) with strong links with English (through shared inheritance or lexical borrowing), providing the potential for stronger comparative analysis when investigating perceptions of translanguaging practices among the participants. In addition, previous research in the Australian context has investigated this same group of languages (see for example D’Orazzi, 2020) and all four European languages are widely taught in Australian universities. French and German have a long history of teaching as prestigious academic languages, whereas Italian is recognised as a widely spoken community language, and Spanish is a widely spoken international language.

In order to identify the participants, I contacted language lecturers, instructors and tutors at the Group of Eight (Go8) or so-called sandstone universities as well as other major Australian universities that offer these language courses (see Table 1).

University	Languages
Australian National University	French, German, Italian, Spanish
Monash University	French, German, Italian, Spanish
University of Adelaide	French, German, Italian, Spanish
University of Melbourne	French, German, Italian, Spanish
University of New South Wales	French, German, Spanish
University of Sydney	French, German, Italian, Spanish
University of Queensland	French, German, Italian, Spanish
University of Western Australia	French, German, Italian, Spanish
La Trobe University	French, German, Italian, Spanish
RMIT	French, Italian, Spanish
University of New England	French, German, Italian, Spanish

Table 1. List of universities involved and respective language courses

The eleven universities contacted for this research project are large institutions distributed across six Australian states and territories (Australian Capital Territory, New South Wales, South Australia, Queensland, Victoria and Western Australia). With respect to the staff members I contacted, they were identified through the universities websites as course coordinators of the languages in focus or as part of specific language departments. They were asked to circulate the survey to their students in any of the four language courses and at any level of proficiency available in their institutions.

At the closure of the online survey on 31st October 2021, 137 students had partially completed the questionnaire, with 86 respondents fully completing it and 45 respondents consenting to follow up interviews. Of these 45 participants, 35 were invited to take part in an interview, with the intention of collecting data from four participants for each language. However, this criterion was difficult to control precisely, so I added three more criteria based on

participants' answers in the questionnaire: (1) their mother tongue, selecting a mix of students who declared English or another language as their mother tongue; (2) their proficiency level, selecting students that indicated they were studying the language for 1 year or less (beginner) and 2 or more years (non-beginner or advanced); and (3) their university of enrolment, selecting students from a variety of different institutions. Of the 35 students invited based on these criteria, 16 responded to my invitation and were able to take part in the interview process. However, participation in the interviews was ultimately determined by availability. Table 2 reports on the interview participants by university and the language(s) they were studying.

University	Number of students	Languages studied
Australian National University	5	2 students of French 2 students of Italian 1 student of German and Italian
Monash University	5	3 students of French 1 student of Italian 1 student of Spanish
RMIT	2	1 student of French and Italian 1 student of Spanish
University of Melbourne	3	1 student of German 2 students of Spanish
University of Queensland	1	1 student of French
Total	16	

Table 2. Interviewees by university and language(s) studied

4.5.3 Instruments and data collection

Quantitative data were gathered through closed and Likert-scale questions in an online questionnaire, while qualitative data were collected through open-ended questions in the questionnaire and in the semi-structured interviews with participants who consented to taking part.

1. Questionnaire

The online questionnaire (Appendix 1.1) was developed using Qualtrics software, an operating system to design and distribute online surveys available through the University of Melbourne. It was organised in five sections as presented in Table 3:

Sections	Questions	Type of questions
1. Demographic data and languages	1 to 9	• nine closed questions
2. Students' beliefs toward language of instruction	10 to 16	• six closed questions • one open ended question
3. Students' perception of their own multilingualism and use of multiple languages	17 to 20	• four closed questions with the option to include further comments or explanations
4. Translanguaging	21 to 26	• two closed questions • three Likert-scale questions • one open ended question
5. Contact details for follow up interview	27 and 28	• two closed questions

Table 3. Questionnaire sections and type of questions

The choice and development of the questions were informed by previous research in the field as discussed in chapter 3 and presented in Appendix 1.2. The decision to use a questionnaire to investigate students' translanguaging experiences was taken on the basis of Moody et al.'s (2019) study, with a similar goals of (1) counteracting the paucity of studies about students' beliefs on translanguaging practices by reaching a large number of participants, and (2) collecting data from an ample pool of participants enrolled in different study areas and at different universities in order to capture a broad "understanding [of] prevailing perceptions" (Moody et al., 2019, p. 90). Similarly, even if on a smaller scale, this research sought to reach participants learning different languages and across different Australian universities in order

to potentially collect a broader variety of data. The findings obtained through case study 1 then provided a preliminary understanding of the translanguaging practices among language students, which in turn, informed the analysis of data collected in case study 2.

The first section of the questionnaire included questions to collect students' demographic data (Q1-2: age, gender), university enrolment, data related to the language(s) participants were studying (Q3-7) and their linguistic repertoire (Q8-10). Questions 8 to 10 were designed to elicit responses about students' awareness of their own linguistic repertoires before introducing questions about their experience of translanguaging in language learning. In developing the questionnaire, I chose to use the term *mother tongue* or *strongest language* to refer to participants' first or home languages in line with Carstens' study (2016), in the context of multilingual South Africa. It is not uncommon across published research to see the terms L1/L2 to refer to participants' languages, but this seems to involve contexts often constituted of largely homogenous population of students who may share the same L1 and consider the L2 as a *foreign language*. This does not reflect the complex multilingualism of students enrolled in Australian language courses (see chapter 1.4), thus motivating the decision to follow Carstens' (2016) use of terminology. Pauwels (2014a, 2014b) argues that investigating the repertoires of students is crucial for both students and language educators alike in terms of raising awareness about their language use and knowledge and its relevance for further language learning and is a key feature of this study. Therefore, this aspect was further investigated in the semi-structured interviews and also in case study 2 through the language portrait activity and the interviews.

The second section of the questionnaire explored the participants' experience of and attitudes toward their teacher's use of languages in the teaching process. It investigated their ideal balance of language use for instruction, target versus shared language, and its actual use by their teacher (Q13-14). These questions were adapted from Wang's research (2020, see section 3.2.2 for details). In order to collect more data related to the student experience

of their teacher's alternation of languages, one question (Q15) extrapolated from Rivera and Mazak's (2017) research was also included. It required participants to choose one adjective for each of seven pairs that indicated their opinion on the use of languages by their teacher: (a) appropriate v. inappropriate; (b) normal v. strange; (c) socially acceptable v. nonacceptable; (d) respectful v. disrespectful; (e) professional v. unprofessional; (f) clarifying v. confusing; and (g) positive v. negative. The second section of the questionnaire concluded with an open-ended question inviting students to share experiences, anecdotes, ideas, comments or suggestions around the use of different languages as language of instruction in the teaching process, in order to collect more qualitative data to augment the analysis of the quantitative ones.

The third section of the questionnaire explored students' experience of translanguaging as language alternation in the learning process (Q17-18), their perception of their own multilingualism and their considerations on the potential to draw on their knowledge of other languages in learning new ones (Q19-20). This section gradually guided students to reflect on their linguistic repertoire - from language separation to fluidity - in order to prepare them for answering questions specifically related to translanguaging.

The fourth section of the questionnaire opened with a brief definition of translanguaging to understand the participants' familiarity with the concept and their experience of translanguaging (Q21-22). It then moved onto exploring participants' translanguaging practices in their own learning process (Q23 and Q25) and their teacher's use of translanguaging to support their learning (Q24). The questions in section four were drawn from questionnaires used in previous research into translanguaging practices but tailored to the specific context of this study. The goal was to build on established methodologies to deepen the understanding of research mechanism to investigate translanguaging in the specific context of additional language learning in university settings. Q21, for example, utilised statements adapted from Moody et al. (2019) which looked at translanguaging

practices of graduate students enrolled in American universities. Q23 and 25 used Likert-scale questions adapted from Fang and Liu (2020) who explored translanguaging practices and beliefs of Chinese students enrolled in EMI programs at a Chinese university. A final open-ended question (Q26) offered students the opportunity to share experiences, anecdotes, ideas, comments or suggestions on their own practice/perception of using multiple languages in learning additional ones. Relevant references in the literature used for the development of the questionnaire are summarised in Appendix 1.2.

2. Interview design

As presented in Table 3, 16 follow up interviews were conducted via Zoom in October-November 2021. The interviews were conducted via Zoom for two reasons:

1. COVID-19 restrictions were still in place and university courses were still being taught online;
2. Students contacted for the interview were enrolled in universities all over Australia and it was not possible to travel outside metropolitan Melbourne during the data collection phase.

Participants were provided with a Plain Language Statement and Consent Form to sign and return to the researcher. Additional verbal consent was recorded at the beginning of each interview session. Of the 16 participants interviewed, 15 agreed to videorecord the interview and one asked to audio-record it.

The interview space was positioned as a translanguaging space (see section 4.2) where I shared my background and my linguistic repertoire with each interviewee. Although the shared language was English and the interviews were conducted in English, students were offered the opportunity/choice to express concepts, ideas, explanations in other languages. The use of other languages could include - but was not limited to - examples from their language classes, single words and expressions in other languages to emphasise concepts and ideas, or references to cultural and linguistic elements part of their linguistic repertoires.

All the participants agreed to continue the interview in English as our shared language but used words and expressions in other languages as desired.

The semi-structured interviews aimed to further explore the students' awareness of the richness of their own linguistic repertoire and their experience with a "fluid languaging" approach in everyday communication and in the language learning process. Guiding questions were therefore organised in two sections focused on the linguistic background and linguistic practices of participants and their experience as language students in university settings (see Appendix 2). The first set of interview questions supported reflections on everyday practices of language students, including inside and outside the language class. The focus was on drawing attention to the linguistic repertoire of the students, their multilingualism and their use/mixing/alternation of languages as well as their beliefs around the concepts of bilingualism and multilingualism. The second part of the interview focused on the use of languages in the learning process and students were invited to express their opinions on the use of languages and translanguaging practices by their teachers, themselves and their classmates. The interviews were concluded by asking the participants to share any anecdotes/practices related to their learning processes relevant to their experience and not included in the conversation.

4.5.4 Data analysis

The quantitative and qualitative data that were collected via the questionnaire and interviews were analysed using two different approaches. Quantitative data - questionnaire closed questions - were analysed using a descriptive analysis, enabling the reporting of data through description and appropriate statistical and visual representations. This approach aligns with the need to identify patterns in datasets, providing insights into data that "can be especially informative when we do not yet have a basic understanding of a phenomenon" (Loeb et al., 2017, p. 2). The analysis of quantitative data is presented in chapter 5 through numeric value and percentages and scaffolded with the use of charts and figures, in order to

express the data simply and clearly. In using this approach, I followed Loeb et al. (2017, p. 6) who argued that “[w]hen descriptive research is conducted or presented, complexity is not better or more robust than simplicity – and it certainly isn’t more useful as a tool for communicating findings”. This choice also aligns with previous studies that explored experience and beliefs toward translanguaging which used numeric values and percentage to report data (e.g., Wang, 2019b, 2020) or included visual representations (e.g., Rivera & Mazak, 2017).

A thematic analysis was applied to the interview data and open-ended questions in the questionnaire. Clarke and Braun (2017) describe thematic analysis as “a method for identifying, analysing, and interpreting patterns of meaning (‘themes’) within qualitative data.” (p. 297). As a method, rather than a methodology, they argue that it is “unbounded by theoretical commitments” (Clarke & Braun, 2017, p. 297) allowing for its application across a range of theoretical and methodological frameworks. They also contend that thematic analysis was “poorly demarcated and rarely acknowledged” for a long time, despite a large number of studies reporting to use it as a qualitative analytic method (Braun & Clarke, 2006, p. 77; see also Clarke & Braun, 2017). Their intent was then to provide a structured process for enhancing its status as a rigorous and valid analytic approach, leading to the development of a model for thematic analysis for the field of psychology to support researchers in engaging with “an organic approach to coding and theme development” (Clarke & Braun, 2017, p. 297). This model has since been applied in many other fields, with recent applications and critical descriptions in the field of education (e.g., Peel, 2020; Xu & Zammit, 2020; Yeung & Yau, 2021).

Following the need for rigour and structure, the six-stage model of analysis proposed by Braun and Clarke (2006) was applied to both case studies as described in Table 4.

Stages	Analysis steps
Familiarising with the data	• Data organised as follows: ○ Excel spreadsheet (generated by the Qualtrics system) with responses to the questionnaire ○ Transcription of interviews and lessons using Sonix software ○ Digitisation of language portraits and written tasks • Manual revision of data: ○ Elimination of incomplete questionnaires ○ Proofreading and editing the transcriptions • Preliminary reading /familiarisation with the data
Generating initial codes	• Second reading of data • Identification of themes emerged: ○ spreadsheet in Excel with main themes ○ selection of significative quotes
Searching for themes (inductive)	• Third reading of data • Cross check of themes emerged with quantitative data themes
Reviewing themes	• Fourth reading of data • Revision of themes to explain and support quantitative data
Defining and naming themes	• Fifth/+ reading of data • Final definition of themes
Producing the report	• Analysis reported in chapter 5 and 6 (case study 1) and chapter 7 and 8 (case study 2)

Table 4. Analysis steps based on Braun and Clarke's (2006) model

This general structure was adapted to the two data sets – questionnaire and interviews - of case study 1. In analysing the qualitative data from the questionnaire, the preliminary coding occurred by using the survey questions as guidelines to identify codes and themes. After a first identification of themes categorised through an Excel spreadsheet, major themes where

matched with and used to explain quantitative data in order to have a more in-depth understanding of the main issues identified through the questionnaire.

The analysis of the interview data followed the same six-stage process but NVivo12 software was used as a tool to categorise main themes and codes. The decision to use NVivo12 only for the interview data was based on two main reasons. First, the amount of qualitative data was much larger for the interviews than for the open-ended survey questions, therefore the need for a more structured approach was crucial. Second, the qualitative data in the questionnaire could rely on the structure provided by the quantitative data, a support not available for the interview data.

4.6 Case study 2: Affordances of pedagogical translanguaging

4.6.1 Defining the case

Case study 2 is an investigation into the potential of translanguaging as a pedagogical framework in language teaching and learning. It aims to generate new knowledge around the complex phenomenon of pedagogical translanguaging in the specific context of foreign language courses at university for the writing process of beginner students. This case consists of a short course of Italian - which included six 90 minute-lessons - conducted online with 11 beginner students at the University of Melbourne. This qualitative case study collected multiple data sets (see section 4.6.5) to ensure triangulation and to increase credibility and validity of research findings (see also section 4.7).

4.6.2 Participants

Participants in the case study were students of Italian at the University of Melbourne selected through a *purposeful sample strategy*, targeting students who had already completed one semester of Italian language at the university but who had decided not to continue with their study. The choice of this particular cohort of students was based on a combination of pedagogical and practical reasons. From a pedagogical standpoint,

participants with an upper beginner competence came to the research sessions with an ability to use basic vocabulary and grammatical structures independently. Given that the research offered only six sessions, from a practical point of view, this allowed the best chance to quickly create a translanguaging space. There was also the potential that a cohort of more advanced students may have less need or interest in relying on their broader linguistic resources and experience due to a more confident and fluent use of the target language. The decision to choose students who had discontinued the study of Italian was made on suggestions by faculty course coordinators in order to avoid the possibility that participation in the research could fairly or unfairly impact on students enrolled or not enrolled in the additional Italian program. Following the completion of ethics protocols, administrative support was provided to identify students who potentially fit this remit. In the end eleven students volunteered to take part in the research project. They were provided with a Plain Language Statement to keep and a Consent Form to sign and return to the researcher. The course was offered free of charge.

There were three main reasons behind keeping the research cohort to a small group of students discontinuing language study. Firstly, I was a casual staff member at the university and did not have the necessary access and agency to implement curricular and pedagogical changes in the credited language classes. Secondly, the time constraint of PhD studies required me to offer a short course rather than a full semester course. Finally, the nature of this project required a small group class as a way to ensure close observation and a richer collection of thick qualitative data (see section 4.6.5).

4.6.3 Overview of the course

The Italian course took place in September-October 2020. During this time, the University of Melbourne was only offering online teaching due to COVID-19 pandemic restrictions. The course was developed to be offered through Zoom, the preferred online platform used by the university. The course was structured in six sessions of 90 minutes each, taught over a five-

week period in order to accommodate the participants' study timetable and availability. The participants were mailed a small kit the week before the course started with stationery and printouts needed for some of the activities planned. The online environment offered some affordances such as small group work, screen sharing and access to online resources (e.g., dictionary, music clips, videos, shared documents, etc.).

The Italian course was developed to explore the potential of a “translanguaging instructional design” (e.g., García et al., 2017; García & Kleyn, 2016; Prada & Turnbull, 2018), also defined as a “translanguaging by design” approach (Fallas Escobar, 2019) or “pedagogical translanguaging” (e.g., Cenoz & Gorter, 2020, 2022a). The course included translanguaging affordances, meaning pedagogical resources selected to explore how language students were engaging with their linguistic repertoires in completing writing tasks. The course curriculum was also aimed at extending students' knowledge of Italian beyond the one semester of study they had already undertaken. Table 5 summarises the main content, grammar and translanguaging tasks for each lesson with links to relevant research literature (refer to chapter 3 for a detailed review of this literature). A more detailed elaboration of each lesson is provided in Appendix 4.1.

Lesson 1: <i>Presentiamoci</i> (Introducing ourselves)	
Grammar point	Wh- questions/answers
Translanguaging task	Language portrait
Informing literature	Busch, 2012, 2018
Lesson 2: <i>Scriviamo una poesia</i> (Writing a poem)	
Grammar point	Past tense <i>passato prossimo</i> , gender agreement
Translanguaging task	Poem writing
Informing literature	Dutton & Rushton, 2021; Prada & Turnbull, 2018
Lesson 3: <i>Emozioni e musica</i> (Expressing feelings related to music)	
Grammar point	Adjectives, sentence structure with the verbs <i>provare</i> , <i>immaginare</i> , <i>sentire</i> , <i>piacere</i>
Translanguaging task	Expansion of vocabulary in multiple languages
Informing literature	Ollerhead, 2018

Lesson 4: <i>Scriviamo una storia</i> (Story writing)	
Grammar point	Past tense <i>imperfetto</i>
Translanguaging task	Multimodal and multilingual story writing
Informing literature	Prada & Turnbull, 2018
Lesson 5: <i>Scriviamo una brochure bilingue</i> (Bilingual writing)	
Grammar point	Past tenses <i>imperfetto</i> and <i>passato prossimo</i>
Translanguaging task	Translation
Informing literature	Colina & Albrecht, 2021; González Davies, 2014; Wilson & González Davies, 2017
Translanguaging task	Bilingual writing
Informing literature	Prada & Turnbull, 2018
Lesson 6: <i>Parliamo di noi</i> (Personal writing)	
Grammar point	Assessment task on the vocabulary and grammatical structures of the course
Translanguaging task	Inclusion of personal stories in the writing (identity texts)
Informing literature	Cummins & Early, 2011; Dutton & Rushton, 2021; Prada & Turnbull, 2018

Table 5. Overview of Italian course content

4.6.4 Instruments and data collection

A variety of qualitative data was collected through case study 2. The Italian course was positioned as a translanguaging space and the data were analysed thematically using Li's (2011, 2022b) notion of moment analysis (see section 4.6.5 for explanation). Li (2011, 2022b) emphasises the importance of collecting data from multiple sources and ensuring the collection of both observation and metalanguaging data. Metalanguaging data include participant reflections or commentaries on their use of and experience with languages that can be collected through journals, diaries or interview and conversations (Li, 2011, p. 1224). Li considers this commentary fundamental for making sense of the data (see Table 6).

In this case study, two main data sets were collected: (1) data related to the linguistic repertoire of participants through a language portrait task; and (2) data related to the

participants' translanguaging practices in three collaborative writing tasks. Table 6 shows the observation and metalinguaging data gathered for each of the two data sets.

Data set	Instruments of data collection	Type of data
Language portraits	Nine language portraits	Observation data
	Individual presentation of the portrait to the class (videorecorded)	Metalinguaging data
	One-on-one interviews	Metalinguaging data
Collaborative written tasks	Six collective written tasks: • two poems • two stories • two bilingual brochures	Observation data
	Group work interaction for each written task (videorecorded)	Observation data
	Reflective journals	Metalinguaging data
	One-on-one interviews	Metalinguaging data

Table 6. Case 2 study data sets by instrument and data type

1. Language portraits

The first data set focused on exploring how language students understand and position their linguistic repertoires. As indicated above, a language portrait task was used as the main data collection instrument. The use of language portraits as research method (Busch, 2016b, 2018) seeks to elicit a reflection on representations of language knowledge, use and learning. Data collection through this method can provide an in-depth understanding of the linguistic resources and practices of participants, as well as allow for an exploration of attitudes and beliefs around language practices (Chik, 2018), enabling participants to describe how they understand and position their linguistic capital (see chapter 3.5 for details). It also presents an opportunity for participants to move away from dichotomous descriptions of language use or standardised terms such as native/first/second language when describing the linguistic repertoire (Busch, 2018). The multimodal approach of using visual and verbal

modes allows participants to explore linguistic repertoires beyond the constraints of linear, logical processing imposed by written description. This provides an opportunity to use artistic elements such as colours and patterns that enable “complexity and contradiction” (Prosser, 2012 as cited by Botsis & Bradbury, 2018, p. 2) and “foregrounding spatial, embodied and affective dimensions of language” (Botsis & Bradbury, 2018, p. 3). That is, it offers an opportunity, as Krumm argues (2011, p. 103), for a “subjective representation of their linguistic diversity”.

In the first lesson of the Italian course, participants created their own language portrait using a body silhouette reproduced in Figure 5 (see Appendix 3.1 for the complete task instructions).

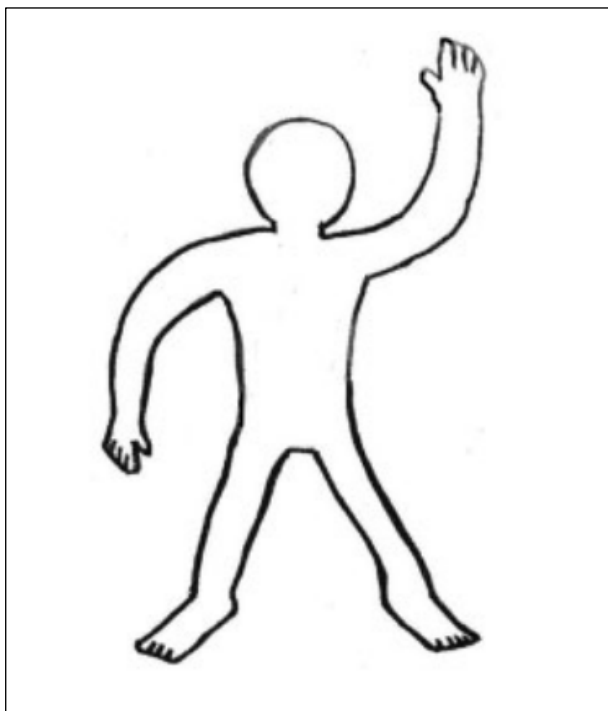


Figure 5. Language portrait silhouette (Busch, 2012)

Two sets of metalanguaging data were collected during this task.

(a) Verbal presentations of each language portrait

In the first lesson, after creating their own language portrait, each participant shared the portrait with the rest of the class. Language portraits were shown through the cameras in the Zoom meeting and each student in turn verbally presented the main features of their own portrait.

(b) Interviews

In the final one-on-one interview, each participant was asked to give a detailed presentation of the language portrait, with the researcher asking further questions about the choice of colours, the positioning of language on/around the body and the emotional connections/lived experience with the languages in their portrait. Both sets of metalanguaging data were video recorded via Zoom and transcribed using the software Sonix.

2. Writing tasks

In the Italian course, participants produced a variety of written texts, individually and in small groups. While I aimed to collect all the work produced individually or collaboratively, the process was hindered by the virtual environment and the collection of artefacts was dependent on participants scanning and emailing work back to me. For this reason, only the following pieces of work, as detailed in Table 7, were collected. Then, in this thesis, I analysed the complete collaborative works (chapter 8).

Work	Individual or collaborative	Number of works collected
Language portraits	Individual	9 out of 11
Poems	Collaborative	2 out of 2
Vocabulary	Individual	6 out of 11
Multimodal and multilingual story	Collaborative	2 out of 2
Translation	Individual	3 out of 11
Bilingual brochure	Collaborative	2 out of 2
Personal writing	Individual	8 out of 11
Total		6 collaborative works 26 individual works

Table 7. Individual and collaborative writing tasks collected

As per the language portrait data set, metalanguaging data were collected for the written tasks as follows:

(a) Group work

Participants worked in small groups to complete the writing tasks. The criteria of group composition are explained in detail in section 8.1.3. Group conversations were videorecorded via Zoom and transcribed using Sonix software. As Sonix only works with English, transcriptions were manually revised to record conversation in languages other than English.

(b) Reflective journals

Participants were asked to complete a reflective journal throughout the course. At the end of each lesson, I provided the students with some prompts, invited them to complete the reflection and asked them to send it back to me. A copy of the reflective journal prompts can be found in Appendix 4.2. Again, due to the need for participants to scan and email their reflective journal back to me, the data set consists of 34 reflective entries, as detailed in Table 8:

Work	Number of journal entries collected
Reflective Journal session 2	7 out of 11
Reflective Journal session 3	10 out of 11
Reflective Journal session 4	7 out of 11
Reflective Journal session 5	4 out of 11
Reflective Journal session 6	6 out of 11
Total	34 reflective journals entries

Table 8. Reflective journal entries collected for analysis

(c) Interviews

At the end of the short course, participants were invited to take part in a 20-minute semi-structured interview with the researcher. The interview had the goal of collecting more qualitative data on students' reflections on translanguaging affordances offered in the course. Nine participants consented to be interviewed. The semi-structured interview guiding questions are included in Appendix 4.3.

4.6.5 Data analysis

Both sets of data, language portraits and writing tasks, were analysed using Braun and Clarke's (2006) six-stage thematic analysis process, as detailed in Table 4. In case study 2, the model was applied to the analysis of language portraits and written tasks with the following adaptations.

For the language portrait data, the first step to define themes started from aligning ideas expressed by participants in their portraits with the three main themes identified by Busch (2018): (a) language as object; (b) language as lived experience; and (c) language ideologies. Next, a description for each portrait was developed using data from the portrait itself (observation), the written description around the body silhouette and the oral presentation

of language portrait as well as the interview (metalinguaging) using four categories: (1) sociolinguistic profile of the participant; (2) use of colours; (3) position of languages in the body silhouette; and (4) emotional connections with languages. Based on these themes, the analysis proceeded by making connections between ideas that emerged across the nine portraits as reported in chapter 7.

Data collected on the three collective writing tasks - poem, story and bilingual brochure - went through a thematic analysis modelled on the “moment analysis” approach proposed by Li (2011, 2022b) for translanguaging spaces. Li (2011) suggests identifying “critical moments” which are episodes with the potential for generating developments in the subsequent strings of communication and in which the speakers express their creativity and criticality in drawing on their full linguistic and socio-cultural repertoires. As previously noted, the focal point of moment analysis is the description, not the count, of these moments and the linguistic actions that they generate in any multilingual exchange. As anticipated in this section, this entails the collection of two main types of data: (a) observation data (i.e., video or audio recording, fieldnotes, participant work); and (b) metalinguaging data (i.e., commentaries on the language used through conversations, interviews, journals, autobiographies) (Li, 2011, p. 1224). The analysis is reported in chapter 8.

4.7 Research integrity

As indicated in section 4.4, any rigorous study requires a strong research design and a systematic protocol that addresses limitations and weaknesses of the method of inquiry to ensure validation and reliability. In qualitative research, validity refers to the integrity of the research methods and how accurately the findings reflect the data, while reliability refers to the documentation of the procedures used and how consistently systematic procedures are followed (Creswell & Creswell, 2018, pp. 199–201). In this project, I base my research integrity framework on Berger’s concept of reflexivity as “a crucial strategy in the process of generating knowledge by the means of qualitative research” (Berger, 2015, p. 219) and also

as a tool to maintain rigour in the research process (e.g., Dowling, 2006; Rettke et al., 2018, p. 491). I draw also on the concepts of validation and reliability as discussed in Creswell and Creswell (2018) and Yin (2018).

Reflexivity is defined by Berger as “the process of a continual internal dialogue and critical self-evaluation of researcher’s positionality as well as active acknowledgement and explicit recognition that this position may affect the research process and outcome” (Berger, 2015, p. 220) and is a crucial strategy in maintaining rigour in the research process when generating new knowledge (Berger, 2015, p. 219; Dowling, 2006; Rettke et al., 2018). Berger (2015) argues that a researcher’s positioning may affect the research process in three main ways: (a) it may influence the “access to the field”; (b) it may shape the nature of the relationship between researcher and participants; and (c) it may shape the reporting of findings. Therefore, reflexivity should become a “monitoring strategy” which occurs at each stage of the research process to ensure rigour (e.g., Berger, 2015; Mauther & Doucet, 2003; Rettke et al., 2018). The following strategies were employed at each stage of the research project:

1. Use of first-person language to provide a prominent role to my positioning as a researcher and multilingual speaker in the systematic process of the qualitative research.
2. A detailed report of decisions and their rationale for each phase of the research process. Examples include describing the circumstances of my doctoral studies (see Preface), explaining choices around the methodological framework and providing detailed descriptions of the study design and process of data collection, among others. These processes are crucial for validity and trustworthiness. As the final goal of a case study is not statistical generalisability, but validity and reliability, thick description is an important factor which has been supported by a systematic process of documentation of each stage of the research using various forms of recording - from video and audio recording of qualitative data to memos and reflective journals that I kept as a researcher to revisions that regularly occurred in the supervision meetings.

3. Triangulation has been incorporated as a strategy to “corroborate evidence from different sources to shed light on a theme or perspective” (Creswell, 2013, p. 251), a process which supported the credibility of the qualitative research. Triangulation also supported consistency of data analysis by ensuring that findings were consistent with the data collection, or in other words, that the findings *made sense* based on the data collected (Merriam, 2009). The study design for this research project focused on the collection of multiple perspectives, from different sources, using different methods of inquiry.
4. Self-reflection (Creswell & Creswell, 2018, p. 200) has been maintained by using an audit trail modelled on Berger’s (2015) template (see Appendix 5). Self-reflection was implemented across all the stages of the research process in order to keep track of my involvement. I kept a journal with notes and memos related and my emotional reactions to the data that helped me to monitor my potential interference with the data themselves and their interpretation.

4.8 Concluding remarks

This chapter has established the overall study design and methodological approach of this project. The social constructivist paradigm intersects with the two foundational concepts of translanguaging space and post-monolingualism, enabling the researcher and the participants to enact their multilingual practices across the research process, from the development of the study design to the data collection, interpretation of findings and generation of new knowledge.

The chapter provided an in-depth description of the two case studies including the sample, the data collection and the data analysis frameworks. It explained how the thematic analysis was performed across the two studies and the specific approach called “moment analysis” used in analysing case study 2, an approach specific to translanguaging spaces.

The next four chapters analyse the data collected starting from case study 1 questionnaire (chapter 5) and interviews (chapter 6). The analysis of case study 2 is detailed in chapter 7 with a first focus on language portraits and raising awareness of linguistic repertoires and then on the affordances of pedagogical translanguaging on (emergent) multilinguals' writing practices (chapter 8).

Chapter 5

Case study 1: Findings from the questionnaire

While chapter 4 established the methodological framework of this research and outlined the study design, data collection techniques and analytic frameworks, this chapter leads a series of four chapters that present and analyse the data collected within the two case studies.

Chapter 5 presents an exploration of language students' understanding of their linguistic repertoire and translanguageing practices in language learning contexts. The quantitative and qualitative data analysed in this chapter were collected through an online questionnaire (Appendix 1.1) completed by students enrolled in language courses at seven Australian universities (see Table 9 for list of universities).

As previously noted (section 4.5.4), the quantitative data presented in this chapter are analysed using a descriptive approach to present an overview of participants in case study 1, their linguistic repertoires and their experience and practices in language learning. The qualitative data (open ended questions) are subject to a thematic analysis to provide more in-depth explanations on the themes emerged through the quantitative analysis.

This chapter discusses and analyses the complexities of students' language use and knowledge across five main sections. Section 5.1 gives an overview, amongst other things, of the general demographic data, languages studied and enrolment type of participants which allows validation of the sample. Section 5.2 presents data related to language use and multilingualism of participants useful to explain how language students position and conceptualise their linguistic repertoires in language learning. Sections 5.3 and 5.4 build on this understanding through an analysis of language use in the learning and teaching process and on students' experience of translanguageing. This analysis provides deeper insights into the functions and purpose of translanguageing for students and the affordances it provides for language learning. The chapter concludes with some key findings in section 5.5.

5.1 General data

This section offers a broad demographic overview of the 86 participants who were studying a European language at the time of data collection and who fully completed the online questionnaire. It provides insights into the characteristics of the participant group, focusing on basic demographic data such as age and gender, the languages studied, duration of language studies, and the diversity of pathways participants were taking to access language education at the tertiary level in Australia. Where possible, comparisons are made with published information about the profile of language students at the tertiary level more broadly in order to indicate the level of alignment between this research cohort and the broader population of tertiary-level language student. Note that all the figures report data on 86 responses, unless otherwise explicitly indicated.

5.1.1 Gender, age and year of enrolment

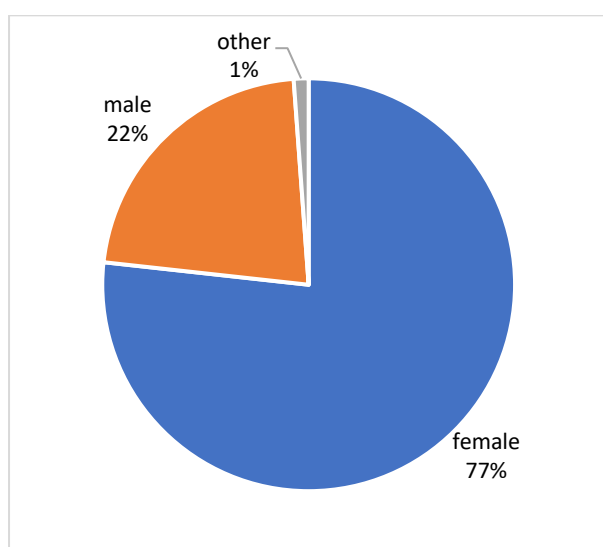


Figure 6. Gender of participants (%) (n=86)

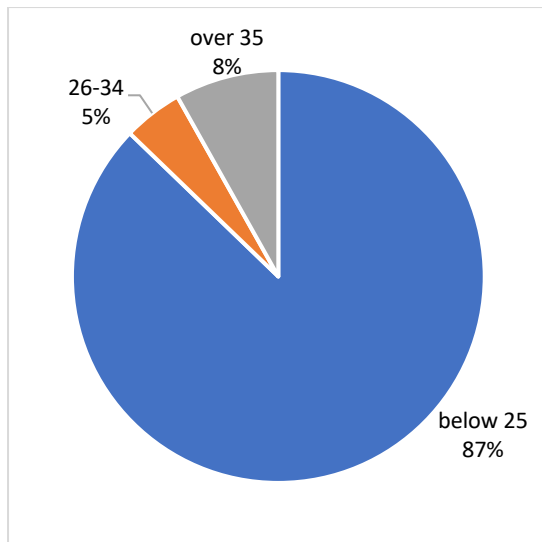


Figure 7. Age of participants (%) (n=86)

As can be seen in Figure 6, the majority of participants who completed the questionnaire are female (n=66, 77%), which aligns with previous research on language program enrolments across the secondary and tertiary levels (e.g., Carr & Pauwels, 2006; Palmieri, 2018; Schmidt, 2011 as cited by Amorati, 2019). Most students who took part in the survey are aged 25 or below (n=75, 87%) with a very small percentage representing other age groups (Figure 7). In terms of university courses, the majority of respondents were enrolled in an undergraduate course (n=82, 96.3%) with only 4.7% (n=4) of them enrolled in postgraduate courses (full details in Figure 8).

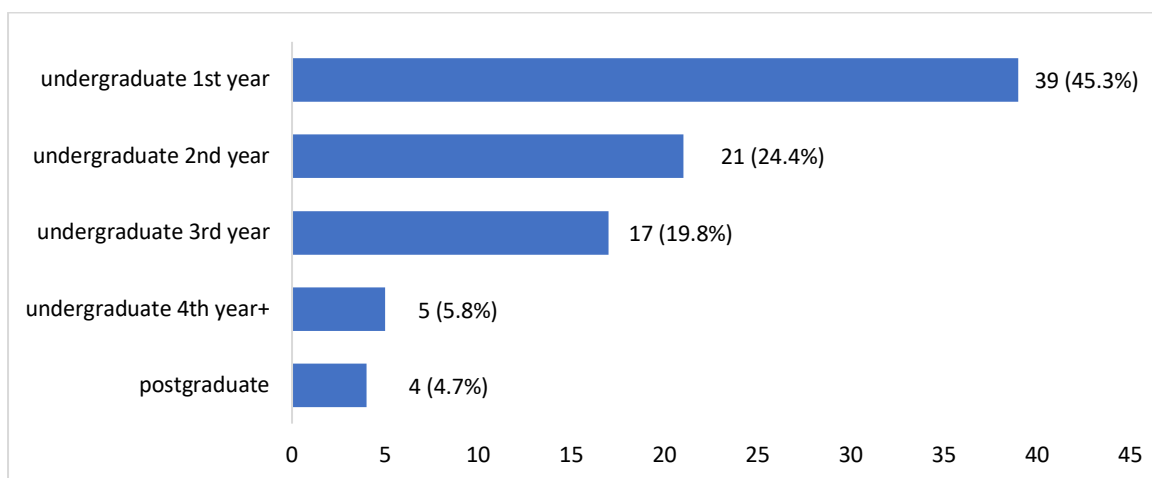


Figure 8. Participants by course and year of enrolment (number and %) (n=86)

The breakdown of participants by year of enrolment presented in Figure 8 closely mirrors retention rates in language study at the tertiary level where a significant decrease in the number of students who continue their studies occurs after the first year (e.g., Martín et al., 2016).

5.1.2 University

The online questionnaire was circulated to a total of eleven Australian universities which offer programs in any of the four European languages considered for this research: French, German, Italian and Spanish (see full list of universities in Table 1, section 4.5.2), with responses received from students across seven universities as follow (Table 9):

University	Participants	Percentage
Australian National University	22 participants	25.6%
University of Melbourne	21 participants	24.4%
Monash University	13 participants	15.1%
University of Queensland	11 participants	12.8%
RMIT	10 participants	11.6%
University of Sydney	8 participants	9.3%
University of Western Australia	1 participant	1.2 %
TOTAL	86 participants	100%

Table 9. Participants by university (number and %)

5.1.3 Degree and language subject within study plan

Students enrolled in Arts-related degrees or qualifications (including Bachelor of Arts, Bachelor of Languages, Bachelor of International Studies, Bachelor of Law) represent the majority of the research participants (about 70%) (Figure 9).

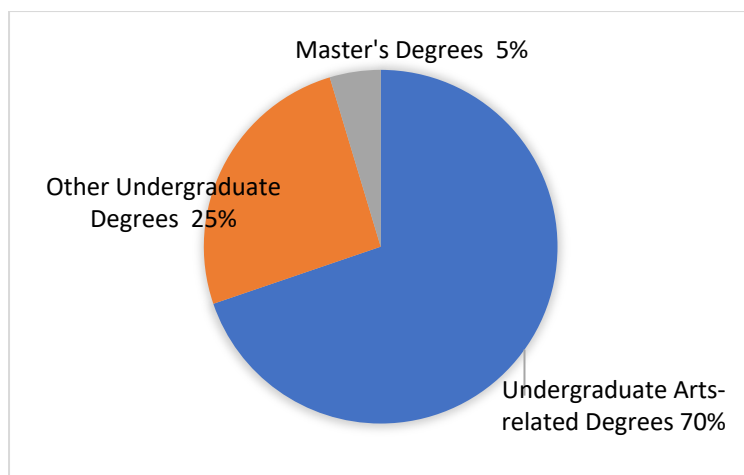


Figure 9. Participants by degree (%) (n=86)

This is not unexpected as language departments are generally located within Arts faculties and are therefore mostly accessed by students enrolled in their courses. However, new degree structures introduced in more recent years have also made it easier for students from other faculties to access language courses. For example, at the University of Melbourne undergraduate students must enrol in so-called breadth subjects which are from a different area of study to the degree they are enrolled in. Indeed, a quarter of respondents are students from across a broad range of degrees from Commerce to Science, from Biomedicine to Psychology, representative of these different curriculum opportunities. Furthermore, five participants were studying a Diploma of Languages concurrently with their degree, with one of these students enrolled in a stand-alone Diploma. Nearly a third of participants (n=27, 31.4%) were studying a language as an elective, with the rest of respondents studying a language as a major or a minor in their degree. It is relevant for this research that participants represent perspectives of students that have their primary focus on languages studies, such as students enrolled in a Bachelor or Diploma of Languages, as well as students who chose languages as an elective in their study plan.

5.1.4 Languages studied

As already indicated, students who participated in the survey were enrolled in at least one of the following four European languages: French, German, Italian and Spanish as reported in Figure 10.

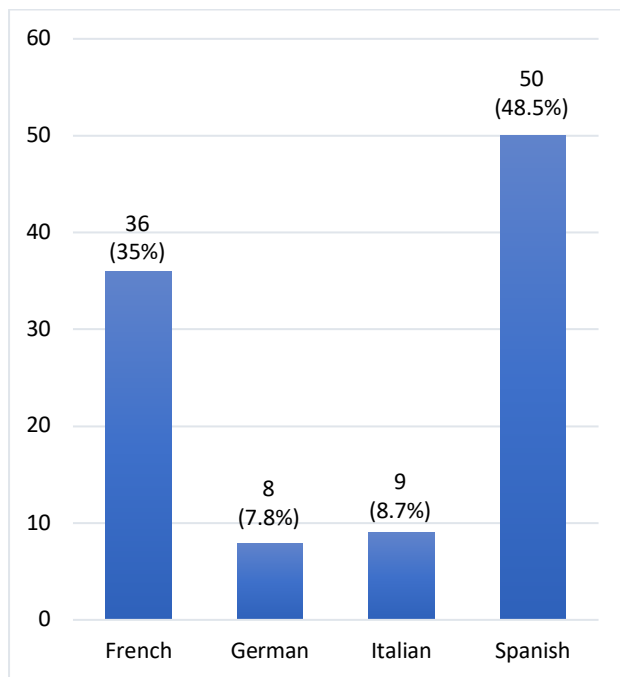


Figure 10. Language enrolments (number and %) (number of responses 103)

Note that some of the 86 participants were enrolled in more than one language course.

Most enrolments, totalling the 83.6%, were in Spanish and French with the reminder 16.4% equally divided between German and Italian. Participants were required to complete the survey by referring to only one of the languages studied as reported in Figure 11.

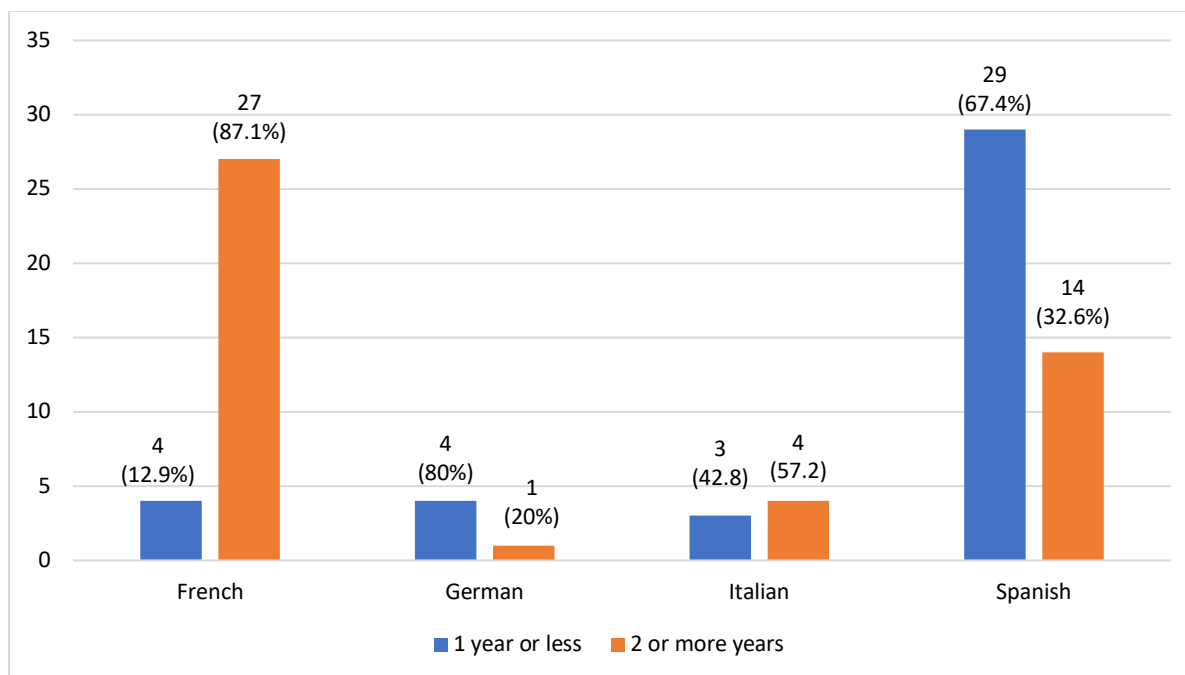


Figure 11. Languages studied on which participants based their responses to the survey and respective level (number and %) (n=86)

Figure 11 shows the breakdown between beginner and non-beginner, or advanced, students for each language. If participants were enrolled in more than one language, they were required to choose one of these languages on which learning experience to base their answers and report the number of years they were studying it, including before enrolling at university. This allowed a more in-depth analysis of the data by level of proficiency (see analysis in the following sections). Figure 11 reports languages studied by the participants. Data are categorised as *beginner*, if participants declared to have studied this language for 1 year or less, or *advanced* (that is non-beginner), if they reported to have been studying this language for 2 or more years. Considering the two languages with the higher number of enrolments, Spanish had the higher percentage of beginner students (67.4%) whereas French had the higher number of advanced students (87.1%). It is possible that this particular pattern has emerged among the research participants due to the fact that French is widely taught in primary and secondary schools in Australia, therefore students of French are more likely to be enrolled in advanced levels of study compared to students of Spanish. However, it is not possible to fully explain this pattern within the data collected.

Figure 10 provides indication of the number of students enrolled in more than one of the four European languages which are the focus of this study. However, a range of other languages were also studied by research participants. As Figure 12 illustrates, nearly a quarter of participants (23.3%) were studying two or three languages at the same time: 16 participants (18.6%) were enrolled in two language courses, of which eleven were studying two of the four European languages considered in this study, and five were also enrolled either in one Asian language course (Japanese, 2 students; Korean, 1 student) or in an ancient language course (Latin and Sanskrit, 1 each). Of the participants enrolled in three language courses, two were studying three out of four European languages considered in this study, and two were studying two European languages plus Indonesian or Russian. Note that although the focus of this case study is on the four European languages, it is also interested in holistic views of linguistic repertoire and as such research participants, in answering the survey questions, made reference to a broad range of languages.

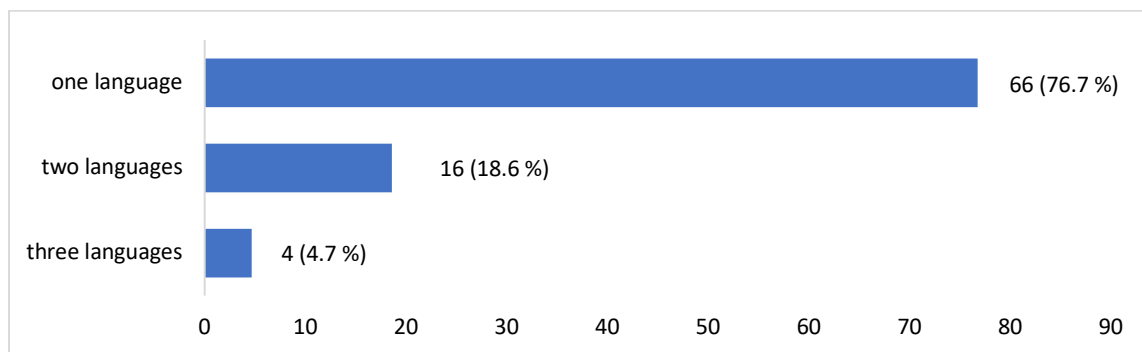


Figure 12. Number of languages studied per participant (number and %) (n=86)

Overall, this section has shown that the participants in case study 1 were generally typical of language students at the tertiary level, with a significant minority studying multiple languages. The following sections move into the analysis of survey findings related to the linguistic repertoires and language learning experiences of the research participants.

5.2 Understanding linguistic repertoires

The data presented in this section offer an understanding of language participants' linguistic repertoires and practices around learning and speaking languages. The section also provides insights into how language students talk about their languages and how they value their own multilingualism. Data are drawn from the first part of the questionnaire which was designed to raise participants' awareness of linguistic resources and to prepare them to further reflect on the way they use languages in their repertoire in language learning settings.

5.2.1 Mother tongue(s) and multilingualism

The participants were asked to identify their mother tongue(s) or strongest language (see chapter 4.5.3 for a clarification on the use of the term), other languages in their repertoire, as well as the languages that they were studying at the time of data collection.

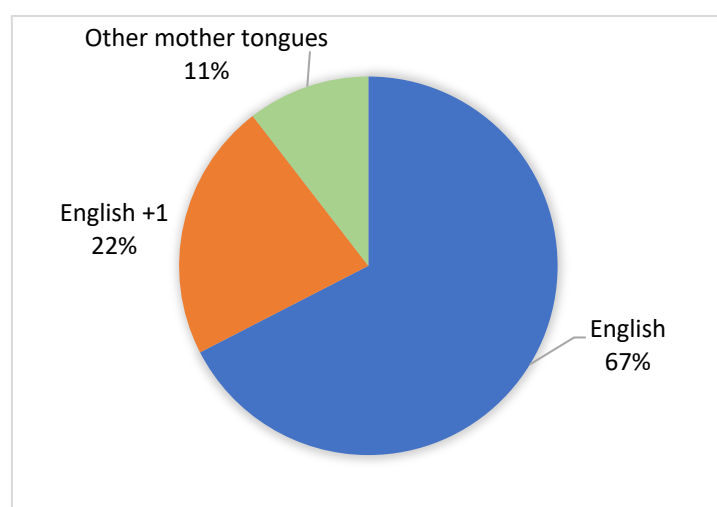


Figure 13. Participants' mother tongue(s) (%) (n=86)

As can be seen in Figure 13, English is the sole mother tongue for about two thirds of respondents. Of the nine students (n=9, 11%) who reported having a different one, five were Mandarin speakers and the others were speakers of French, German, Korean and Spanish. Nineteen students (n=19, 22%) reported having two mother tongues, one of which is English and the other is one of the following 16 languages: Arabic, Auslan, Chinese Mandarin, Farsi,

French, German, Greek, Gujarati, Hindi, Italian, Japanese, Korean, Sinhalese, Spanish, Swedish and Tagalog.

In addition to their mother tongue(s), this cohort of students reported speaking a number of other languages and were also asked to identify if they had learnt these languages in formal settings or through life experiences. As represented in Figure 14, less than one third of respondents (n=25, 29%) reported speaking only one language, English. However, these participants were also studying one or two additional ones. A large majority of participants (n=61, 71%) reported speaking at least two languages. In addition to their mother tongues (as listed above), the following languages were also included in their responses by participants: Acholi, Afrikaans, Croatian, Dutch, Hebrew, Hungarian, Portuguese and Russian.

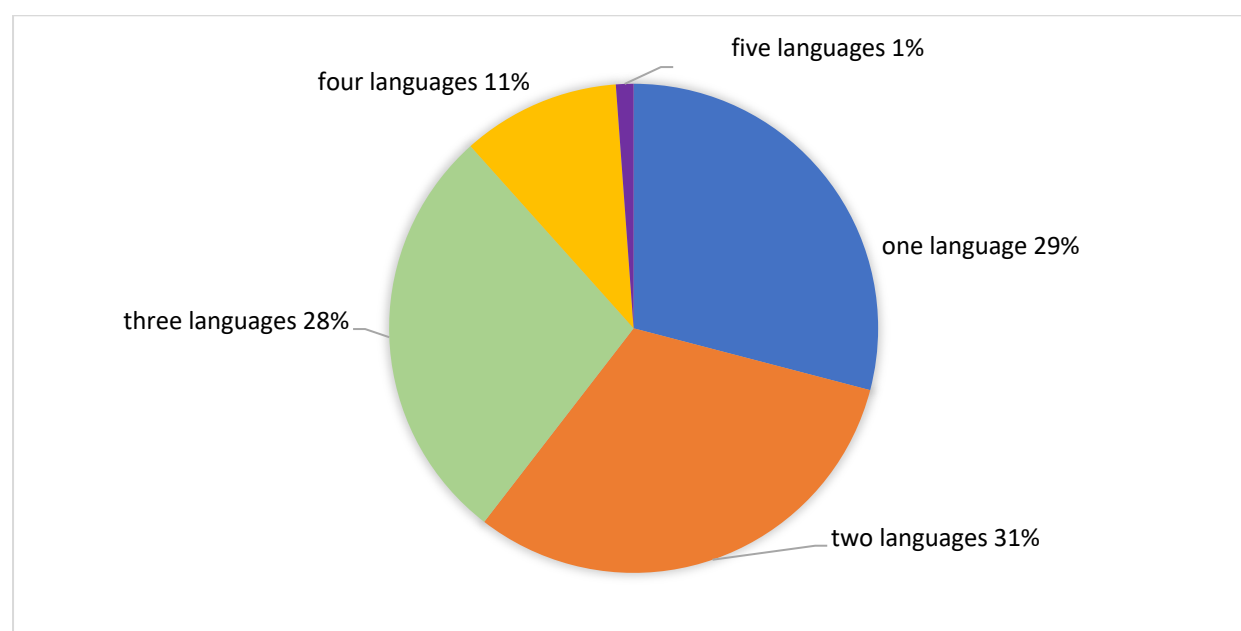


Figure 14. Number of languages spoken by respondents (n=86) in addition to their mother tongue(s) (%)

The data presented in this section have shown that this cohort of participants have complex linguistic repertoires enriched through study and life experience. Overall, they speak 24 different languages in addition to English, with 71% of participants speaking between two

and five different languages. These data are aligned with recent published research on the complex multilingualism and linguistic diversity of Australian students (e.g., Ollerhead & Baker, 2019). Framed by this information, the next section explores participants' understanding of multilingualism and its impact on further language learning. These data enable an understanding of participants' perspective on linguistic repertoire and its role in language learning.

5.2.2 Multilingualism in language learning: The students' perspective

Participants were asked to answer two questions in relation to their experience and ideas around their own (emergent) multilingualism and its impact on their language learning.

Firstly, participants were asked if they believe that their previous experience of learning languages gave them an advantage in learning new ones (Figure 15). The majority of respondents (85%) agreed this was the case, although only 54% of them felt strongly about this (*definitely yes*), raising further questions about respondents' experiences with and knowledge of how to leverage languages in their repertoire; questions which are further explored across this thesis.

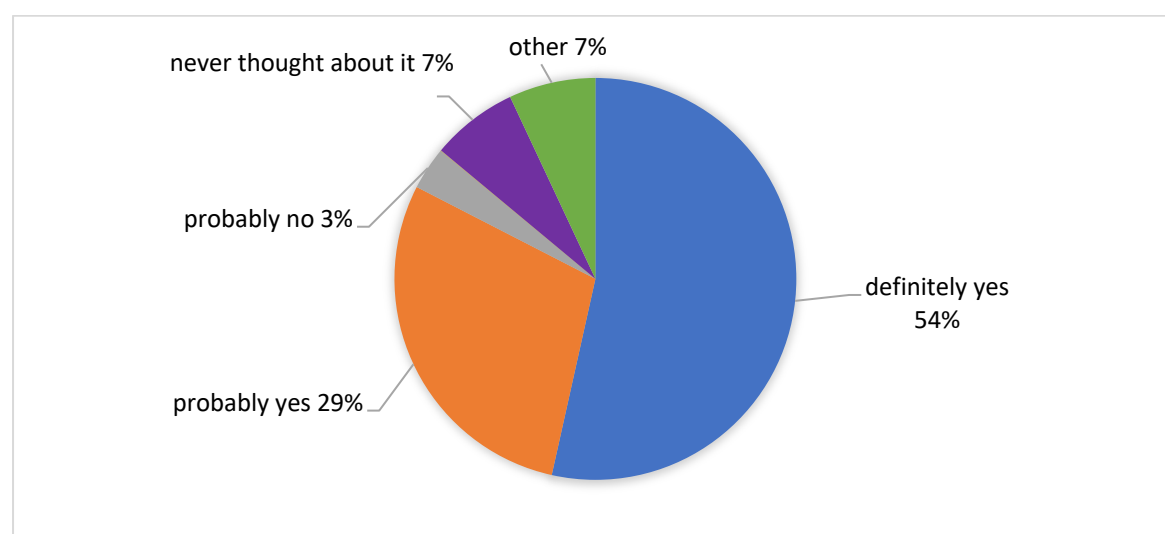


Figure 15. Beliefs on the advantage of having previously learnt other languages in learning new ones (%) (n=86)

Participants who see an advantage in having learnt languages previously identified two main benefits:

1. Experience as language learners

In the qualitative comments, some participants emphasised that having previously learnt languages enabled them to develop skills, strategies and tools for further learning such as understanding the learning process, making learning more efficient and training your brain to the language learning process, as exemplified in the following quotes:

Learning a language requires a specific process that can be different for everybody, but once you have trained your brain to understand another language, picking up more becomes a lot easier with that foundation. (Q20-P38-FR-a)

I believe that strategies used to learn other languages makes it more efficient to learn new ones, especially when languages are similar. (Q20-P52-SP-b)

2. Metalinguistic awareness

Other participants highlighted that through previous language learning, they have gained metalinguistic awareness, or, in their own words, an understanding of language and more generally of how languages work, as exemplified in the following comment:

I understand language features and how languages work better, and have also encountered a lot of the terminology - from basics such as verbs, object, adjectives etc. to conjugation, which makes it easier when they are brought up in class. (Q20-P7-FR-b)

This metalinguistic knowledge enables them to better understand the new language they are learning, as explained in the quote:

Learning any languages gives us an ability to understand the structure of new languages more easily. (Q20-P58-SP-a)

Secondly, participants were asked if they found themselves comparing languages they already knew with the language they were learning. The overwhelming majority of participants (96%) in this research chose the option *definitely yes*. The question was designed to draw attention to the inherent need in language learning to refer and connect new knowledge with pre-existing linguistic knowledge. In qualitative comments, respondents explained their choice mainly by describing strategies for comparing languages in their repertoire in the learning process. Comparison strategies included identifying similarities and differences among their languages with a focus on grammar, syntax, vocabulary and phonology, depending on the languages they were comparing. Most comments referred to similarities and differences among closely related languages, in particular Romance languages, highlighting the advantage that knowing a Romance language has on learning an additional related one, especially for similar grammar structures (verb conjugation, gender agreement, etc.) or vocabulary (cognates), as explained in the following comment:

French and Spanish are Romance languages, hence they share a plethora of cognates, grammatical concepts and similar syntax. My knowledge of French has carried me through Spanish class. If I had no prior language-learning experience, the teaching would be too fast-paced and confusing. (Q19-P13-FR-a-SP-b)

Only two respondents reported that they do not compare languages for two different reasons. One of them, a speaker of Mandarin (mother tongue) and English, justified the

answer with the following qualitative comment “No because they are completely different” (Q19-P43-SP-b), potentially referring to Mandarin and Spanish (the language studied) as too distant and perceived as less useful for comparison. However, many qualitative comments also show that other participants reported comparing distant languages and finding it beneficial. Comparisons among distant languages may include phonological, grammatical or syntactical aspects, as illustrated in the following quotes:

Some of the pronunciation in French is comparable with Chinese, so if English is not enough, sometimes using the tonal background of Chinese can help. (Q19-P5-FR-a)

Both English and French are SVO [Subject Verb Object] while Korean is SOV [Subject Object Verb]. English, French and Korean conjugation are naturally all different but verb stems in Korean tend to be similar to French ones. (Q19-P7-FR-b)

Some participants reported being cautious when comparing similar languages as the similarity could sometimes generate interferences that some participants refer to as “confusing”:

There are definite similarities between the two Romance languages but I find the small details like the omission of indefinite articles and use of infinitives in Spanish different to French, which can be confusing. (Q19-P63-FR-a)

This reflection identifies a common challenge in learning closely related languages, but still acknowledges a positive attitude toward comparing language systems to scaffold the learning process.

Only one respondent expressed the idea that languages should be kept separated in the learning process, and potentially in their use, as expressed in the following quote:

I try to separate the languages as they are different and finding similarities is creating an unnecessary "justifying" when learning the language. They must be kept different.
(Q19-P30-SP-a)

These data suggest that by raising awareness of other languages in their repertoire, participants demonstrated an ability to self-analyse their learning process and describe their spontaneous practices such as comparison of languages - that we can define as a translanguaging practice - as effective in learning the additional language.

5.3 Language use in the teaching and learning process

With an established understanding of how participants describe their linguistic repertoires and multilingualism in language learning, this section explores more specifically teachers' and students' language use in the teaching and learning process. This analysis enables an understanding of students' experience with alternation of named languages for specific purposes and functions. It is important to note the terminology used in the questionnaire and the intentional delay in introducing the term translanguaging until the final part. For the questions analysed in this section, the participants in the survey had not yet been introduced to the term translanguaging nor had they been explicitly asked about translanguaging practices. The phrasing used referred mainly to alternation of languages, more specifically between English and the target language (which is one recognised translanguaging practice). As the concept was referred to implicitly in the questionnaire, in writing up the results, I continue to use the same language of the survey questions, but when making inferences about the data and in building an argument, I also introduce the term translanguaging which is only presented to participants with a brief definition in the final section of the survey (see structure of the questionnaire in chapter 4.5.3 and explanation of this choice in section 5.4).

5.3.1 Teachers' language use

This section reports on participants' experiences of and opinions about their teachers' alternation of languages in the teaching process. Two questions in the survey elicited students' reflections on what balance of languages they would ideally prefer their teachers to use, and then compared it with what they believe is the actual use of languages in class. The questions were based on Wang's (2020) research which explored the discrepancy between the *ideal* and *actual* language use by teachers as experienced by students (see Appendix 1.2 for links to supporting literature). These questions support an investigation into what students think of the translanguaging practice of language alternation in the language learning process, a practice that can be spontaneous or pedagogically planned by the teacher. They also provide insights into how language students understand these practices and how they connect them to the concept of translanguaging.

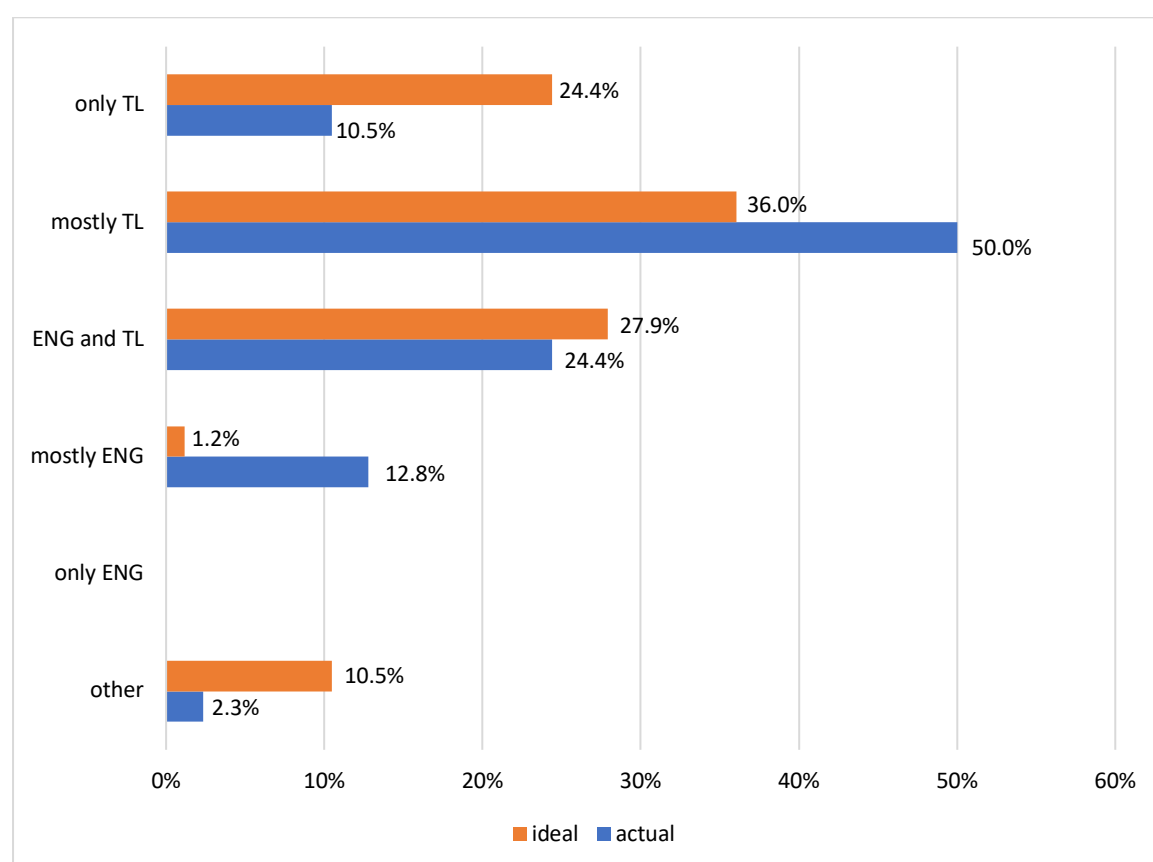


Figure 16. Ideal versus actual use of languages by the teacher as experienced by the students (%) (n=86)

Figure 16 presents data on students' opinion of teacher's ideal and actual language use combined. The orange bars indicate the ideal use of language and the blue ones the actual use of language by the teacher as judged by the students, enabling some overall considerations:

1. Participants openly reported preferring the use of *mostly* the target language, both as an ideal and actual practice.
2. The ideal of target language only is clearly not aligned with actual practice.

In order to explain both these aspects, it is crucial to better understand the participants as learners by looking at the breakdown of data by level of proficiency in the target language. This distributes the choice between beginner (1 year of study or less) and non-beginner or advanced learners (2 or more years of study) (see also Figure 11). When data are analysed by proficiency level, beginner and advanced students reported different ideas as to what they prefer and what they experience in the class (Figure 17).

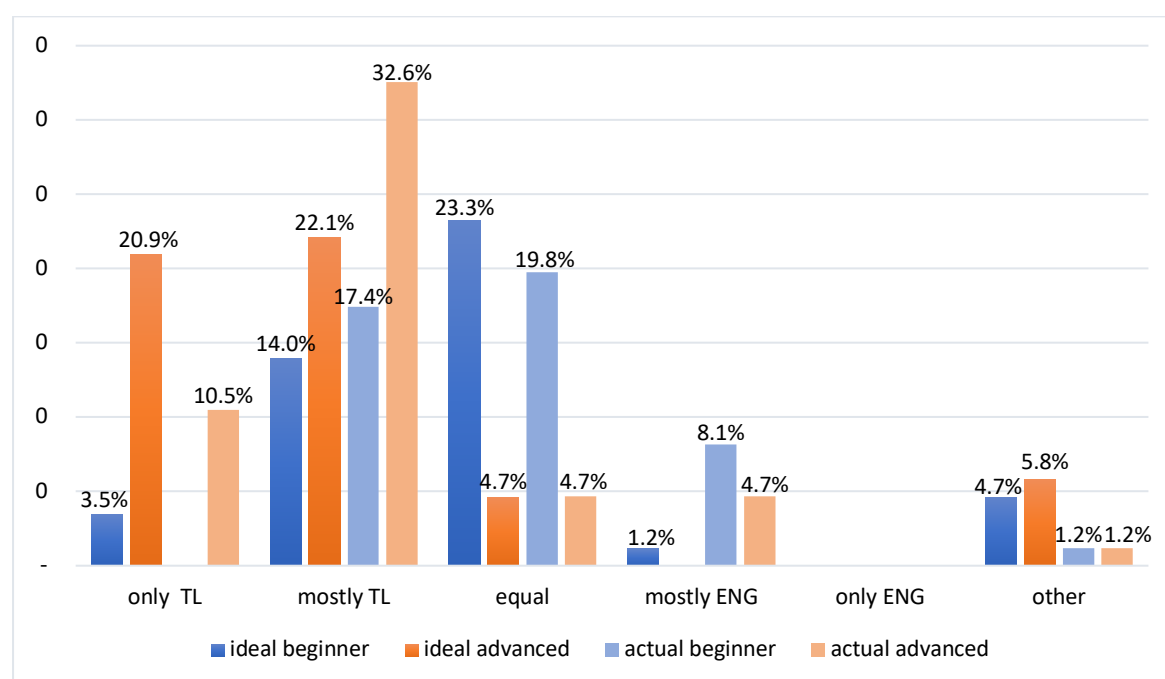


Figure 17. Ideal and actual use of languages by the teacher as perceived by beginner (blue) and advanced (orange) learners (%) (n=86)

In relation to the use of English, as expected, a larger proportion of beginner students are most likely to prefer their teacher to use *mostly English* or *English and target language in equal manner* (dark blue column) compared to advanced students (light blue column). On the contrary, advanced students are more likely to prefer their teacher to use *only* or *mainly the target language*, with a very small proportion indicating preference for a balanced use of the two languages. This is consistent with the goal of language education to increase the independent use of the target language for and by more advanced learners.

However, when comparing their ideal with what participants reported as actually occurring in the language class, it is evident that for both groups of students there is a shift toward more use of English than ideally preferred. The more students become proficient in the target language, the better they felt they were able to leverage the target language to seek assistance and progress language learning using the target language rather than through English. However, for both beginner and advanced students, there is still a mismatch as *mostly the target language* is what typically happens in the class, despite the great desire for *only target language* on the part of advanced students.

Qualitative comments associated with these questions provide further insights into students' experience. Respondents who chose the options *only* or *mostly the target language* as their ideal use of language, no matter their level of proficiency, express the idea that the best way to learn a language is through an immersive space. In their qualitative comments, respondents talked of being immersed in the language as their ideal or preferred experience in a language class which, by its nature, allows for more practice of listening and comprehension, and broader exposure to pronunciation and vocabulary. However, beginner students reported preferring a gradual immersion in the target language, supported by the use of English for specific purposes, as explained by this participant:

The best way to learn a language is to surround yourself with it as much as possible this includes when in the classroom. But also when at least at the beginner stage you need to use English to explain harder concepts. (Q13-P3-FR-b)

A different perspective is presented by respondents who chose *English and target language in equal manner* as their ideal language use option. This group recognised that both languages are essential for progressing with their learning. One student suggested that language classes at university seem not to be the right environment for an immersive approach and claimed that the use of English “creates more efficient understanding and learning” (Q13-P57-SP-b). Participants who prefer the use of both languages for learning recognise the importance of meaning making and cross-metalinguistic knowledge in moving between languages, as exemplified in the following quotes:

[...] involving both Spanish and English when teaching is great for the depth of learning and understanding. (Q13-P19-SP-b)

I think it's important to understand how a language works so English is there to help students understand why this language works in a certain way since learning languages as an adult is not necessarily the same as learning a language like child through comprehensible input. (Q13-P57-SP-b)

Participants who prefer the alternation of languages in the learning process argue that resorting to their strongest language, often English, is something they consider essential for consolidating, understanding and resolving doubts or confusions, in addition to enhancing the comprehension of how languages work (metalinguistic awareness) and of the crucial role that the strongest language plays in building the additional one (see also chapter 6, interview data).

Data analysed in this section suggest that overall participants express a desire to be exposed as much as possible to the target language but that their ideal balance of alternation between shared and target language changes depending on their level of proficiency. However, and in any case, there is a mismatch between what they ideally prefer, which has an emphasis at different levels on using and being immersed in the target language, and what they reported as actually happening in the classroom, where the use of English is far more prevalent than they would ideally prefer.

5.3.2 Students' language use with teachers and peers

While the previous section focused on language use by the teacher, this section analyses the alternation of target language and English by the students in their own communication with their teachers and their peers (also referred to in this analysis with the term translanguageing, see introduction to section 5.3). Figure 18 details the responses of participants asked to identify actual language use with the teacher.

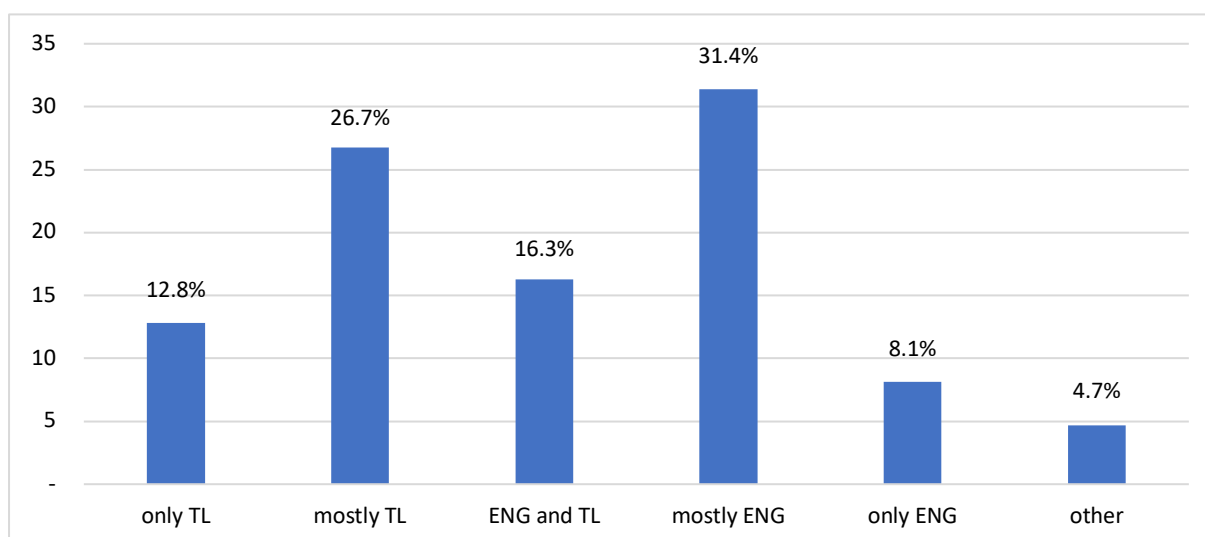


Figure 18. Participants' actual language use with the teacher (%) (n=86)

The results show that language use by participants is evenly spread between preferring mostly/only English (39.5%) and preferring mostly/only the target language (39.5%).

Having previously observed that students at different levels of proficiency use English and

target language in different ways, a deeper analysis of data by proficiency level also proves fruitful here.

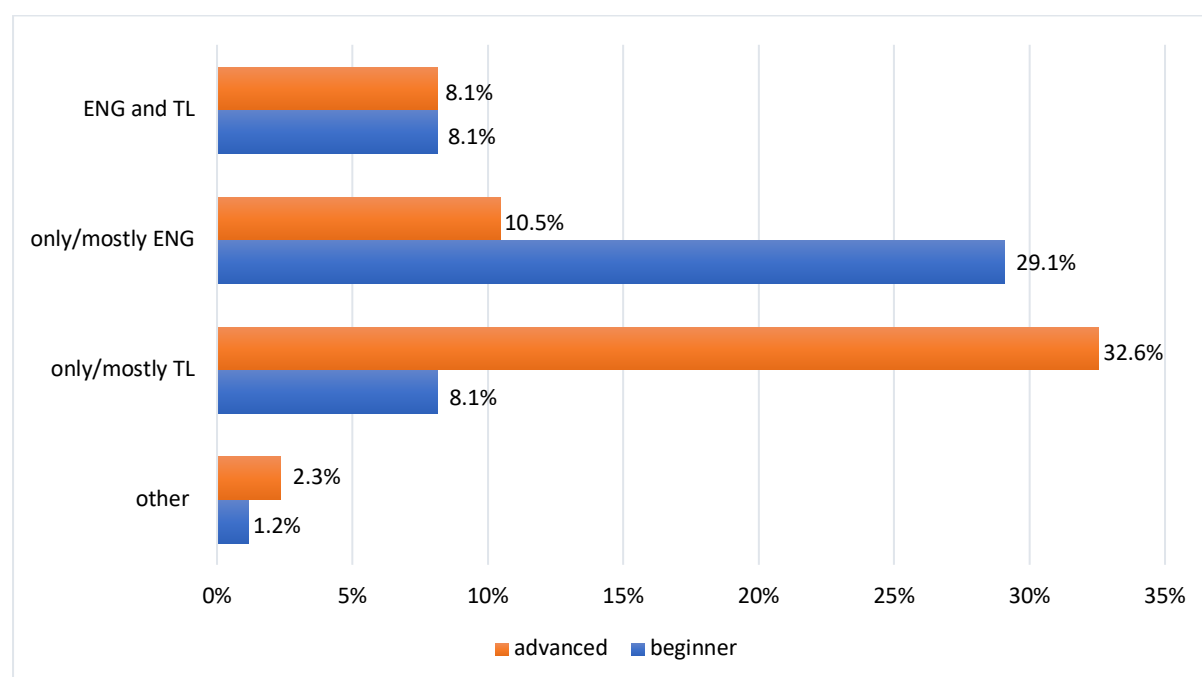


Figure 19. Participants' actual language use with the teacher by proficiency level (%) (n=86)

Figure 19 shows a clear differentiation in the choice of language use by the students when communicating with the teacher at different stages of their learning process. Beginner students (blue line) reported using English with the teachers whereas the great majority of advanced students (orange line) reported using the target language. It is possible to explain this choice, as done before, with the natural progress of language learning. Nevertheless, qualitative comments help us to better understand students' practices.

Beginner students reported three main reasons for using English with their teachers:

1. They feel they do not have yet enough target language;
2. They fear not being able to express themselves clearly in the target language and they are therefore worried they would not be able to obtain the appropriate answer/information from their teacher;

3. They do not feel confident, and often feel stressed or anxious, about speaking in the target language with their teacher.

Advanced students, who reported preferring to use the target language with their teacher, clarify that:

1. They believe or have been told that this is expected from them as per their level of proficiency;
2. They believe that this gives them more language practice and therefore more chances to improve their target language skills.

However, among the advanced students who reported using English with the teacher, there are similar issues such as those reported by beginner students, including anxiety around language proficiency.

As a comparison to student-teacher discourse patterns (Figure 18 above), participants were then asked what language they use in collaborative tasks with other students in the language class. As per the data that emerged in language use when communicating with the teacher, a general look at the data tells that 46.5% of participants prefer to use English and another 32.6% a mix of English and target language, whereas participants who declared using (mostly or only) the target language represent only 16.3% of respondents, as presented in Figure 20.

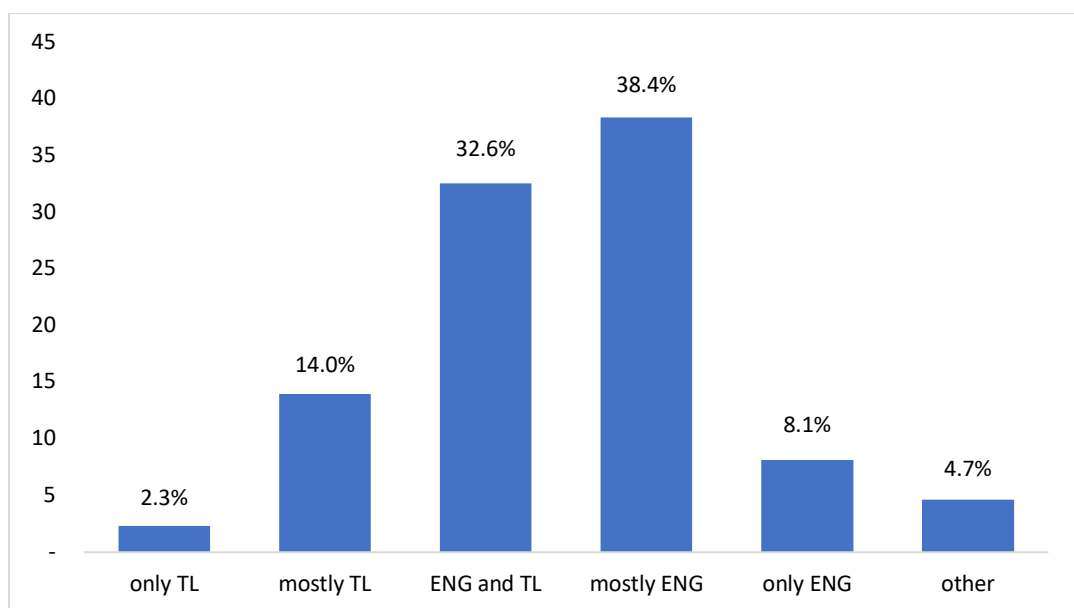


Figure 20. Participants' language use with peers in collaborative tasks (%) (n=86)

However, if data are separated by level of students' proficiency, another perspective emerges. As shown in Figure 21, the majority of beginner students reported to be using only or mostly English with peers which is consistent with what they do with their teachers. On the other hand, the majority of advanced students reported using a mix of English and target language with peers, which is at odds with their practice of using mostly the target language with the teacher. If with the teacher they feel the pressure and expectation of using the target language, with peers they reported shifting more often between the two languages. Most qualitative comments explain that respondents prefer to use the target language when practising the language, and English for explaining difficult concepts, for clarifications and ease of communication. In general, they view the practice of alternating their languages as positive. In fact, shifting between languages is seen as natural in multilingual contexts, as reported by this participant:

[...] So being able to switch from English to target language helped simulate a real-life situation, where we would have been speaking bilingually. (Q18-P18-SP-b)

This reflection that everyday communication includes alternation of languages as people “speak bilingually”, which could be also framed as a translanguaging practice, suggests that this is perceived as the *norm* in multilingual communication for this participant and it is also supported by established research (e.g., García, 2014).

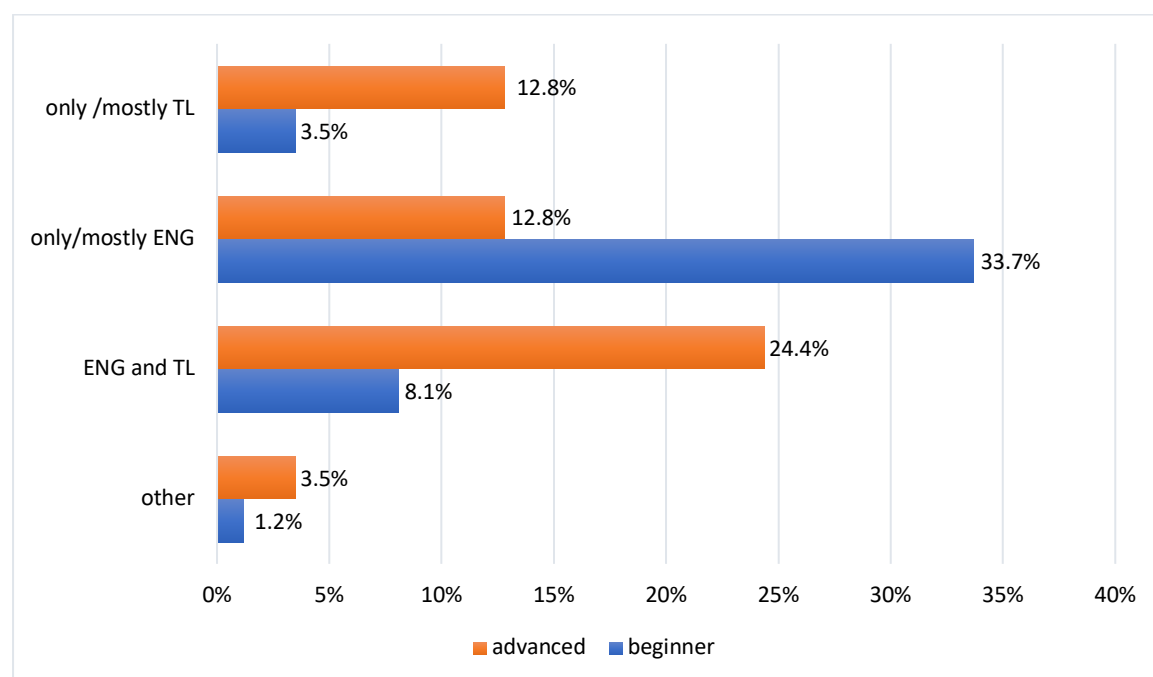


Figure 21. Participants' language use with peers by proficiency level (%) (n=86)

Some participants, through qualitative comments, reinforced the idea that alternating languages is a practice that support their learning process, and therefore it occurs in language classes as well as in everyday conversation in multilingual contexts. They acknowledged that moving between languages - a translanguaging practice - is used to support understanding and consolidate learning, as exemplified by the following quotes:

We mostly use English when discussing answers but then consolidate them with the target language. (Q18-P17-FR-b)

Collaborative tasks are often to conduct a conversation in the target language. Me and my classmates attempt to do this but switch to English to clarify task requirements or grammar points. (Q18-P61-SP-b)

Finally, language alternation is perceived as positive in allowing students with different levels of proficiency to communicate and work together:

Often if they ask me a question in English I will respond in English and base it on skill level bc [because] I want everyone's ideas to be heard. (Q18-P42-SP-a)

Depends on the group of people I'm with and what I'm trying to say, if others seem uncomfortable speaking the target language I use English. (Q18-P39-FR-a)

Some participants also highlighted that being allowed to use English has a positive impact on working well together and learning about each other; group work is perceived as more informal than class work, therefore using English is more comfortable and a good way to socialise, as expressed in the quotes:

I think we all feel we communicate more in English because that's what is the mutual easiest language for us. (Q18-P30-SP-a)

We also tend to slip into using English when chatting before and after class time for the ease of communicating about things that aren't connected to the class learning. (Q18-P29-FR-a)

The use of the terms “ease” and “easiest” seem to emphasise the need for feeling comfortable in informal communication not “connected to the class learning”, something that would not come as easily in a language that students are still mastering.

Despite many positive attitudes toward translanguaging, a couple of participants view the use of English as something to be avoided to enhance language learning, as expressed in the following comments:

This is sometimes less of an academic choice and more of a 'collective' we are English and this is common so let's speak in this language. Very unhelpful and not recommended. (Q18-P15-FR-a)

[...] We all know we should avoid it, but it's just what always ends up happening, even if we did make the effort to at least begin in French initially. (Q18-P65-FR-a)

Data in this section suggest that the way students alternate English and target language depend on the interlocutor, teacher or peers, and on the task, in addition to the level of proficiency. Beginner students tend to use more English than target language with both the teacher and peers and justify their choice with the perception of not knowing enough language and feeling anxious in using the target language for fear of not being understood or making mistakes. Non-beginner or advanced students presented an ambiguous position: they use more target language with the teacher but often the reason is external, meaning an expectation of the teacher rather than an independent choice. In their relationship with peers and in group work, participants reported using more English. The reasons relate to feeling more comfortable and establishing positive relationships, but they also argued that using English supports meaning-making processes and comprehension.

The idea expressed that “speaking bilingually” is the norm in multilingual contexts opens space to further exploring how the notion of translanguaging is understood by participants, something which is unpacked in the next section.

5.4 Experience of translanguaging

Participants in the survey were only introduced to the term and concept of translanguaging in the last section of the questionnaire. Prior to this point, questions were formulated around alternation and use of languages, while in the last section respondents were explicitly asked about their familiarity with translanguaging. This choice in the questionnaire design allowed participants to reflect on their linguistic repertoire and linguistic practices before being asked to make connections between their practices and the academic term that describes them. At this point, participants were provided with a definition of the term translanguaging (see Q21, Appendix 1.1). This definition considers learners' linguistic resources as operating within an integrated linguistic system, where languages as well as multilingual identities are leveraged and developed in the learning process. This section reports on participants' experience of translanguaging practices in this broader sense.

5.4.1 Familiarity with the term and the concept of translanguaging

When presented with the definition of translanguaging, 80% (n=69) of respondents reported that they were not familiar with the term. However, a similar proportion (n=67, 78%) agreed that they understood the concept and reported having observed or experienced it in real life contexts. A smaller proportion was unsure (19%) to understand or recognise the concept in their experience (Figure 22).

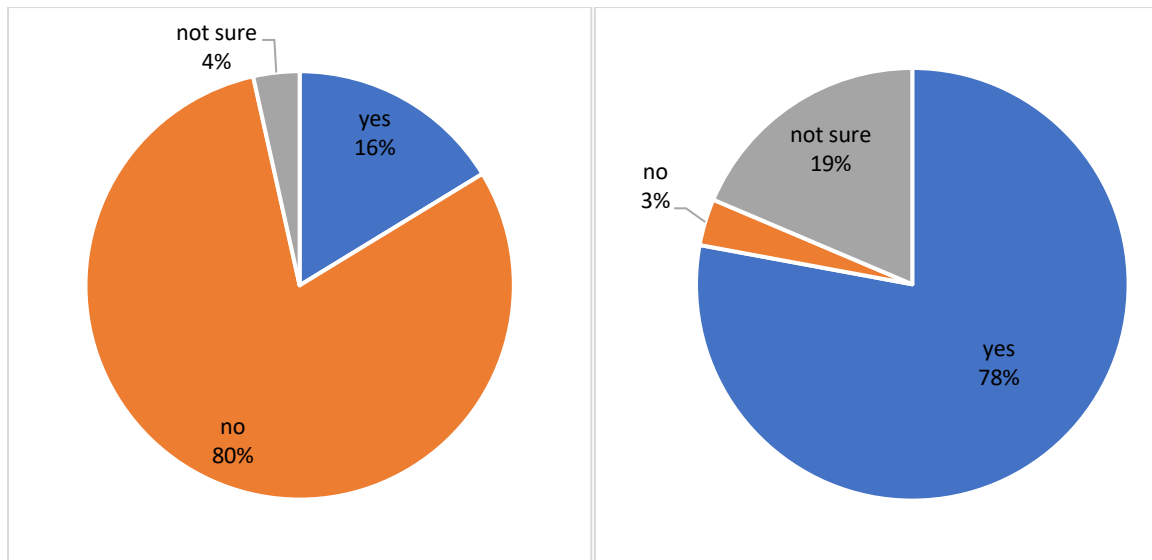


Figure 22. Participants' familiarity with the term translanguageing (%) (left) and experience with translanguageing (%) (right) (n=86)

This may be explained by the fact that participants had already been engaging in translanguageing practices without knowing the academic terminology. Participants were then asked to identify in which context they may have observed or experienced translanguageing. They were allowed to choose one or more options.

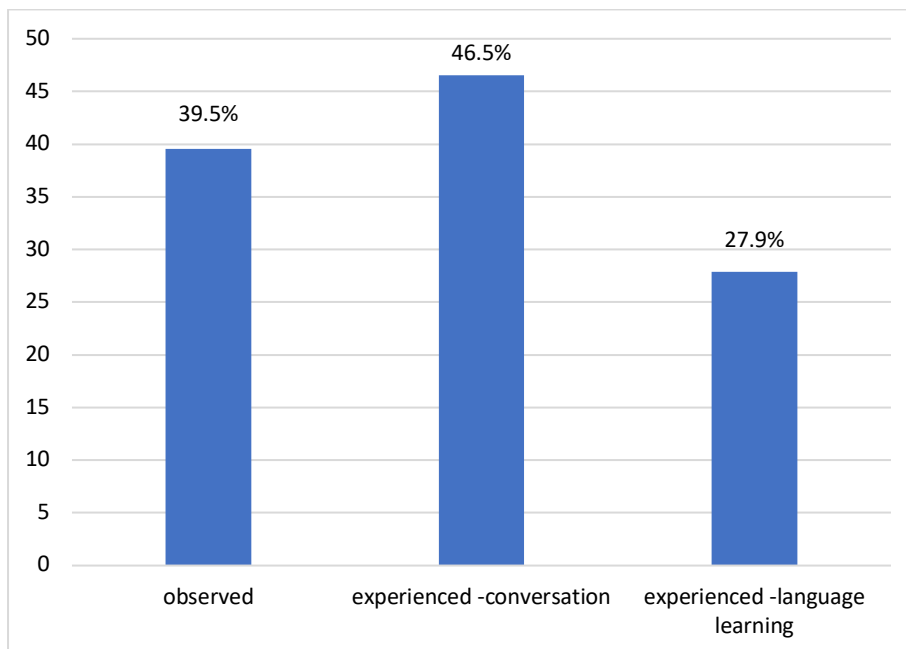


Figure 23. Percentage of participants that reported to have observed and/or experienced translanguageing (%) (n=86)

Note that participants had the option to choose multiple answers.

By reading the data in Figure 23, it is clear that respondents to the questionnaire have more likely observed or experienced translanguaging in multilingual conversations than in language learning. These data are consistent with previous observations that participants consider “speaking bilingually” as more typical in everyday conversation than in the language class (see section 5.3.2) and it is further supported by the following set of data on students’ experience of translanguaging in language learning contexts.

Initially, participants were asked to express their (dis)agreement with a series of statements about translanguaging in their experience as language learners.

Key for Figure 24, adapted from Moody et al. (2019).

In your experience as a language learner, translanguaging:

- (a) is a natural practice for bi-multilinguals
- (b) is essential for learning an additional language
- (c) is part of my practice as a language learner
- (d) supports my identity as a bi-multilingual speaker
- (e) used by my language teacher is helping me learning the language
- (f) used by my teacher helps me to understand instructions and complex concepts
- (g) used by my teacher is confusing
- (h) indicates a lack of proficiency in the target language

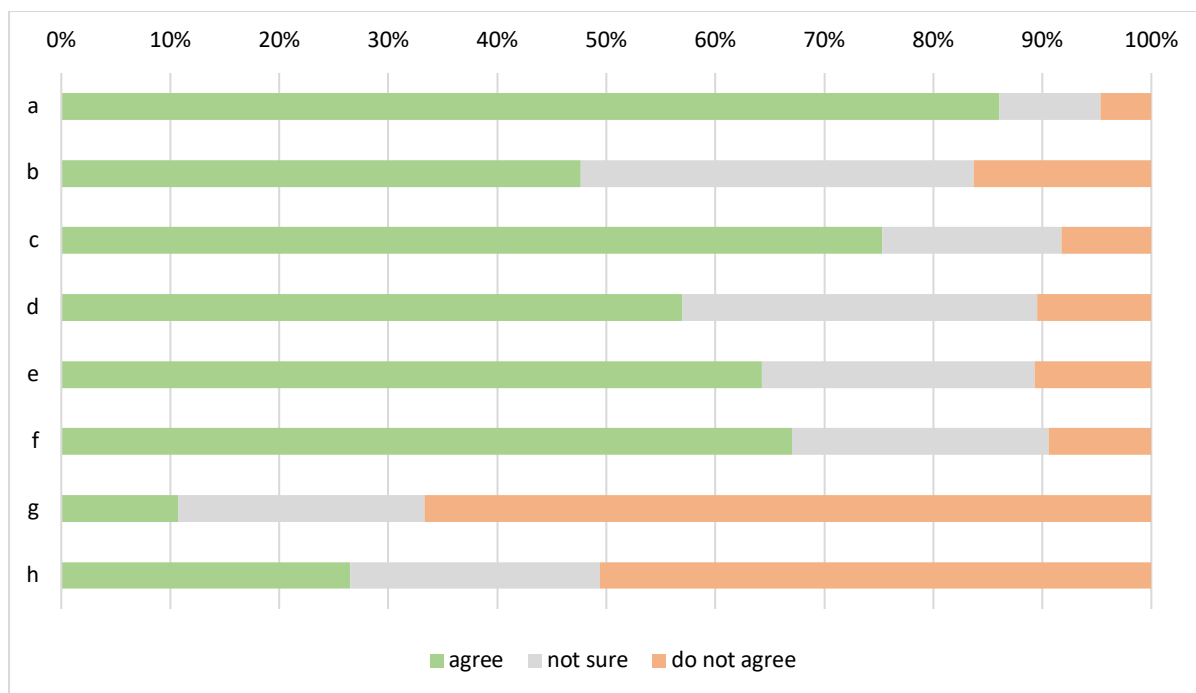


Figure 24. (Dis)agreement with statement on translinguaging in their language learning experience (%) (n=86)

As presented in Figure 24, *statement a* (translinguaging is a natural process for bi-multilinguals) received the highest level of agreement (n=74, 86%). This is again consistent with previous data that show how participants are more confident in recognising translinguaging as a *normal* practice in multilingual contexts than in the pedagogical environment of a language class (to which the other statements mostly refer to). When participants reflected on their own individual practice (*statement c*), a large majority - over 70% (n=64) - recognised that translinguaging is part of their strategies. However, when asked if translinguaging is essential for their learning (*statement b*), this percentage decreased to less than 50% (n=41) with a higher degree of uncertainty - around a third of participants. Moreover, despite participants overwhelmingly expressing a belief that translinguaging is a natural practice for multilingual speakers (*statement a*, 86%, n=74), they were less certain that it supports their multilingual identity (*statement d*, 57% agree, n=49, and 33% unsure, n=28).

Another significant finding is that about 50% (n=41) of respondents (*statement h*) did not agree that the use of translanguaging demonstrates a lack of proficiency in the language, and only about a quarter of participants (n=22, 25.6%) consider shifting between languages to be a sign of lack of linguistic competence. In relation to the use of translanguaging by their teachers, nearly two thirds of participants recognise that these strategies support their learning and helps their comprehension. Only 11% (n=9) of participants consider translanguaging by their teacher as confusing (*statement g*).

Overall, these survey data confirm that translanguaging is believed to be a natural practice in multilingual contexts, whereas it is perceived as something new or different in the language learning space, with a general sense that participants are still trying to understand if it is crucial or less important in the learning experience. Despite this uncertainty, participant attitudes were positive, and these data suggests that translanguaging is overall considered supportive of language learning.

The following two sections build on these findings by reporting on the purposes for translanguaging that participants acknowledge as significant and valuable in teaching and learning a language.

5.4.2 Teachers' translanguaging for language learning

As a preliminary step, participants were asked to choose between two opposite terms related to their teachers' use of translanguaging in class.

Key for Figure 25, adapted from Rivera & Mazak (2017)

- (a) appropriate/inappropriate
- (b) normal/strange
- (c) socially acceptable/non acceptable
- (d) respectful/disrespectful
- (e) professional/unprofessional
- (f) clarifying/confusing
- (g) positive/negative

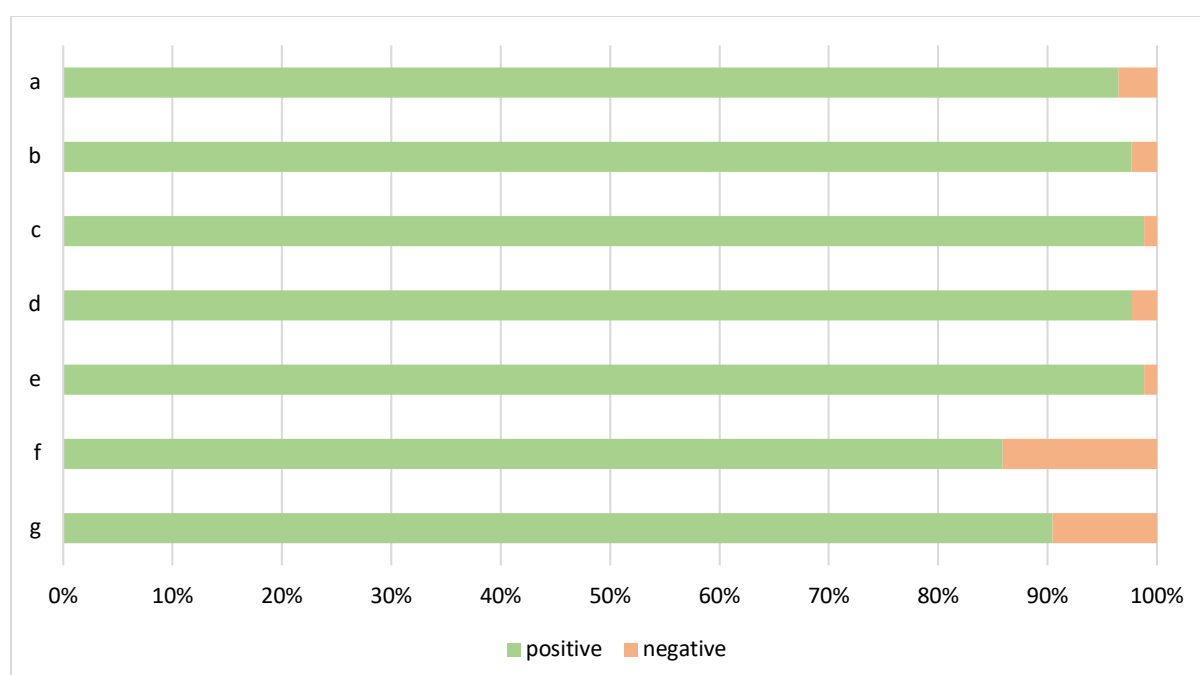


Figure 25. Appropriateness of teachers' translanguageing practices as judged by students (%) (n=86)

Note: Some participants chose both contradictory statements. These answers have been excluded from the analysis as no further elaboration was provided.

Participants demonstrated an overall positive attitude toward their teachers' shifts between languages (Figure 25). The overwhelming majority considered it appropriate (*statement a*), normal (*b*), socially acceptable (*c*), respectful (*d*) and professional (*e*) that teachers use translanguageing practices. However, *statements f* and *g*, which seem to entail an evaluation of the use of translanguageing as a pedagogical practice, received somewhat higher rates of

negative answers (up to 15% of respondents) which suggests some, albeit limited, degree of uncertainty about the role of translanguaging in supporting language learning.

Participants were then asked to express their degree of (dis)agreement in relation to their teacher's use of translanguaging. As can be seen in Figure 26, *statement g* received more than 80% agreement supporting the argument that participants recognise that translanguaging may have a positive role in their learning, especially in supporting students with comprehension and meaning-making tasks.

Key for Figure 26, adapted from Fang & Liu (2020)

Translanguaging by the teacher is justified when used to

- (a) explain concepts
- (b) give instructions
- (c) give feedback to students
- (d) praise students
- (e) bond with the students
- (f) clarify activity rules
- (g) help students who need assistance with comprehension

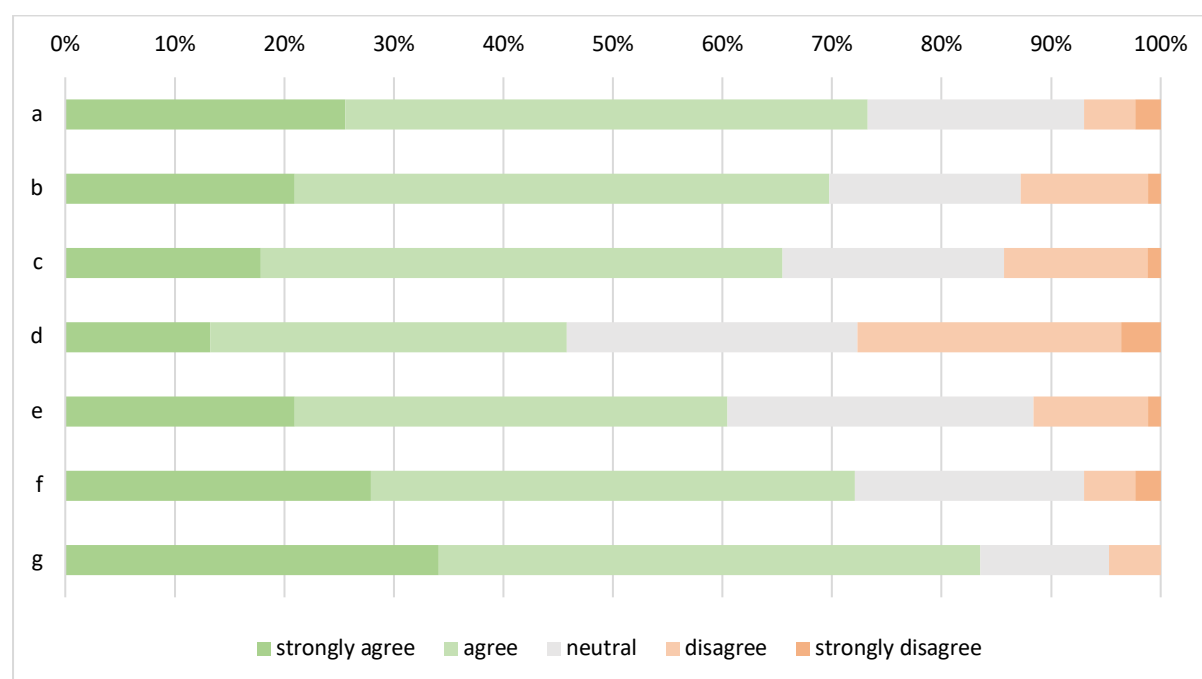


Figure 26. Purposes/appropriateness of teacher's translanguaging practices (%) (n=86)

Moreover, teachers' explanation of concepts and clarification of instructions and activities using translanguaging strategies (*statements a, b, f*) are considered to be positive, with a 70+% in agreement. These statements all refer to the strategies that teachers use to guide, scaffold and support learning. At the other end of the scale, *statement d* received the lowest agreement (less than 50%) demonstrating that the majority of participants did not see the use of translanguaging to praise students as a beneficial practice.

Based on these data, participants in this research consider teachers' translanguaging as having an important role in supporting students' comprehension of concepts, instructions and tasks. Teacher's use of translanguaging for these purposes is considered overall relevant. On the other hand, translanguaging is less justifiable when used to give feedback (*statement c*) or for bonding (*statement e*), and even less acceptable when used for praising the work of students (*statement d*).

5.4.3 Students' translanguaging practices

The questionnaire also investigated the affordances of translanguaging for the students. As can be seen in Figure 27, the two statements that received the highest agreement refer to the role of translanguaging in supporting students of all proficiency levels (*statements b* and *d*).

Key for Figure 27, adapted from Fang & Liu (2020)

Translanguaging by students is justified when used to

- (a) discuss content in small groups
- (b) provide assistance to peers during classroom activities
- (c) brainstorm during classroom activities
- (d) enable participation by all students regardless of proficiency
- (e) answer teachers' questions
- (f) ask permission from teachers

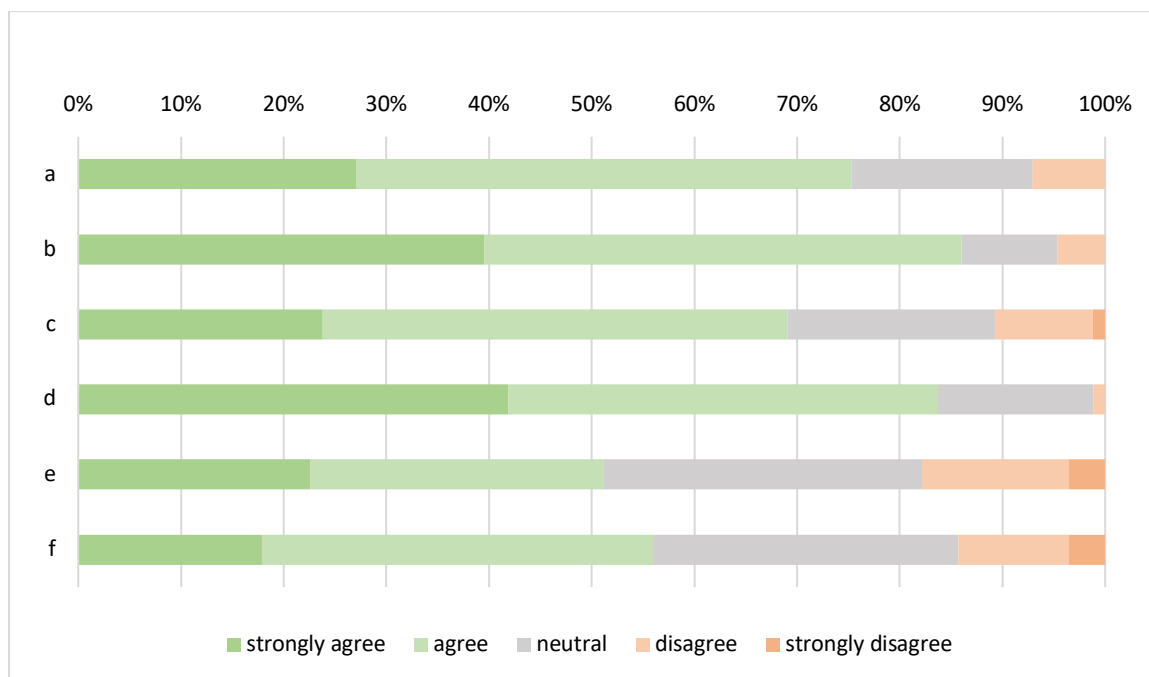


Figure 27. Purpose/appropriateness of students' translanguageing practices (%) (n=86)

Participants' response to *statements b* and *d* supports the argument that students consider language learning to be a collaborative process and therefore translanguageing is accepted as a practice to support each other's understanding. However, translanguageing is considered less positive when it interferes with the use of the target language with the teacher (lower agreement for translanguageing to answer teacher's questions, *statement e*, and ask permission to teacher, *statement f*, both just over 50% agreement) as this reduces practice with and use of the language. About 70% of participants found translanguageing justifiable when discussing content or brainstorming ideas (*statements a* and *c*), both conceptual activities that may benefit from leveraging the whole linguistic repertoire of students. As translanguageing has been defined as "the practice of accessing and using all the languages in one's repertoire in order to make sense and communicate in a multilingual context" (Q21, Appendix 1.1), it is arguable that participants believed this practice as more relevant for these specific conceptual activities.

These data align with the qualitative comments that participants shared about the language they use with the teacher and with their peers (Q17-18 of the questionnaire, analysed in

section 5.3) where it emerged that they tend to use more target language with the teacher - less translanguaging - than with their peers - more translanguaging shifts. Translanguaging occurs more naturally and is arguably considered more appropriate and useful in group work where students are completing learning tasks and are focused on understanding and making sense of the language learning process. In doing so, they feel comfortable using a range of linguistic resources available to them, including their previous knowledge and experience with languages, to advance their learning and to support peers at different levels of proficiency.

To further unpack the data collected, the two data sets have been combined in order to compare participants' positioning toward teachers and students' translanguaging. In the following two graphs, one statement which referred to teacher's translanguaging was compared to one which referred to students' translanguaging on similar tasks: the first one on the use of translanguaging to explain concepts (teacher) or discuss content (students); the second one on supporting students' comprehension (teacher) and enabling participation (students) (Figures 28 and 29).

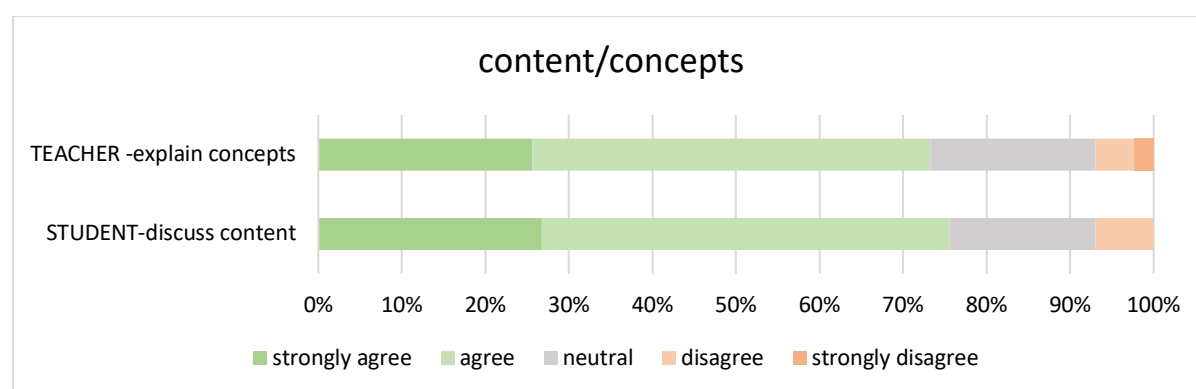


Figure 28. Comparison of (dis)agreement towards teacher/students' translanguaging shifts when explaining/discussing concepts (%) (n=86)

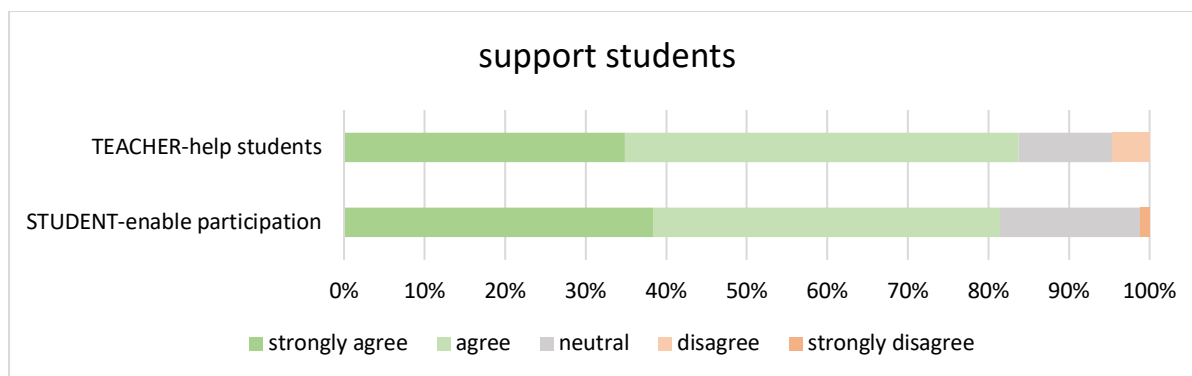


Figure 29. Comparison of (dis)agreement towards teacher/students' translinguaging shifts when helping students (teacher) or enabling their participation (students) (%) (n=86)

As seen in Figures 28 and 29, participants' experiences were consistent for both practices, explaining or discussing concepts and content, and supporting students' participation and comprehension. For these purposes, more than 70% of participants agreed that both teachers and students' translinguaging shifts are relevant for the teaching and learning process. These data could be interpreted as indicating that for this cohort of participants translinguaging for comprehension is important. However, it is recognised even more relevant in supporting students and enabling participation, emphasising the collaborative dimension of translinguaging for learning.

5.5 Concluding remarks

By moving through a progression of questions and knowledge building and sharing, the analysis of the questionnaire provided strong insights and generated crucial findings into the experience and understanding of linguistic repertoires, multilingualism, language learning and translinguaging practices by language students.

First, participants value multilingualism and recognise the potential of their own linguistic resources. They reported rich and complex linguistic repertoires that include mother tongues and languages learnt through life experience and formal studies. Based on this awareness, participants reported to acknowledge the benefits of their various degrees of (emergent) multilingualism by expressing the idea that it is beneficial having had experience with

knowing/learning languages for new language learning. This suggests that participants position their linguistic repertoire as valuable resources in language learning (this theme is further explored in the following chapters).

Second, participants acknowledge the role of using different languages and in particular English, as a language of instruction and often their strongest language, and the target language in the teaching and learning process, and spontaneously use translanguaging strategies such as comparison of languages in their repertoire in their learning practices. They express the idea that using English is extremely valuable for scaffolding their learning and for metalinguistic tasks (talking about the language and how the language works) even if ideally they would like to use mostly the target language in their communication and would prefer their teacher to create an immersive space in the language classroom. Some participants explicitly expressed the idea that “speaking bilingually” is a norm in multilingual contexts and therefore also in the language class.

Third, most participants recognise the notion of translanguaging in their multilingual practices even if they are not familiar with the term. They explore and activate spontaneous translanguaging practices such as comparison of languages in their repertoire or alternation of languages for specific purposes and acknowledge the crucial role of translanguaging practices used by their teachers. These can be framed as affordances, or scaffolding tools that allow students to access and leverage their linguistic repertoire as an integrated system in language learning. These affordances are acknowledged in the learning process as significant for supporting comprehension and enabling participation, emphasising the shared and collaborative dimension of translanguaging practices.

Chapter 5 provided evidence that a translanguaging framework may have the potential to support the students’ language learning by raising awareness of the value of their linguistic repertoires and their emergent multilingualism in language learning. It also acknowledges

and values their spontaneous use of prior knowledge and experience with languages and translanguaging practices to enhance their learning experience. The next chapter 6 builds on these findings by reporting on the interview process, identifying themes emerged in defining linguistic repertoires and translanguaging practices described by participants in their learning experience.

Chapter 6

Case study 1: Findings from the interviews

The previous chapter 5 presented an exploration of language students' understanding of linguistic repertoire and translanguaging practices drawing on both quantitative and qualitative data from the questionnaire. Chapter 6 builds on these findings through an in-depth analysis of one-on-one interviews with 16 of the 86 research participants with the goal of gaining a deeper understanding of how language students conceptualise linguistic repertoires and multilingualism and how these perspectives influence their experience of translanguaging in language learning. Guided questions facilitated in depth reflection on participants' multilingualism, enabling conversations around the interconnections between languages and identity, the influence of language status on the perception of multilingualism and the implications for their experience as language learners. Through these conversations participants recognised practices in their learning process that draw on and incorporate languages, experience with language learning and semiotic tools in their repertoires.

The chapter reports the findings across five main sections. Section 6.1 presents an overview of the participants, including general demographic data as well as specific data on their linguistic repertoires and study context. After that, section 6.2 discusses themes identified on participants' understanding of notions of linguistic repertoire, multilingualism and language competence. Section 6.3 examines participants' position on use of languages in their repertoire in the language learning, comparing their ideal of being immerse in the target language to the actual alternation of languages that occurs in the process. Section 6.4 reports on students' description of spontaneous translanguaging practices they activate in learning an additional language. In discussing the data, the chapter identifies main themes emerged and discusses them within the research context using quotes from the interviews. The chapter concludes with some key findings in section 6.5.

6.1 Profile of interviewees

This section provides a demographic overview of the 16 research participants who took part in the interviews. This subset of interviewees presents a profile similar to the broader sample who completed the questionnaire. With regards to gender, most interviewees were female students (13 female, 81%, 3 male, 19%), and the participants age profile was also similar to the larger dataset, with 14 participants aged below 25 and two mature students aged over 35. Interviewees were enrolled in a range of Arts related degrees with two participants enrolled in Master's degrees. About two thirds of participants (n=11, 69%) were enrolled in their first or second year of a Bachelor's degree. They all were studying at least one of the four languages focus of this research (French, German, Italian and Spanish) with two participants enrolled in two language courses, as can be seen in Table 10.

Participant	University	Course	Year	Language studied
P11 Catherine	ANU	Bachelor of Languages and Arts	1 st	Italian, beginner German, intermediate
P14 Charlotte	Monash	Bachelor of Arts	1 st	Italian, intermediate
P15 Andrew	Queensland	Bachelor of Law and Commerce	5 th	French, advanced
P18 Liu	RMIT	Bachelor of Aviation	3 rd	Spanish, beginner
P21 Monica	RMIT	Bachelor of International Studies	1 st	Italian, advanced French, advanced
P23 Susanne	ANU	Bachelor of Languages	5 th (part time)	Italian, intermediate
P28 Sophie	ANU	Bachelor of Languages	2 nd	Italian, intermediate
P31 Nadia	ANU	Bachelor of Law and Arts	3 rd	French, intermediate
P38 Consuelo	ANU	Bachelor of Languages	1 st	French, intermediate
P53 George	Monash	Bachelor of Law and Arts	3 rd	Spanish, beginner

P54 Keiko	Melbourne	Master of International Studies	2 nd	Spanish, advanced
P55 Brad	Melbourne	Bachelor of Arts	1 st	Spanish, beginner
P63 Anna	Monash	Bachelor of Visual Arts and Arts	2 nd	French, advanced
P65 Zoe	Monash	Bachelor of Primary Education and Arts	2 nd	French, advanced
P67 Jane	Monash	Bachelor of Arts	2 nd	French, advanced
P84 Louise	Melbourne	Master's International Studies	1 st	German, beginner

Table 10. Overview of interviewees

Note: Names of participants are pseudonyms.

The 16 interviewees had very rich linguistic repertoires. While all of them were domestic students, two students (12.5%) had migrated from Europe (France and Germany) as adults, and one participant (6%) had migrated from Colombia with her family during her childhood. Another eleven participants (69%) had been exposed or were fluent in one or more languages other than English through family or other connections, with the remaining two students (12.5%) having been exposed to additional languages only through school or university studies (Table 11).

Participant	Mother tongues	Family languages	Languages learnt at school/university	Exposure to other languages
P11	English		French <i>German</i> <i>Italian</i>	
P14	English	Croatian** (parents)	French German <i>Italian</i>	
P15	English		<i>French</i>	
P18	English	Chinese Mandarin** (heritage)	<i>Spanish</i>	Danish
P21	English	Italian* (mother)	<i>French</i> <i>Italian</i>	Spanish
P23	German	Italian* (mother)	Sanskrit French <i>Italian</i>	Spanish
P28	French		German <i>Italian</i>	
P31	English	Hungarian* (mother) Greek** (father)	<i>French</i>	German
P38	English Spanish	Spanish* (heritage)	Italian Japanese <i>French</i>	Chinese Mandarin Russian
P53	English	Greek** (father)	<i>Spanish</i>	French Spanish
P54	English	Japanese* (mother)	French <i>Spanish</i>	Spanish
P55	English	Spanish** (family connections)	<i>Spanish</i>	
P63	English	Chinese Mandarin** (parents)	<i>French</i>	Spanish Japanese Korean
P65	English	Italian* (father)	<i>French</i>	
P67	English	Hebrew** (heritage) Yiddish** (heritage)	<i>French</i>	
P84	English	Bisaya** (mother)	Spanish <i>German</i>	Italian

Table 11. Overview of interviewees' linguistic repertoires

*Can communicate in the heritage language

**Has been exposed to the heritage language

(Based on participants' own judgement).

In *italics*: Language(s) currently studied at university.

Only one participant (P15) reported that the language currently studied is the only language other than English in their repertoire. All the other participants reported having either being

exposed to or studying more than one language through family connections or in formal settings (school, university). The variety of family languages is quite large given the small number of interviewees as reported in Table 12.

Heritage languages	Other languages
Bisaya	Chinese Mandarin
Chinese Mandarin	Danish
Croatian	French
Greek	German
Hebrew	Italian
Hungarian	Japanese
Italian	Korean
Japanese	Russian
Spanish	Spanish
Yiddish	

Table 12. Family/heritage languages (left) and exposure to other languages (right)

6.2 Understanding linguistic repertoires

Prompted by the guiding questions (Appendix 2), interview participants discussed their languages and reflected on their own multilingualism, developing and expressing their conceptualisation of linguistic repertoire in interaction with the researcher. The thematic analysis identified three main themes in relation to this concept. The first theme is that languages and identity are integral and interconnected elements of linguistic repertoire; the second is that languages in the repertoire have different status and prestige and this influences the way linguistic repertoire is perceived; and the third theme is that facilitating reflections and conversations about the concept of linguistic repertoire - rather than focusing on proficiency in languages participants can speak - enabled disruptive discourses on monolingual views of multilingualism, in turn allowing participants to express more complex conceptualisations of multilingualism and linguistic repertoire. Each theme is discussed in this section with the support of evidence from the interviews.

6.2.1 Theme 1: Linguistic repertoire as language and identity

The first theme that emerged in the interviews was that languages and expressions of identity are integral to and interconnected in the notion of linguistic repertoire as elaborated by participants. This means that they talked about their linguistic repertoire without separating languages from aspects of their identity but referring to intricate relationships between the languages they included and their identity as (emergent) multilingual speakers. Family and cultural ties, accent and desire to learn new languages are some examples of lenses through which participants expressed and recognised the relationship between languages and identity in their repertoires.

(a) Language and identity as expression of familial and cultural belonging

Keiko spoke of a sense of identity connected to the languages in her repertoire that can only be built through time, strong family connections and cultural belonging. She expressed the belief that her bilingual identity is determined by her family connections with the Japanese language. She has developed her bilingualism through her sense of belonging to her mother's family and her perception of officially belonging to the Japanese community through her Japanese citizenship, as she explained in the interview:

It's tricky because I think part of this identity formation to get around being a bilingual speaker means you have to have spoken it for a long enough time, and there's a sense of permanence in terms of the language attention, which I feel with Japanese, for instance, because I grew up speaking it. I am Japanese, I have a Japanese passport. I have family in Japan. [...] But for Spanish, I feel less inclined to say trilingual just purely because I don't share as much as the cultural or like... find that it's a big component of my identity. [...] right now it doesn't really feel like, although I can speak it, it doesn't really feel part of my identity. (Int-P54-SP-a)

She described a stronger connection with Japanese because of her heritage. The aspect that determines her multilingualism and her identity is a sense of permanence and cultural belonging rather than high proficiency in the language. She is possibly equally fluent in Spanish and Japanese. However, she feels “less inclined” to include Spanish in her multilingual identity because of a lack of familial and cultural ties.

(b) Language and identity expressed through accents

Sophie is a French speaker who learnt English as an adult after migrating to Australia. She expressed the idea that her languages are part of who she is, and one marker of her identity is her accent that she brings to all her languages. Through her accent in speaking languages other than her native one, she is recognised as a French speaker as explained in the quote:

I present myself here because I must say, especially in a class, as being French because it comes from the accent, is through the accent in the foreign language, I mean, in the other foreign language, you know, like, I'm just...this is me. (Int-P28-IT-a)

Her linguistic repertoire is not only defined by the languages that she speaks but also by her accent which is included as an important aspect of her multilingual identity.

(c) Desire for language learning as a component of multilingual identity

Charlotte is a language student born to Croatian parents but who reported not being fluent in their language. In reflecting on her multilingualism and language studies, she identified strongly as a language learner and considered this an important part of her multilingual identity. As she stated:

I like kind of telling people the other languages that I know and I'm interested in, because that's kind of part of who I am just... I'm a language learner at heart. (Int-P14-IT-a)

Charlotte defines her multilingual identity through the desire for language learning in relation to her heritage language as well as to a broader interest in expanding her linguistic repertoire through learning other languages.

In the interviews, Keiko, Sophie and Charlotte put forward the idea that languages and identity are inseparable components of their linguistic repertoire, despite their identity is expressed through different perspectives such as family and cultural belonging, accent and desire for language learning. For these participants, languages and identity are interconnected in their linguistic repertoire and define who they are, where they come from and how they act in their world.

6.2.2 Theme 2: Language prestige shapes the positioning of linguistic resources

A second theme identified in the interviews is that although knowing languages and being multilingual is a desirable and valuable skill for all participants, interviewees are also aware that the different status of languages may impact on their own and others perceived value of multilingualism.

During the interviews, participants expressed a range of perspectives which supported a positive view of multilingualism. This was illustrated in a number of ways, including by expressing pride in their languages, by demonstrating willingness to share their knowledge of languages in the language class, by being curious about the languages that other people speak, as well as by expressing a general interest for languages and language learning. For example, when asked if they felt comfortable with sharing their linguistic background and

repertoires in the language class, all participants offered a positive answer, as exemplified in the following comments:

Well, it doesn't make me uncomfortable because I'm proud of my languages [...] (Int-P23-IT-b)

I love learning and I'm intrigued to learn languages. [...] I'm very interested and I'd love to meet people who can speak other languages. I think it's just so amazing and cool that all these people around the world can speak different languages. (Int-P18-SP-b)

While several participants expressed genuine and enthusiastic interest in learning additional languages and a belief that multilingualism is valuable and desirable, some participants pointed out that the individual or public perception of different languages is not positioned neutrally and each language has a different status that may affect the value of individual multilingualism and the concept of linguistic resource.

One student, Brad, argued that he finds it valuable to share linguistic repertoires in the classroom and feels comfortable to share his languages. However, he also recognises that potentially it is easier for him because he speaks very powerful languages such as English and Spanish, both considered very positively in Australian society. He reflected on the fact that some multilinguals could feel uncomfortable sharing their affiliation with less well-known language communities:

Maybe I wouldn't feel pressure because in a lot of ways my...my language and my linguistic background fits the sort of accepted stereotypical Australian English-speaking background that, you know, is represented in most media and that sort of stuff, so maybe if somebody didn't come from that sort of linguistic background, they

might feel a bit more pressure, I suppose. And they're not so keen to share, I don't know. (Int-P55-SP-b)

Through this comment, Brad demonstrated his understanding of the differential valuing of languages at a societal level. This view was confirmed by Louise, who discussed the fact that her mum did not pass on to her and her sisters her heritage language, Bisaya:

‘Oh, so you speak your mum's language’. And I'm like ‘No, I don't’. We understand it, but we don't really speak it because she told, my mum very explicitly told us ‘I didn't think you'd need it, so I made you speak English’ and my sisters and I have expressed when we're older that ‘you should have taught us’. [...] We don't understand ... well we do, but we don't really. It's a very weak position to be in [...] (Int-P84-GE-b)

Louise stated that she regrets her mother's choice, but she understands that she may have been influenced by the feeling of uselessness of a small community language and the desire for her daughters to attain excellence in a powerful language such as English.

These data show that participants are aware of language status and prestige and link this theme to their experience as (emergent) multilingual speakers and language learners.

6.2.3 Theme 3: The disruptive potential of the concept of linguistic repertoire

The most recurrent theme in the interview data was an understanding of multilingualism through a monolingual perspective. However, the discussion enabled by the interviews activated a process of reflection on the concept of linguistic repertoire rather than proficiency in named languages that generated a disruption of the initial monolingual views.

When talking about their linguistic repertoire, participants initially focused on languages they speak fluently and considered family and heritage languages or languages they were

studying at beginner level as not belonging to their repertoire because they were not proficient in these languages. Within this initial conceptualisation of linguistic repertoire, participants understood the notion of multilingualism as dependent predominantly on the level of competence in at least two languages and as affected by factors such as: (a) fluency and communicative competence; (b) level of proficiency in all the languages in the linguistic repertoire close to a native speaker proficiency; and (c) certification of competence in the language, considered in turn.

(a) Fluency and communicative competence

Some interviewees conceptualised multilingualism as the ability to communicate in multiple languages at a certain level of fluency arguing for the importance of having a high level of communicative skills as crucial to justify the notion of multilingualism:

[...] I think by default, I am bilingual because I can communicate very, very well in two languages, and I think both of them at this point are my primary languages. (Int-P38-FR-a)

I think I would probably use multilingual [to describe myself] just because with Hungarian and French, I can carry conversations, and if I'm out and about and someone's speaking the language, I can sort of listen in and understand what they're saying. So yeah, I probably would use that. (Int-P31-FR-a)

Consuelo (first quote) is a fluent speaker of Spanish and English; she was born in Colombia and migrated to Australia as a child and developed both her languages at a similar level of proficiency. Nadia (second quote) is a fluent speaker of Hungarian (her mother's language) and French (learnt at school) in addition to English and feels comfortable with all these languages. In their conceptualisation, the level of fluency is used to justify their multilingualism, making them comfortable to define themselves bilingual and multilingual

because of their ability to communicate proficiently in multiple languages. Based on these same considerations of fluency, most students argued the opposite, that is they cannot define themselves as multilinguals because they are not sufficiently fluent in the additional language(s), as expressed by the quotes:

[...] So I feel like I really don't want to call myself bilingual because I'm not fluent.
(Int-P11-GE-a-IT-b)

I don't think I've reached a level of fluency where I could justify calling myself that [i.e., bilingual], but certainly I can understand and speak a fair bit. (Int-P55-SP-b)

Proficiency in a language in the repertoire also influenced the perception of participants' multilingualism in relation to family connections. The first theme (section 6.2.1) that linked language and identity in the linguistic repertoire to familial and cultural belonging, was rejected by other participants who considered proficiency and fluency as more significant factors than heritage. Louise and Jane, who were born in families with strong connections to languages and cultures other than English (Louise's mother speaks Bisaya; Jane's family speaks Hebrew and Yiddish), do not recognise their multilingualism in their family languages because they are not highly proficient in them. They recognise their bilingualism in their competence in languages they have learnt through formal schooling, as exemplified in the quote:

I think I would say bilingual because I have that fluency in English and French; with Hebrew, because it's less used on my part and more of a cultural thing, I wouldn't quite call myself a Hebrew speaker, so multilingual doesn't quite feel right, but bilingual suits me just fine. (Int-P67-FR-a)

(b) Level of proficiency in all the languages and native speakerness

Within this monolingual conceptualisation of multilingualism, some participants further restricted the concept of multilingualism expressed in section (a). In fact, they defined their understanding of multilingualism not only as the ability to communicate fluently in multiple languages, but also that all these languages in the repertoire should be at the same level of proficiency and this level should be close to a native speaker model, as per these comments:

I find it hard saying that I'm bilingual or... like, because the fluency levels are very different [...] (Int-P14-IT-a)

Um, I always get cautious saying that I'm bilingual or multilingual. [...] I would probably say that I speak more than one language that I can, but especially when I'm like with people who are French or who are Italian [note: the languages she is studying] I tend to get a bit shy. (Int-P21-FR-a-IT-a)

So now I think I'm at quite a comfortable level of speaking [...] But I wouldn't say it's like, like I'm not anywhere near like native, but I can comfortably communicate and probably understand about like 70 percent of things. (Int-P54-SP-a)

(c) Certification of competence

As part of this monolingual conceptualisation, one participant suggested that to be recognised as multilinguals, the language proficiency in the additional language needs to be formally certified through an official test, unless someone is a native speaker of that language, as explained in the following quote:

So I would say more bilingual than multilingual, though, because I don't have any DELF qualifications, which is the French proficient... proficiency qualifications, I don't necessarily think of myself as bilingual. It's more just I can understand and communicate in French to a high level. [...] (Int-P15-FR-a)

All these considerations express a belief that multilinguals are fluent speakers of all the languages in their repertoire at a similar level of proficiency, a level as close as possible to a native speaker competence, an idea that aligns with a monolingual view of multilingualism which sees multilinguals as a “sum of monolinguals”, a notion contested by Grosjean (1989). However, guiding participants to reflect on the concept of linguistic repertoire rather than focusing only on listing languages they were fluent in, facilitated a reflection on language use that gradually introduced disruptive factors to monolingual views of multilingualism. During the interview process, many participants started gradually doubting and challenging concepts of proficiency and native speakerism, in interaction with the researcher, the questions and the concepts investigated.

Zoe contested her previous understanding of multilingualism as being fluent in all languages in the repertoire as she started arguing that this does not represent a “necessary” condition:

Maybe this is the wrong definition, but I tend to think of bilingual and multilingual as you have to be fluent in all of those languages, which I don't know, I've come to learn that it's not necessarily the case all the time. So I guess, yeah, I would refer to myself as multilingual. (Int-P65-FR-a)

On a similar note, Anna started doubting her conceptualisation of multilingualism, as she realised that she did not fit in it and could not accept the limitations of being described as monolingual:

I think bilingual, usually at least for me, implies that the two languages have similar level of proficiency, which I don't feel...like, I feel quite comfortable with French, but it's definitely not anywhere near my comfort level with English, so I wouldn't really say I'm bilingual, but I wouldn't say I'm monolingual either so... I don't really know.

(Int-P63-FR-a)

In both these extracts, participants show a reasoning process in which they gradually change their perspective through talking about their understanding in a sort of *think aloud* conceptualisation process in interaction with the researcher. In an analogous way, Consuelo and Sophie who at the beginning of the interview described themselves as bilingual speakers of their mother tongue and English, over the course of the interview process they revised their statement to include in their linguistic repertoire the languages that they were learning, delineating the concept of emergent multilingualism. Reflecting on her learning journey, Consuelo changed her position from reporting being bilingual in English and Spanish to recognising her process of becoming multilingual as French was added to her repertoire.

But I think it would be, it wouldn't be fair to me and my study of French, for example, to act like I can't understand it when I can. I feel like I have enough grasp of the language to communicate well enough that I could say I am multilingual. (Int-P38-FR-a)

However, this addition was still linked to a certain level of proficiency, as she felt the need to specify that she had “enough grasp of the language to communicate well enough”. On the other hand, Sophie argued for her emergent multilingualism through her language studies that allowed her to expand her consolidated bilingualism in French and English by adding Italian to the repertoire:

I mean, for years I was bilingual. [...] and then now with my level of Italian I've started being able to have some conversation, so becoming multilingual. (Int-P28-IT-a)

As the process of conceptualising linguistic repertoire disrupted monolingual views of multilingualism, it also facilitated new conceptualisations of languages as connected in the linguistic repertoire, not isolated and separated. Louise spoke of her awareness that languages are not “just on their own” (Int-P84-GE-b) signalling an understanding of limited boundaries between languages and free access to them as resources, a concept more strongly expressed by Monica who defined her linguistic repertoire as a library or a depository of linguistic elements:

I guess when you have all the... like the language repertoire and you can ... it's like a big library and you can pick which ones you use. I kind of had never seen it like that, and I thought it was really, yeah, ...it really resonated with how I speak. (Int-P21-FR-a-IT-a)

As these findings confirm and support key findings emerged through the questionnaire (chapter 5) of an overall positive perception of multilingualism, they also provide an enhanced understanding of how language students describe and conceptualise their linguistic repertoire. Both datasets from the questionnaire and interviews confirm that participants acknowledged the value of multilingualism for language learning and described complex and rich linguistic repertoires, but the interview process enabled a more in-depth reflection on the elements that constitute a linguistic repertoire and define multilingualism, and facilitated a process of re-conceptualisation of linguistic repertoire from a list of languages they could speak to a repertoire of resources with a focus on identity and language use rather than competence.

Although participants still presented an understanding of multilingualism as framed through a monolingual lens, they also started contesting this idea and, when reflecting on being language users and being part of language communities, they articulated the complexity of the relationship between language use, the positioning of languages in society and the politics of language and power, as well as the complex relationship between languages and multilingual identity, and linguistic repertoire as a dynamic and flexible pool of communicative and meaning-making resources. These findings provide an expanded view of how language students position their linguistic repertoire on which build the exploration of language use in the language classroom.

6.3 Language use in the classroom: Ideal v. actual practices

This section builds on the survey findings on language use in the classroom with the aim of exploring more in depth how students conceptualise translanguaging as an alternation of shared and target language in the learning space. Previous research (Wang, 2020) found a disparity between the ideal balance between shared and target language in the teaching and learning process as perceived by the students, and the actual use of languages in the classroom. As outlined in section 5.3, research participants in this study confirmed this mismatch between ideally aspiring to an immersive experience in the language class of using the target language only and a more pervasive use of English in the learning process. They also recognised the fundamental role of English as their strongest language in enhancing their learning experience. In the interviews, participants had the opportunity to articulate in more detail the role of languages in their learning process.

6.3.1 Ideal: Extensive use of the target language

As noted in section 5.3, research participants reported alternating the use of shared and target language in the learning process based on the interlocutor, teacher or peers, the task, and their level of proficiency in the target language. However, the majority agreed that there should be extensive use (only/mostly) made of the target language in the teaching and

learning process as this would provide a better learning experience and allow students to achieve proficiency in the language. In the in-depth interviews, participants provided further insights into the use of the target language. Fourteen of the 16 interviewees considered an immersive experience in the target language as the best way to learn a language and the language class as the only space where they could not only be exposed to the target language, but could also intensively practice it. This idea is for example demonstrated by one participant, Brad, who talks of “immersion” and is convinced that this approach is undisputed as a teaching principle:

I'm sure in the language learning community, it's not really controversial opinion to say that immersion really is key, and I feel like, you know, you should try and seek immersion as much as possible in at least in those higher level language classes. (Int-P55-SP-b)

In reporting their ideal use of languages in the learning space of the classroom, interviewees refer to their experience of learning a language at university as well as in secondary school settings, but they also refer to informal learning contexts such as their migration or travelling experiences of being completely immersed in the language they were learning. Based on these previous experiences, some participants brought to the conversation different reasons why they prefer a pervasive use of the target language in class that they sometimes define as immersion. They do not show to perceive a distinction between the type of immersion available in a place where the target language is dominant and the type of immersive experience that a language course elsewhere can provide. For example, two participants, Keiko and Sophie, argued that teachers should speak *only* and always the target language and students should be required to use *only* the target language as they associate this language use with the way they learnt additional languages in their personal experience as migrants (Sophie learnt English by immersion after moving to Australia) or travellers (Keiko learnt Spanish when travelling in South America).

The ideal desire of immersion in the target language in language courses is discussed by participants first (a) by considering the use of the target language as a valuable experience as it gives exposure to different ways of using the language, then (b) by recognising that focusing on the target language is also cognitively strategic as it reinforces understanding of and in the target language, and finally (c) by arguing that this experience of high exposure and use of the target language empowers them and develops their confidence as proficient speakers.

For example, some participants emphasised the value of “hearing” the language continuously and noticing how other people use the language, not only the teacher but also other students, as an important aspect of language learning and a valuable experience:

I feel I learned so much by hearing it, like how you say certain things and talk about the topic. (Int-P28-IT-a)

I also like hearing how other people speak as well and like what words they use. (Int-P21-IT-a-FR-a)

Being exposed to a large amount of input in the target language is acknowledged as a valuable and effective learning experience. This notion is expanded on by other participants that also recognise cognitive benefits in the predominant use of the target language, as it forces them to concentrate their minds on the target language and to develop understanding of and in the target language, as expressed by the following comments:

And I really like that [the teacher speaking only in the target language] because it gives you a feeling of total immersion. It encourages you to think in Italian because the moment you start to think in the language, you realise that you, you learn the language. (Int-P23-IT-b)

If you kind of create this bubble of language and learning, it just helps to push the process along, really make sure that you are in a space to learn. So I find the use of, predominant use of French has made me really focus in class, really being engaged. (Int-P67-FR-a)

Building on this cognitively challenging experience, some participants extended the argument to recognising a sense of empowerment in this immersive experience in the target language, as they realise that they are able to understand and thrive in this new language, making the experience as language learners more enjoyable and valuable, as explained by Consuelo:

So it was a little bit challenging at the start. But then I felt like the more he talked, the more I picked up. And by, like the second week, I was already like 'Oh, I can actually understand what he's saying now. I'm sort of remembering what I had learned. I'm sort of picking up on everything again'. And I felt satisfaction to know that I was sitting in a two hour, maybe one hour class of fully French teaching, everything being in French and me being able to understand everything. (Int-P38-FR-a)

On the other hand, some research participants felt discouraged and not valued when the teacher uses English to respond to their questions in the target language, as they perceive it as a judgement on their poor level of proficiency, as expressed by Keiko:

I've had teachers in the past who've spoken in English. I ask a question in Spanish and then they would respond in English, and I found it was quite like... I think it's sort of like a marker about your level of fluency, and I think ...like ...also giving the students confidence, if you get spoken back in English, then... it's sort of signifies that your Spanish isn't good enough. (Int-P54-SP-a)

Connected with the idea that the teacher should use mostly the target language to offer an immersive experience to students, participants also expressed the aspiration to use and practice the target language *only* in the classroom, in order to improve their ability to communicate, as explained by George:

So for me, you're not going to really be able to speak to people in Spanish unless you start practicing actually talking. (Int-P53-SP-b)

They considered extremely valuable for their learning progress having the opportunity to practice the language, which is something that the teacher should ensure in the lessons, as explicitly suggested by Catherine:

I guess the most important thing is just allowing your students to speak because that's what language is. It's the ability to speak and share and converse with other people. If you're not, if you're just standing in front of a class, not really allowing them to speak, it might, you know, lower the motivation and then it could cripple their engagement, so I feel like it's really important. (Int-P11-GE-a-IT-b)

In conclusion, participants believe that an extensive use of and exposure to the target language, often labelled as immersion, enhances their language learning process. They recognise as valuable the exposure to the target language not only because it expands their use of the language but also because it is cognitively challenging and enhances their

understanding of the language and through this process it empowers them and enhances their confidence in using the target language. They consider immersion as the ideal approach in teaching and learning processes. However, this idea is challenged by their practices in the classroom, as discussed in the next section.

6.3.2 Actual: Use (and guilt) of translanguaging in the learning process

When considering the actual use of languages in the learning process, participants in the interviews identify a contradiction as, in the language classroom, English is used in a more extensive way than their ideal of an immersive experience in the target language. Building on the survey findings reported in sections 5.3 and 5.4, the interview process expanded on the participants' reflection on how English and other strong languages in their repertoire find their place in the language learning process, describing complex ways to scaffold learning and meaning making. They started by acknowledging the gradual introduction of the target language in the classroom and then moved onto describing the complex ways they use English and other languages in their repertoire to scaffold learning.

Two interviewees conveyed the idea that it is valuable when the students are gradually exposed to the target language, mixing English and target language to support meaning, especially in beginner classes, as expressed in their comments:

I really enjoy it when she slowly immerses us in German more. And either we don't notice as much 'cause they did it gradually, rather than throwing us in the deep end, just going straight into German. (Int-P84-GE-b)

So the first, say, three weeks, it was predominantly English spoken. They even said, you know, we're going to start teaching words phrases, but we will be sort of piecing it together, using English. And then by the first two thirds of the semester, we were

speaking Spanish and she would talk very slowly, but she would mainly only speak in Spanish. (Int-P18-SP-b)

In addition to the graduality of exposure, participants understand the scaffolding power of English as their stronger language, as a tool for meaning making and metalinguistic comprehension. When discussing the fact that English is largely used by the teacher and by language students in the learning process, participants elaborated on how they alternate English and the target language in complex ways to scaffold learning and achieve higher understanding and competence in the target language. All the interviewees, at some stage, recognised that referring to English was crucial in their learning process, giving a range of different reasons. English therefore is perceived as a valuable resource in language learning especially for the following purposes:

(a) For understanding and clarification

Often the teacher uses English to explain complex concepts or to make sure that students understand their communication or instructions, or students use English to make sure they communicate in small group work in an accessible way for everyone. This is functional to the learning process as explained by Louise:

But then if the students still either question things in English, for example, I still think that's OK because they're still trying to understand it, even though it's in English, they're still trying to understand this concept that perhaps we don't have in English, but they do in German, for example. (Int-P84-GE-b)

(b) For metalinguistic talk

English use is also considered crucial in talking about how languages work as reported by Brad:

[...] when we are discussing Spanish in English, discussing features of the language. It can be, you know, make things, give things a bit more clarity to speak in English about the features of the language, of Spanish. (Int-P55-SP-b)

Metalinguistic talk is relevant for in-depth understanding of grammar but also of elements that could be transferrable between languages. Developing metalinguistic awareness is an essential skill for language learning and it occurs mainly by recurring to the strongest language.

(c) For bonding or supporting peers

Another important function identified by participants is using a shared language in which students feel proficient in to build positive relationships both with the teacher and with fellow students, as explained in the comment:

Maybe if you wanted to let English into your classroom just for people to connect and find friends, that's such a good idea just to maybe to a minimum if you need to. (Int-P21-FR-a-IT-a)

As well as English as the shared language, some participants reported referring to other languages in their repertoire to scaffold learning. For example, they described how they make comparisons and transfer knowledge between closely related languages such as Romance languages. Students who were exposed to French, Italian and Spanish explained that they recognise the connections between these languages and use them at their advantage in the learning process, as expressed in the following comments:

I realised that verbs in Italian were just like verbs in French, and they worked the exact same way. (Int-P65-FR-a)

[...] once you have that experience of understanding, particularly with those Romance European languages that all follow similar structures, once you understand the system and conjugations, and you understand that you have verbs that conjugate following certain rules, it makes understanding those verbs and conjugating those verbs a lot easier because you're almost looking for patterns. (Int-P15-FR-a)

This scaffolding process uses cognates and similar grammatical structures to explore and consolidate the use of the target language. Despite these elements not being as evident between distant languages, some participants reported using similar strategies to compare and then leverage distant languages in their repertoire. For example, George commented on how pronunciation is similar in the two distant languages in his repertoire such as Greek and Spanish, and how this is useful for his learning:

And also just with this like pronunciation and things like that, Spanish and Greek, I think, have some similarities in terms like the first sound and things like that. So because I've grown up speaking with that, it's easier for me to pronounce some of those, some of the words, than for other people. (Int-P53-SP-b)

In discussing this contradiction between ideal and actual use of languages in the classroom, some participants also presented a sense of guilt about translanguaging (Zhang et al., 2020, and as discussed in section 3.2.2) which occurs when students become aware of translanguaging practices, in which they use in different ways languages other than the target one, recognise them as effective learning strategies but still feel that they should avoid using English or other languages and practice the target language only. For example, they recognised that in small group work they tend to use mostly English and feel that that is a missed opportunity and a “bad thing”, as expressed by Catherine and Louise:

So I guess it's a bad thing, I guess, because it's hard to obviously, it's hard to build your production of the language and your confidence with the language if you're not speaking it. (Int-P11-GE-a-IT-b)

Like, a terrible part of me likes that in English because it's my comfort zone. (Int-P84-GE-b)

In conclusion, participants in this research recognise a contradiction between the ideal of learning the target language through the target language only and the realisation that the actual learning process entails a complex use of languages to scaffold and enhance meaning making processes. This contradiction also generates a sense of guilt in some students who recognise the value of using other languages in the learning process - a practice defined as translanguaging - but feel guilty when not focusing on the target language only. Despite this contradiction and this guilt of translanguaging, in the interview participants described multiple translanguaging practices that they spontaneously activate in their learning process, as presented in the following section.

6.4 Translanguaging practices

During their interviews, participants had an opportunity to discuss their understanding of translanguaging practices in the learning process. As per the questionnaire findings, in the reality of the classroom, a mix of English and target language is recognised as the norm in addition to some cases where other strong languages of the students are also present. As reported in section 5.4, overall participants acknowledge translanguaging practices as normal, positive and effective for enabling students at any level to extend their language learning. Some participants also reported cases in which students share a different mother tongue and use it to discuss tasks or new content, expanding on the idea of alternation between shared and target language to include all the languages in the linguistic repertoire of individual students. Reflecting through more targeted questions on the mix of languages

present in the learning space of the classroom enabled participants to recognise their own translanguaging practices, activated spontaneously or guided by their teachers, in the teaching and learning process.

6.4.1 Translanguaging practice 1: Alternating languages

The first translanguaging practice described by participants was the alternation of languages in the learning process. As evident in section 6.3 and previously discussed in chapter 5.3, alternation between shared and target language is inherent to language teaching and learning, and a reality in students' language classes (data consistent across the questionnaire and the interviews). Despite the frequently expressed ideal belief that the exposure to and use of the target language only is the best way of learning a language, participants recognised that alternating languages is actually what happens in language courses and that this practice is beneficial for their learning process. For example, Nadia considered this process of moving from one language to the other important to make sense of the task but also of new concepts. Moving between English and the target language is therefore a meaning-making process and not a mechanical act, a way of clarifying and understanding, as expressed in the quote:

[...] I remember a lot of times in those classes when one of my other student peers, whatever they'll change to English in my head, I'll be trying to think of how to then best translate that to French. [...]. And so I think that is a helpful way of clarifying what we're talking about [...] (Int-P31-FR-a)

In addition to alternating languages in the individual meaning-making process, interviewees talked also of this practice in developing oral and written projects. Brad and Nadia discussed how they alternate the use of languages when working on projects that in their final version are presented in the target language. They reported alternating them in order to research

and expand their content knowledge or to improve the use of appropriate/specific/technical target language, as explained in the two comments:

I think I see the value now in talking everything out, in starting out in English and really just fleshing out all the complex ideas that you have in a way that comes naturally to you and then from that building on it in French, and so then at the end, your piece will be a lot more rich and yeah, more complex, I guess, as you said. (Int-P31-FR-a)

Because I have to present the project in Spanish, I found that looking at Spanish resources and Spanish text going over the topic was actually a bit more helpful because it gave me the vocabulary that was unique to the thing and gave me ways of approaching the topic in the language that were just a bit more useful. I mean, reading about it in English was good because it just gave me a bit of a broad overview [...]. (Int-P55-SP-b)

Alternating shared and target languages is a translanguaging practice that occurs as a spontaneous strategy in any language class but that can also purposefully be planned by the teacher. The fact that participants reported spontaneously using this strategy supports the argument that translanguaging is a natural occurrence in multilingual contexts, including learning spaces.

6.4.2 Translanguaging practice 2: Making comparisons

A second translanguaging practice described by participants was the process of comparing features and elements of languages in their repertoire. They reported comparing their languages with the purpose of finding similarities and/or identifying differences, as both are relevant in building their understanding and competence in the additional language, as explained by Brad:

Yeah, I think it's useful because if I know that there is a point of comparison and that it's all right to go, yep, this feature of Spanish I can think about it in the same way as I think about this feature in English, I know that they're compatible, then I can sort of draw on my understanding of English to bolster my understanding of this feature in Spanish. (Int-P55-SP-b)

When working across closely related languages, participants recognised that comparison helps to build vocabulary more efficiently, as expressed in the quote:

As I learn new vocabulary in French, for example, I see the connections I often find myself like... It's so much easier to remember things because I can compare it to Italian and think 'Oh, that's similar'. (Int-P65-FR-a)

These similarities across languages are also crucial in sustaining stronger, long-lasting use of the new vocabulary as explained by Susanne:

[comparing languages in the repertoire] it helps me a lot because it's something that in my brain, something seems to click and then it's there and it doesn't go away again. So if I know that that this is the same in, let's say, Sanskrit, Latin, Italian and German, then it is so cemented. (Int-P23-IT-b)

In addition to facilitating the acquisition of new vocabulary, comparison between close languages enables also better comprehension of grammar structures, as explained in the following comments:

Because obviously, the similarity with the French and the grammar [of Italian], it helps me to understand the grammar, there're certain things... I just did this

particularly grammatical rule with the *ci* and *ne* and it's exactly the same as the French. I think of the French and I just don't have to think more, like it's just ...it's *on* and *y* and it's exactly the same way. (Int-P28-IT-a)

Once you have that experience of understanding, particularly with those romantic [Romance] European languages that all follow similar structures once you understand the system of conjugations, and you understand that you have verbs that conjugate following certain rules, it makes understanding those verbs and conjugating those verbs a lot easier because you're almost looking for patterns. (Int-P15-FR-a)

However, participants also considered the comparison between distant languages a critical practice in language learning, as it may give an advantage in terms of pronunciation and phonology, as explained by Keiko:

Japanese has very straight up vocals [vowels], which would be similar to Italian, I guess as well, because the vocals [vowels] are pretty much the same. Oh, and the consonants are very straight up [...]. So in terms of my Japanese pronunciation, I have been praised on it just because I'm not coming from it with an English [...]. So I know that Spanish has definitely been a huge benefit for me in terms of my Japanese pronunciation, because there will be things that I can say better than somebody that's coming from only English. (Int-P54-SP-a).

Comparing languages is a translanguaging strategy that students activate spontaneously according to their needs and depending on the languages in their repertoire. It could refer to grammatical aspects as well as vocabulary or pronunciation and it occurs between closely related and distant languages, based on each individual linguistic repertoire and the choice

that students make in using these comparisons. Overall, participants reported constantly activating this translinguaging practice in learning languages.

6.4.3 Translinguaging practice 3: Using the mother tongue to make sense of the target language

Leveraging the mother tongue in the learning process was another crucial translinguaging practice described by some interviewees, including the ones that had a mother tongue different than English. Whatever their mother tongue(s) is(are) (English or a different language), students reflected on the fact that they need to use it, especially for meaning making purposes.

Louise explained that using English, which she defines as her first language, allows her to have a deeper understanding of complex concepts, as explained in the quote:

I think ultimately it is useful because it is, for most of the students English is our first language or our most comfortable language and I think if you're teaching a language, no matter how advanced you are, if there's a concept you just don't understand, you can perhaps try at least English, or the first language is there for the teacher to sort of help us understand. (Int-P84-GE-b)

This means that the mother tongue is the vehicle for meaning making and comprehension. Likewise, Susanne, a native speaker of German, reported that her way to make sense of Italian passes through German, rather than English, for example by using a bilingual dictionary Italian-German, as explained in the comment:

For example, my go to dictionary is Italian-German, so sometimes I have to think around the corner. When people say something in English that they want to know what it is called in Italian, I have to translate first from English into German, then

look it up in my dictionary and then tell them what it is. Because my dictionary, my Italian dictionaries are all Italian-German. (Int-P23-IT-b)

In the same way, Sophie, a native speaker of French, clarifies that she learns Italian from French rather than English, as expressed in the quote:

I feel initially, I think the French ...I learn Italian from the French in the sense. (Int-P28-IT-a)

The translanguaging practice of using the mother tongue to make sense of the target language moves the focus from the alternation of shared and target language to translanguaging practices that include multiple languages (other than English and the target language) which is closer to the reality of language courses where student bring multiple languages in the mix.

6.4.4 Translanguaging practice 4: Experience with previously learnt languages

Another translanguaging practice described by the interviewees is the process of using a previously learnt languages and experience as language learners. This practice highlights the richness of repertoires as a beneficial aspect of language learning. For example, Andrew reported sometimes leveraging previously learnt languages rather than the mother tongue, confirming that students' practices include accessing the entire linguistic repertoire in the process of learning new languages, making individual decisions on which language(s) to leverage depending on the context (as also suggested in the literature, e.g., Hammarberg, 2018; Otwinowska, 2016), as explained in the quote:

But it's just a process, and sometimes you will need to default back to your primary language to understand how things work. And sometimes that won't help. For English, that might not be helpful, but maybe defaulting back to another language

that you've learnt, like Spanish or like Italian or even German may be of assistance.

(Int-P15-FR-a)

Having raised awareness of linguistic repertoires, interview participants paid more attention to the multiple resources that they could leverage, not only English as predominantly their mother tongue, but also languages learnt previously. Reflections on the use of the mother tongue versus other previously learnt languages is further discussed in section 9.2.3, combining data from case study 2.

6.4.5 Translanguaging practice 5: Mixing languages

A final translanguaging practice reported by participants was the practice of mixing languages in the learning process to avoid communication breakdown. Anna talked of *franglais*, a mix of English and French, when her French is not enough to express feedback or to comment on work. She explained that rather than using English, she experiments with a mix of French and English:

Yeah, so it's usually a mix of French and English in those comments, like what we would call *franglais*, a mix of the two, right? (Int-P63-FR-a)

Another example of mixing languages is reported by Monica. A student of Italian and French and learning Spanish in her own time, she sometimes mixes the languages as a way to avoid communication breakdown rather than searching for the appropriate word in the required language, as reported in the quote:

If I don't know a word in one language, instead of finding out the word, I just switch to another language that I know the word in. Um, so... I mean, I think it probably would be better if I actually learnt the word, but I have a tendency to not do that.

(Int-P21-FR-a-IT-a)

These practices support the conceptualisation of linguistic repertoire as an integrated system where the boundaries between languages are fleeting and multilingual speakers mix languages for communicative and meaning making purposes.

6.5 Concluding remarks

The analysis presented in this chapter, based on interview data, explored in more depth language students' understanding and experience of linguistic repertoire, multilingualism, language learning and translanguaging practices, building on the findings gained from the questionnaire.

In relation to the conceptualisation of linguistic repertoire, through the questionnaire the main finding was that language students recognise the value of their linguistic repertoire and position it as a valuable resource for further language learning. In the interviews, the opportunity to have an in-depth conversation allowed participants to expand on this general view and build a more complex understanding of the concept. This enabled reflections on the ramifications in terms of identity, prestige of languages and disruptive potential of conceptualising linguistic repertoire beyond proficiency in language use. In fact, interview participants, in addition to sharing a positive attitude toward multilingualism, showed concerns that their multilingualism is valuable only under certain conditions such as a high level of communicative skills and fluency or the prestige of the languages included in their repertoire. They mostly began the conversation referring to multilingualism in a monolingual view of native speaker model and with the same level of proficiency in all languages in their repertoire which made them unsure of the value of their own multilingualism. However, some participants also started challenging this conceptualisation revealing the disruptive potential of the concept of linguistic repertoire as a dynamic, flexible and integrated system which emphasises use of the language over rules of the language.

In relation to language use in learning spaces, participants in the interviews often seem convinced that an immersive experience and extensive use of the target language offer the best approaches to language learning. However, in both data sets - questionnaire and interviews - participants referred to the idea of immersion without distinguishing between the immersion that occurs in a context where the additional language is dominant, for example a country where the language is spoken, and the immersive experience available in a language class. No matter how much target language is used in the classroom, the lesson still represents a short amount of time for exposure which cannot be compared to full immersion in a place where the language is spoken. This idea of learning a language through that language only is also linked to a monolingual view and a perceived understanding that this is what is expected.

Nevertheless, participants recognised that this ideal of immersion is not reflected in learning spaces where teachers and students put in place complex use and interconnections between languages, spontaneously activating translanguaging practices to enhance the learning experience. Despite the fact that they are usually not guided in this process by their teachers, language students mix and alternate languages, make comparisons and access languages and semiotic resources other than English and the target language, reporting that these practices benefit their learning of the new language. However, they also report feeling guilty when they do not stick to the target language in class. This guilt of translanguaging appears to be perceived by many participants, regardless their acknowledgment of the value of leveraging other languages in the learning process.

Two findings are crucial in relation to the purpose of this research on the potential of pedagogical translanguaging: the first is that students spontaneously activate translanguaging practices; the second is that they recognise that these practices support their learning even if they may not fully understand how to leverage them. This aspect is further

investigated in case study 2 through exposure to pedagogical translanguaging. Data are reported in the following chapters 7 and 8.

Chapter 7

Case study 2: Findings from the language portraits

Data collected through the questionnaire and interviews and analysed in the previous two chapters have provided valuable insights into how students of languages understand and position their linguistic repertoires and how they spontaneously leverage these repertoires to further language learning. Based on these key findings, in chapters 5 and 6 I argued that, when prompted in interaction with the researcher, language students engage deeply with thinking about their linguistic repertoires and are open to exploring and recognising the value of their linguistic practices. Raising awareness of their linguistic repertoires in the fluid perspective enabled them to reflect on and understand how they use linguistic resources in multilingual communication and in language learning. They demonstrated experience with translanguaging practices in social contexts and an intuitive understanding of them as inherent to language learning. However, they are unsure that these practices enhance their learning experience. These findings are essential background knowledge in analysing additional data collected in case study 2 where students took part in an intensive Italian course that exposed them to pedagogical translanguaging and its affordances.

Chapter 7 and 8 analyse the two sets of data of case study 2, language portraits and collaborative writing tasks. This chapter 7 analyses data on participants' linguistic repertoires collected through a multimodal tool, the language portrait, to assist students in exploring and expressing their linguistic and cultural identities. The use of a language portrait task, rather than a questionnaire, in raising awareness of linguistic repertoires provided expanded data, considerably different compared to case study 1 findings. These data proved to be fundamental in supporting participants to engage with the translanguaging affordances provided in the Italian course.

The chapter opens with an explanation of the rationale for choosing language portraits as a data collection tool (section 7.1). It then presents an overview of instructions and conditions of the task (section 7.2) and an overview of the participants (section 7.3). In section 7.4, three language portraits are presented including the sociolinguistic profile and elaborations around the visual and verbal description of the linguistic repertoire. Section 7.5 presents the thematic analysis of the language portraits with the discussion of five themes. The chapter concludes with a summary of findings in section 7.6.

7.1 Language portraits in a translanguaging by design course

Language portraits, designed to engage with and deepen research participants' understanding of the concept of linguistic repertoire, were introduced in the first lesson of the Italian course as a preliminary task to open a translanguaging space in the language class. As explained in the methodology chapter (4.6), this course was planned as a translanguaging by design course (i.e., pedagogical translanguaging). Hence, in each session participants were required to complete tasks with the explicit instruction to use all the languages and communicative tools in their repertoire (i.e., translanguaging affordances). Within this pedagogical design, the language portrait task had the objective of raising individuals' and whole class's awareness of the linguistic capital available to students and its potential for language learning. Once the participants had the opportunity to deeply reflect on their linguistic repertoires and practices, the planned translanguaging tasks implemented across the course leveraged this awareness, providing affordances for students to explore how they could position their linguistic repertoires in learning Italian and how they could draw on these individual and shared repertoires specifically in writing tasks.

The choice of a language portrait task for this study was based on previous empirical research demonstrating the efficacy of the approach across a range of teaching and learning contexts (see sections 3.5 and 4.6.3 for a general overview of language portrait research). In the context of this project, language portraits were not only used to determine which

languages participants speak, but mainly to explore their “lived experience” with languages, which Busch (2017) argues has three elements:

1. a social-interactive element as “we interact linguistically and socially with one another” through languages (Busch, 2017, p. 355);
2. a historical-political element as “we are constituted as speaking subjects by historical and political discourses” (Busch, 2017, p. 355), and
3. a personal-biographical element which includes “bodily/emotional prerequisites for speaking and experiencing language” (Busch, 2017, p. 355).

In the following analysis of participants’ language portraits (section 7.5), these elements are identified and used to elaborate on how students understand and conceptualise their linguistic repertoires. Before the analysis of the portraits, the following section describes the pedagogical design developed to use the language portrait as a research tool for this project.

7.2 Overview of the task

In laying the foundation for using language portraits as research tools and in developing an analytical framework, Busch (2018) argues that the way the task is defined, the way participants are instructed to create the language portrait and the conditions under which they work are crucial aspects of the data collection. The three sections below describe the pedagogical design developed in the context of this research which includes the task description, instructions and conditions.

7.2.1 Language portrait silhouette

The body silhouette chosen for a language portrait activity is a key decision to make when developing the task as it can influence how participants respond to it. There are many different silhouette options used in language portrait research, from very basic shapes defined as *gingerbread-men* due to a lack of details, to silhouettes that offer physical details or clothing, or that are gender differentiated. Some researchers have preferred to provide a

blank page where participants draw their own body silhouette, while others have started from a photo of participants (e.g., Farmer, 2012). While there are many options available, in my research I followed Busch (2012, 2018, 2021) in providing participants with a pre-traced body silhouette. However, in introducing the task, I clarified to them that they could choose to create a different shape, if they preferred.

The silhouette chosen is reproduced from Busch (2012) (Figure 5) and does not present many details: it is not gendered, nor does it present facial or physical traits such as eyes or hair, or other elements such as clothes. The aim of this choice was to encourage free interpretation by each individual on how to use it. Moreover, the body shape does not look “too ‘perfect’ to avoid discouraging participants from adding their own elements” (Busch, 2021, p. 198). In addition, I opted for a silhouette that presented a different position for each arm, one pointing up and the other pointing down. This choice presented two advantages as described by Busch (2018, p. 9): one is that it adds dynamism to the static two-dimension character of the body silhouette; the second one is that it allows variety and differentiation in positioning languages on the arms.

7.2.2 Task instructions

Students were provided with a printed copy of the silhouette and written instructions (Appendix 3.1), in addition to a verbal presentation of the task. Busch (2018, 2021) contends that the more open-ended the instructions, the more they elicit reflection, raise awareness of languages and language use and allow for differentiation. Therefore, in inviting the participants to complete their language portraits, I emphasised the individuality and the agency they had in deciding what to include and how in their language portrait. In fact, as reported in section 7.4, the instructions were adopted in different and very personal ways by participants.

7.2.3 Conditions

Participants were given about 20 minutes to create their language portraits during the Zoom meeting in Lesson 1; they could choose to keep their camera on or off while working. At the end of the agreed time, they were invited to show their language portraits via their camera and to give a short 2-3 minute presentation to the class.

Rather than asking participants to complete the language portrait in their own time outside the class, the activity was completed individually but during online class time by all participants present in Lesson 1. The main goals of this decision were to raise awareness within the group of individual linguistic practices as well as awareness of shared practices among the participants, and to acknowledge the value of their “lived experiences” with languages. The literature suggests that working on language portraits “as a group activity provides occasion for metalinguistic considerations and makes different forms of multilingualism lived within the group visible” (Busch et al., 2006, p. 10). The short presentation of each language portrait to the class embodied this idea of becoming aware of forms of lived multilingualism and linguistic practices within the class.

7.3 Overview of participants

Table 13 presents an overview of the participants in the Italian course in relation to their language portraits. Participants were asked to report where they were born and what languages their parents speak.

Participant	Where were you born?	What languages do your parents speak?
Lori	Australia	Father: English Mother: English and Serbian
Lisa	Zimbabwe	Parents: English, Shona, ChiManyika
Leti	China	Did not submit her language portrait Oral presentation to the class

Liam	Australia	Parents: English, French
Luca	Australia	Parents: English, Afrikaans
Luis	absent	
Lapo	Australia	Parents: English
Lara	China	Parents: Chinese Mandarin
Leda	Australia	Father: English, French Mother: English
Lina	Australia	Father: English, Indonesian Mother: English
Luna	Australia	Parents: English

Table 13. Country of birth and parental languages

Note: Names of participants are pseudonyms.

7.4 Example: Three language portraits

Of the nine portraits collected during the course, three examples are provided in this section in order to emphasise the variety of portraits and of interpretations encountered within this task. The thematic analysis was undertaken on all nine language portraits collected. The other six portraits, each with an elaborated profile, can be found in Appendix 3.2. The nine participants used the body silhouette in personal and different ways, despite being a very small sample, which included:

- adding details such as eyes, mouth, nose and hair (e.g., Liam and Luna);
- including clothes and other objects or symbols (e.g., Liam: passport, food);
- deciding to colour inside the body silhouette (e.g., Lara, Luca);
- predominantly writing rather than drawing or colouring in either inside or outside the silhouette (e.g., Lisa, Lina, Luna);
- using flag colours to fill in the body silhouette (e.g., Lori, Leda);
- using only the name of the language to label the body (e.g., Lisa, Lara); and
- providing a more or less detailed verbal description (e.g., Luna, Lapo, Luca).

The three portraits presented in this section represent an example of this variety and diversity in interpreting and completing the task, as follows:

- Lisa used mainly single words (names of languages, connections and experience with these languages) in labelling the body silhouette.
- Leda used flag colours to fill in the body silhouette as well as descriptive words to explain in a very matter-of-fact way her contact to each of the languages in her repertoire.
- Liam in part *rejected* the body silhouette and used his own personal way of presenting the languages in his repertoire by drawing a graph at the bottom of the silhouette.

In the following pages, the three portraits are presented using a photo provided by each participant and using observation and metalanguaging data (see Table 6, section 4.6.4) collected throughout case study 2. The language portraits description is organised in four sections: sociolinguistic profile, position on the body silhouette, colour use, emotional connections with languages as explained by the participants (i.e., metalanguaging data). The main themes emerged in the analysis and relevant to the purpose of raising awareness and understanding linguistic repertoires and practices in language learning are then discussed in section 7.5.

7.4.1 Language portrait, Lisa

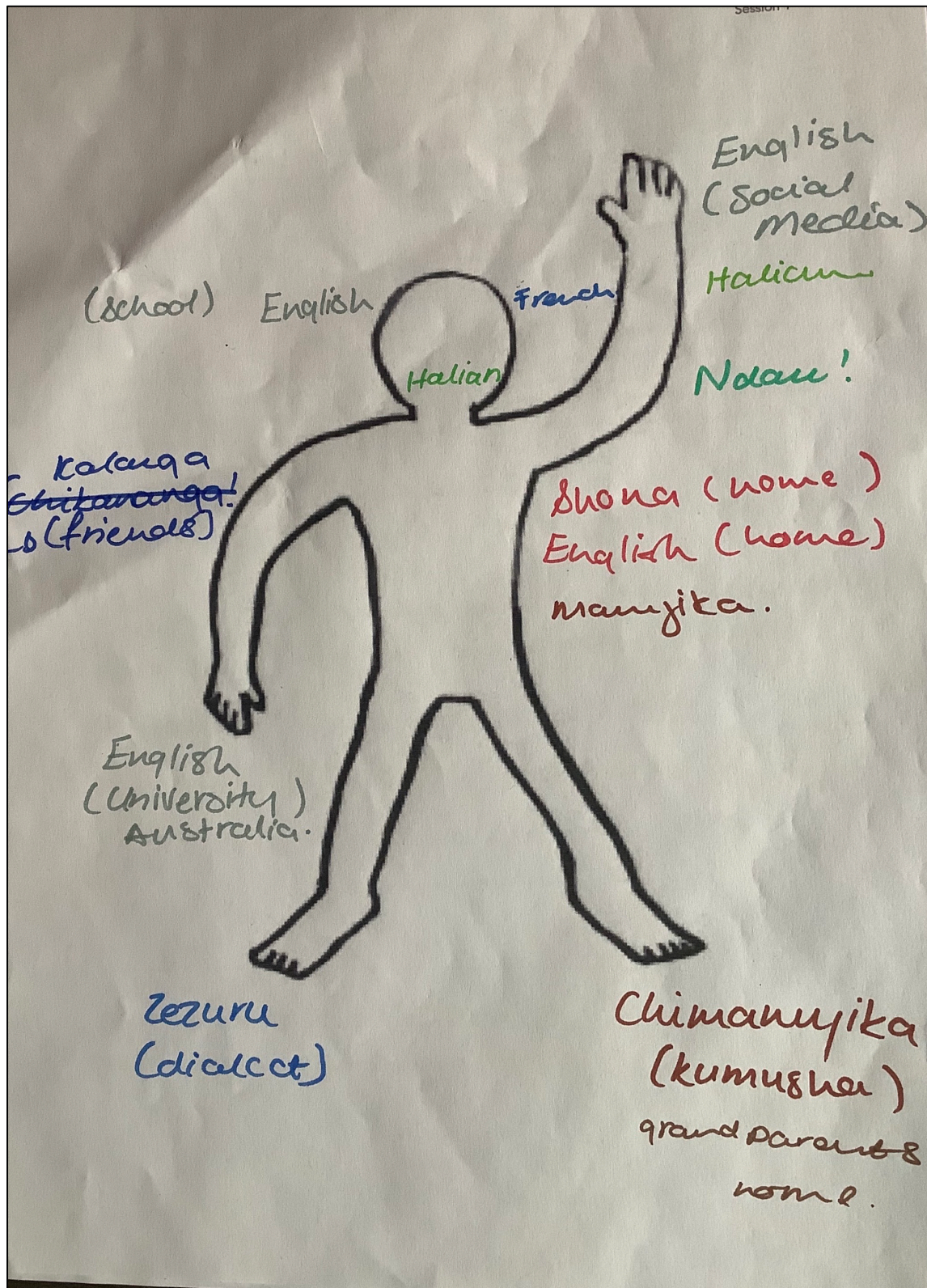


Figure 30. Language portrait, Lisa

Sociolinguistic profile

Overview

Lisa was born in Zimbabwe as were her parents. They share a complex **family linguistic repertoire** that includes a wide range of languages and dialects. She explained to the class that Zimbabwe is one of the richest linguistic places on Earth, with sixteen official languages and that she speaks multiple African dialects and languages such as Shona, Zezuru, Kalanga and ChiManyika. She reported that English and Ndebele are also widely spoken but she does not speak Ndebele. “I don't speak Ndebele at all. It is structured completely differently.” She provided further details by explaining that Shona is the language “that I grew up learning”. In addition, because both her parents come from the same rural area, other family languages are ChiManyika/Manyika.

English

English is the language Lisa learnt at school. “That's like the general language that I grew up learning, English because we are taught in English.” However, she also considers English as a family language (positioned in her heart with Shona).

Note: English is the language of instruction at school, while Shona is taught as a subject.

Other languages

Lisa learnt French at school and Italian at university. She reported that she has “forgotten” French and that she explores Italian in her free time, especially as she listens to Italian music.

In her language portrait Lisa also elaborated on how she uses her languages differently with different groups of friends. For example, she speaks Kalanga (which she reports being similar to ChiManyika/Manyika) with one of her friends; she also has a lived experience of another African language, of which she does not recall the name, and that she describes as completely different from other languages she knows and impossible to speak but she “hears it” because of her friend.

Position of languages on the body

Lisa described the relationship between each language and positions on the body silhouette as follows:

Feet – In the interview, she started by talking about the languages positioned in her feet and explained that she has a different perspective compared to other students (referring to the presentations on language portraits from the first lesson of the Italian course). She clarified that some students put the languages that they do not like on the feet and the ones that they like at the top but for her there is a cultural difference. For her, feet are home, it is where you feel “grounded in”. Therefore, she

located the most important languages for her and her family in her feet because they represent home: ChiManyika and Zezuru.

Arms - Kalanga and the other African language of her friend are in the arm pointing down: they represent friendship, “being buddy” and in the interview she mimed the gesture of hugging someone with her arm. The arm toward the sky includes English and Italian on the fingertips as languages she uses to reach out, mainly in social media. The academic English is located in the fingertips facing down as the medium for much of her writing in academic contexts.

Head – Languages learnt in formal settings are positioned in the head: French, Italian and one register of English (she included four in her portrait), the one learnt and used in school. Italian is positioned on the mouth in addition to the position on the arm as Lisa reported listening and liking Italian music.

Heart – Shona, Manyika and English (the variation used at home) are all located in the heart as they represent family and home.

Colours

Lisa spoke in detail of the relationship between language and colour in her portrait, as follows:

Grey is for English as it is a very plain language that does not elicit specific emotions. She considers English grey because it is a bit dull compared to her mother tongue. Three of the different registers of English included in her body silhouette are depicted in grey. The exception is represented by the English used at home which is in red (see below).

Brown is the colour of earth, therefore is the colour that represents Manyika/ChiManyika, her home languages. They are located in the feet along the word *kumusha* in Shona which means your roots, your origin, the place you come from.

Red represents life, blood, heart and therefore English and Shona are the two languages represented with this colour, close to the heart in the body silhouette.

Blue is for French, just because of the flag colours. The same colour is used for Kalanga and Zezuru just because “it is a pretty colour”.

Teal is for Ndau because Lisa thinks that it is “a weird language”.

Emotional connections with languages

Lisa explained that she does not feel any particular emotional connection with French. However, she has an emotional connection to the languages that represent home and are “very close to home”.

7.4.2 Language portrait, Liam

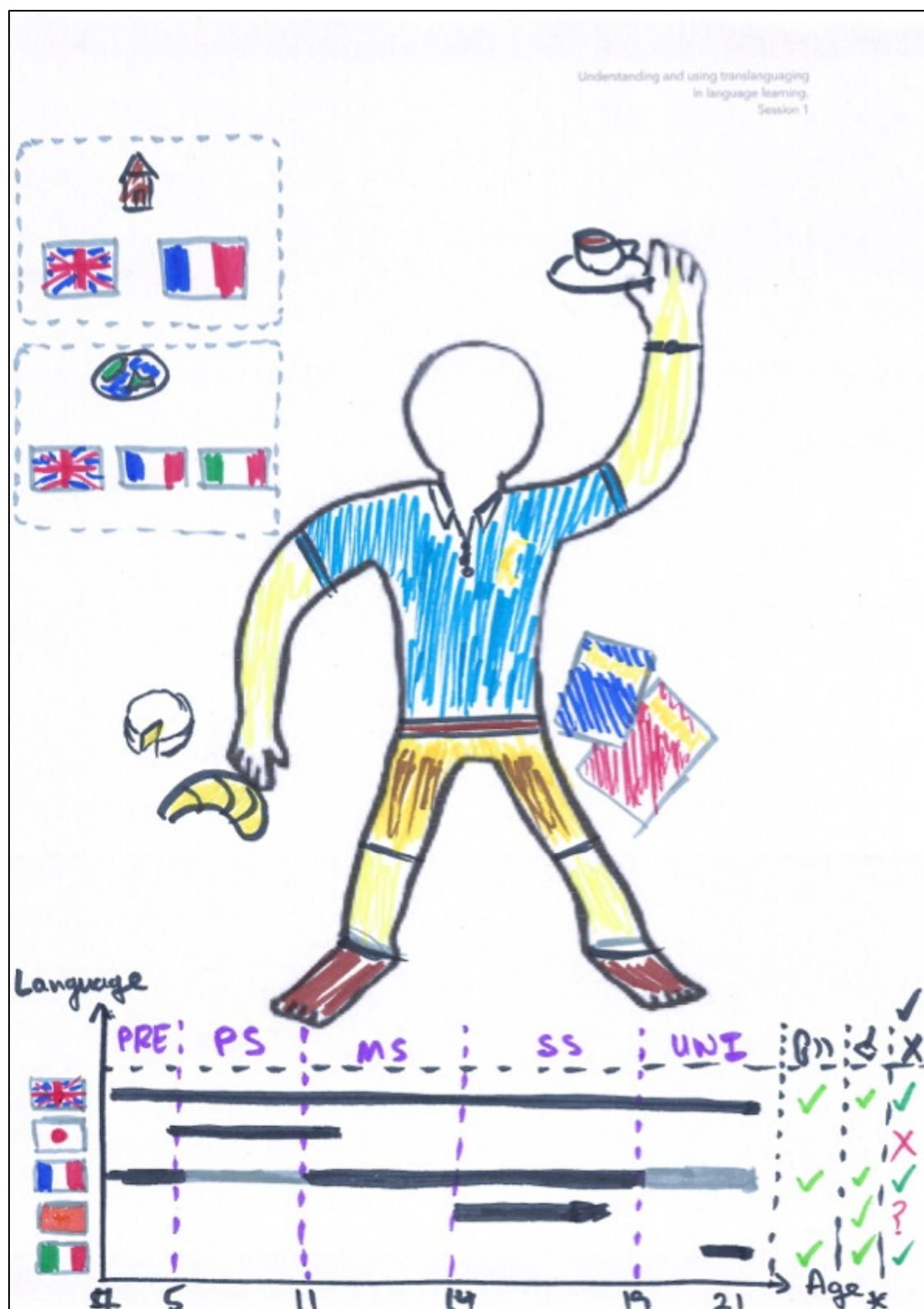


Figure 31. Language portrait, Liam

Sociolinguistic profile

Overview

Liam was born in Australia. Both his parents were born in the UK. His mother migrated to Australia as a child when she was about three, while his father migrated as an adult.

English

English is the main language used in the **family**. However, in presenting himself to the class, he preferred to use the term British: “all my family is British as you hopefully will have picked up from the accent, so speak a lot of British”.

Other languages

Liam reported that his father is fluent in French as he used to travel often between the UK and France and, because of him, the whole family learnt French. Liam started learning French when he was about five but recalls having been exposed to the language even earlier through his grandmother who would play old French tapes for her grandchildren when she was looking after them (Liam and his brother). In the family, they sometimes use French to comment on news about France or for fun, but communication is usually in English.

Another important family language is Latin: Liam’s father studied Latin in high school, as did Liam and his brother. Two of his dad’s sisters are teachers of Latin.

These two languages, French and Latin, have played an important role in Liam’s education. He studied both languages for his VCE (the Victorian Certificate of Education which is the secondary qualification obtained at the end of high school studies in Victoria) and truly enjoyed it thanks to great connections he made with his classmates and the experience of travelling to France as part of the school program. He defines Latin as a prestigious language, as expressed in the quote: “certain élite that comes with learning a dead language”.

Position of languages on the body

Liam reported that in creating his language portrait he did not use a clear connection to body parts. He introduced himself as “not very creative and a logical person” and he reported that intentionally he did not connect the body parts with his languages. Instead, he drew a timeline at the bottom of the silhouette to indicate his access to different languages from birth to present, commenting: “I am a Commerce student, so I did do a graph”. In the timeline he traced a line to indicate the learning of each language throughout his schooling years, and a tick/cross to indicate if he can speak the language or write the language (or both). Then in the body, he used some images such as passports, to represent travelling which is connected the language learning; and food to represent his connection with

languages such as French or Italian: “so my big weaknesses are brie and croissants along with coffee”.
Colours
Liam did not use colours to represent his languages. In his timeline as well as in a little infographic on the top left side of the page, he used the flags to present languages spoken at home and languages spoken outside, in the world, considering: “It’s more flags and culture, I think”.
Emotional connections with languages
Liam reported a strong connection with French and Latin not only for the family ties to these languages but also, and possibly mostly, because of the strong relationship he developed with like-minded students in his high school years. He also justified his strong connections with English “because it's my home language. It's where my parents are from” and French “because, you know, it's been such a big part of my life through the family connection going on holidays there”.

7.4.3 Language portrait, Leda

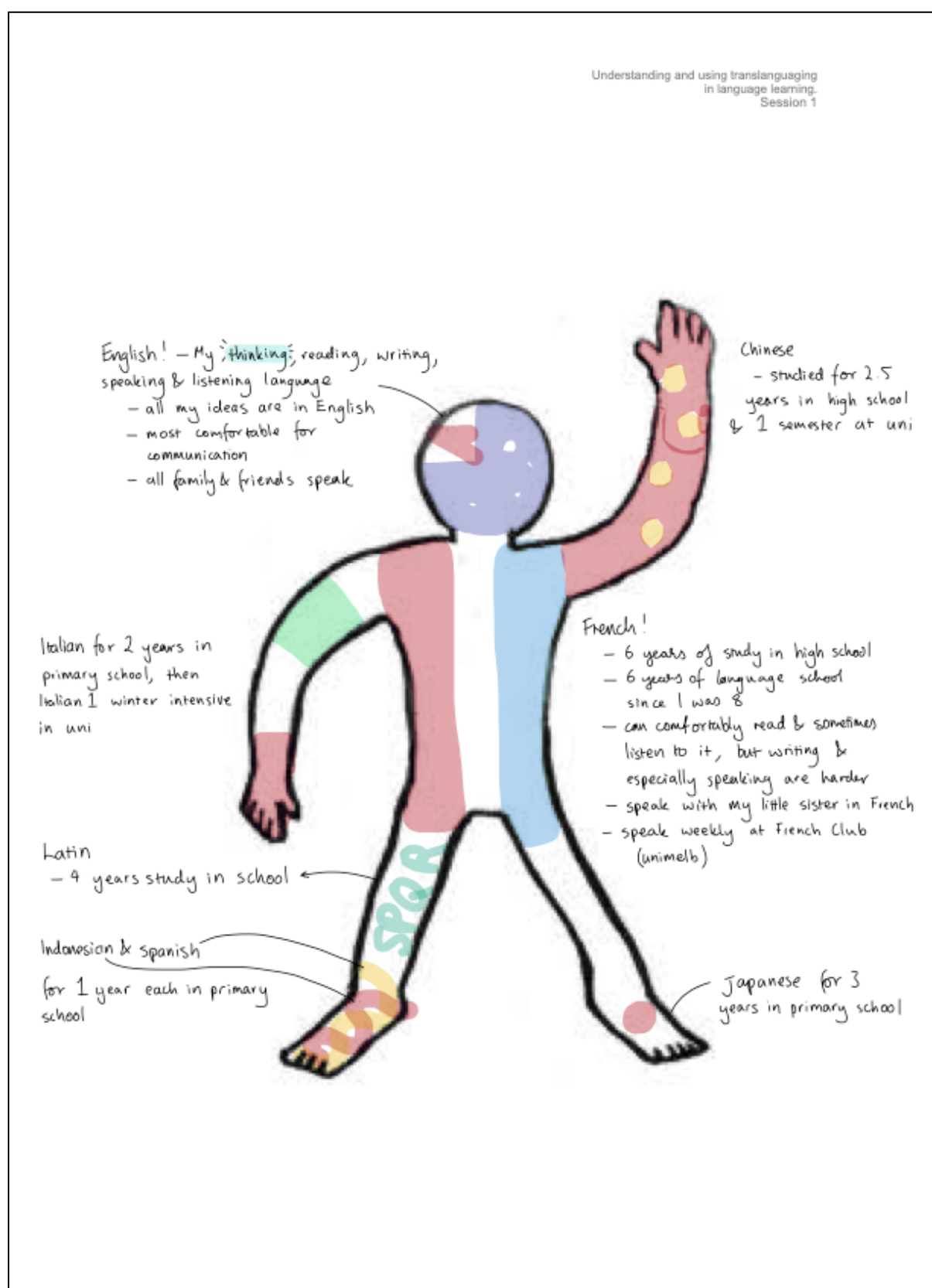


Figure 32. Language portrait, Leda

Sociolinguistic profile

Overview

Leda was born in Australia as were both her parents and English is their **family language**.

English

She reported that both her parents have always spoken only in English to her. She said that her father studied French and “was quite good at it”, but he never used French with her.

Other languages

In the body silhouette, she included from bottom to top her language studies from primary school to university. She learnt Japanese, Indonesian, Spanish for short periods of time in primary school, but she reported to not using/remembering these languages. She put them “sort of down the bottom because they are not really accessible to my brain anymore”. She also studied Italian for two years in primary school and then at university. In secondary school she studied Latin, Chinese Mandarin (which she is continuing at university) and French. Despite her father never using French with her, she explained that he introduced her to French by teaching her some vocabulary and grammar before she started lessons at the Victorian School of Languages⁴ from grade 4. She completed her Year 12 VCE studies in French and is still involved with the French Club at university, a space where she uses the language with other people as a way to improve her speaking skills, the ones that she perceives as more difficult to master.

Position of languages on the body

In relation to the position of languages on the body silhouette, Leda placed the languages from bottom to top, starting from languages she was exposed to earlier in life to languages that she accessed later on.

Feet – She talked about languages in the feet as foundational not in terms of knowledge of languages but in terms of first exposure to languages other than English.

Head – She placed English on top, in the head, as English is the language she thinks in and she feels she has more power with: “English for me, it's very safe, very important. It's how I think, it's how I express myself. It's where I have the most power, I guess, because I can move around, like I can think about ideas and concepts and learn about new things in English, so I suppose that's probably the most important for me”.

Trunk – French is located in the trunk as a central and solid language in her repertoire.

⁴ The Victorian School of Languages (VSL) is a government school that provides distance education and Saturday morning language classes to primary and secondary students in Victoria who do not have access to those languages in mainstream school (<https://www.vsl.vic.edu.au/>)

Arms – Italian and Chinese are positioned in the two arms because she wants to improve them. She thinks they are languages that are very useful, particularly in the context of Melbourne, the city where she lives.
Colours
Leda matched each language with the flag colours and for Latin she used the acronym SPQR (Senatus PopulusQue Romanus – the Senate and people of Rome -, a common acronym used to identify the Ancient Romans). She consciously made the choice to represent each language with its flag to emphasise the connection between each language and its culture: “I suppose I wanted to share both the language and the associated culture and that's why I went for flag colours”.
Emotional connections with languages
Leda expressed an emotional connection with English as her strongest language declaring that “English is very safe”. She also reported a strong connection with French, a language she has a long history with as expressed in the following quote from her interview: “I've just been doing it for so long. I suppose I feel kind of like the French culture, it's always existed for me in a way that other cultures haven't. And I think it's because I've studied it for so long, I've almost been as aware of it existing as I have of like Australian culture. And so when I learn about other cultures now, it's kind of amazing how much depth there is to them that I didn't really realise because I never really knew about it before”.

7.5 Analysis of language portraits: Themes

The thematic analysis of the nine language portraits identified some main themes related to participants' understanding of their linguistic repertoire. It is important to notice here how participants did not limit their description to naming languages but, on the contrary, they drew on notions of variation, place, relationship, identity, culture, family to define their experience with each language in their repertoire.

In this section, the main themes that emerged are presented by using data from the language portraits (observation data), the individual presentation to the class of each language portrait and the final interview (metalinguaging data). The sections are organised according to five main themes. The first one (7.5.1) is the notion of linguistic variation that participants came to understand when describing their relationship with English. The second theme (7.5.2) is the dynamic nature of linguistic repertoires presented through the way participants incorporated their connection with past, current and desired languages and linguistic practices in their conceptualisation of linguistic repertoire. The third theme (7.5.3) refers to the experience of instructed languages in participants' repertoires and its relevance for language learning. The fourth theme (7.5.4) presents linguistic repertoire as a collective construct which was generated through the shared experience of creating and presenting language portraits in the class. The final theme *intrecciare* (lit. to interweave, but see also section 7.5.5) refers to the interconnection and weaving together of languages and linguistic practices in the conceptualisation of linguistic repertoire.

Before discussing the five themes, I present here a brief overview of the linguistic repertoire of participants in relation to languages and dialects included in their language portraits. Overall, participants reported eight different “kinds of Englishes” (Luca, Interview) and 18 dialects or languages other than English. They explicitly referred to some varieties of English including Australian (e.g., colloquial Australian, Lapo; Australian accent, Lara), American (Lori), British (Liam) and Singlish (Lara). They also included registers such as scientific or

academic English (e.g., Lina and Luca), home or everyday English (e.g., Lisa and Lina) and English used for communication through social media (Lisa). In the portraits, participants also included 18 different languages and dialects, in alphabetical order: Afrikaans, Bahasa (Indonesia), Chinese dialect, Chinese Mandarin, Czech, Danish, French, German, Japanese, Kalanga, Italian, Latin, Manyika/ChiManyika, Ndaou, Serbian, Shona, Spanish, Zezuru.

7.5.1 Theme 1: Linguistic variation

The language portrait task enabled participants to reflect on their use of and lived experiences with languages in their repertoire. They became aware of the way they use their languages, starting with their relationship with English, a strong language for all participants, which was described not as a homogeneous and bounded system of rules but as many “kinds of Englishes” (Luca, Interview), as reported above.

By reflecting on their experience with English first and then other languages in their repertoire, participants articulated experiences with linguistic variation, a term that refers to differences in the way a language is used due to personal, geographical, social or contextual reasons. This cohort of participants for example described different English varieties, dialects, accents and registers in their experience of using English in different contexts and for different purposes. Linguistic variations, therefore, are strongly connected with the notion of “lived experience” as social-interactive and historical-political factors, as defined by Busch (2017) (see section 7.1). Some examples of the “kinds of Englishes” that participants included in their portraits are described in the following two sections.

7.5.1.1 Language varieties, dialects and accents

Some participants possess varieties of English linked to geographical and cultural differences, local dialects or accents. Among these participants, Lara described her experience with two varieties of English which she defined as *Singlish*, the English that she

learnt and spoke in Singapore, and *Australian accent*, the variety that she encountered when she moved to Australia.



Figure 33. Lara's portrait detail: English, Singlish & Australian accent
Full portrait can be found in Appendix 3.2.

She has acquired both varieties through formal schooling and informally through her migration patterns. In the interview she reported that she moved from China to Singapore for her high school studies. When she was living in Singapore, she was mixing more with students from different backgrounds, leading her to speak more English. She used the word *Singlish* to label this local variety of English on the language portrait (Figure 33). However, in the interview she used the term *Singapore English*, a more formalised variety of English spoken in Singapore, and did not differentiate between the two, using the terms interchangeably.

She moved to Australia to study at university. She reported finding it more difficult to mingle with local students and preferred to bond with Chinese speakers. For this reason, she identified more with the Singapore English than with Australian English. Hence, she commented:

I think I'm still more towards the Singapore English, probably because like last time in secondary school, I interact more with the classmates. But in university I don't

think I actually talk so much with...like... native Australians. So, you know, I'm probably more familiar with the Singapore. (Lara, Interview)

Two other students reported varieties of English other than Australian English as part of their linguistic repertoires. However, their experience occurred through different types of connections. Lori recognised varieties of English linked to her experience as a traveller, labelling *England* and *America* on her portrait (Figure 34) as places where she was not limited in communication as she could use English and be understood, even if she recognised that there is variation in the use of these varieties, as explained by the quote,

[...] although I'm not American, that's somewhere that was very easy for me to travel because there was nothing stopping conversing with people. (Lori, Interview)



Figure 34. Lori's portrait detail: America and England
Full portrait can be found in Appendix 3.2.

Liam, on the other hand, spoke of *British* as his family language and described the variation of accent that he hoped would differentiate himself from others in Australia, as expressed in the quote:

[...] all my family is British as you hopefully have picked up from the accent, so speak a lot of British. (Liam, Lesson 1)

For Lara, the relationship with different varieties of English was linked to her experience as a migrant and changed depending on the place she lived in and the relationships she built with other people in her everyday experience as a student; whereas for Lori it was connected to her experience as a traveller (social-interactive factor, Busch, 2017). On the other hand, Liam's relationship with a variety of English was determined by more personal-biographical factors (Busch, 2017) connected to his family history.

7.5.1.2 Formal and informal registers

A second element connected with the theme of linguistic variation, that of register, is strongly presented by Lapo and Lisa's experience, but also referenced by two other participants. The notion of register, when speaking any language, is connected to audience type. Lapo, for example, introduced the concept of register by using the term *colloquial Australian* in his portrait (Figure 35) to describe the way he speaks outside of university, in comparison to *English*, which he defines, "how I think and feel and identify" (Lapo, Language portrait).



Figure 35. Lapo's portrait detail: Colloquial Australian
Full portrait can be found in Appendix 3.2.

Lapo reported using *colloquial Australian* as a register when with people that he does not know or when visiting places “in the country”, that is outside metropolitan areas (Lapo, Language portrait). Colloquial Australian refers to an informal kind of English used in relaxed and non-academic/non-professional contexts. In the interview Lapo also reported using this variety of English when in high school or playing sports as a tool to “fit in”, as informal registers could be a way to break down social and professional barriers, as explained in the quote:

[...] there was a period when I was in high school and I used to be a lot more sporty and try to fit in. I would speak differently to how I speak now. And I noticed that I still do it if I'm speaking to certain people. So one of the things that I've noticed that's quite funny is that if I go, to say, I go to a pub in the country somewhere and there's people I don't know and who are quite different to me, I'll speak quite differently to them. (Lapo, Interview)

Other evidence of participants acknowledging different registers of English was produced by Lisa who labelled four different registers in her language portrait. She used different colours and different positions on the body silhouette to present them. She positioned English in her heart - along with Shona and Manyika - and used the colour red - the same colour that she used for Shona. She labelled English and Shona with the word *home* in brackets (Figure 36), attributing a closeness to English that seems in contradiction with *the other Englishes* in her portrait which are represented in grey. One is in the head, which is the English for school, the second one in the arm pointing up, which is the register she uses to communicate through her social media, and the final one is the formal academic English that she uses at university in Australia, which is labelled on the hand pointing down. The positioning is justified in the quotes:

I put English at my fingertips because is what I write in, it's what I think in sometimes, what I write in and so I put it there [...] I just find English like a very plain language, so that's why it was in grey [...]

[...] then Shona and English in red, sometimes like close to my heart. So like, you know, the sense of the blood, you know, sometimes it represents life. (Lisa, Interview)

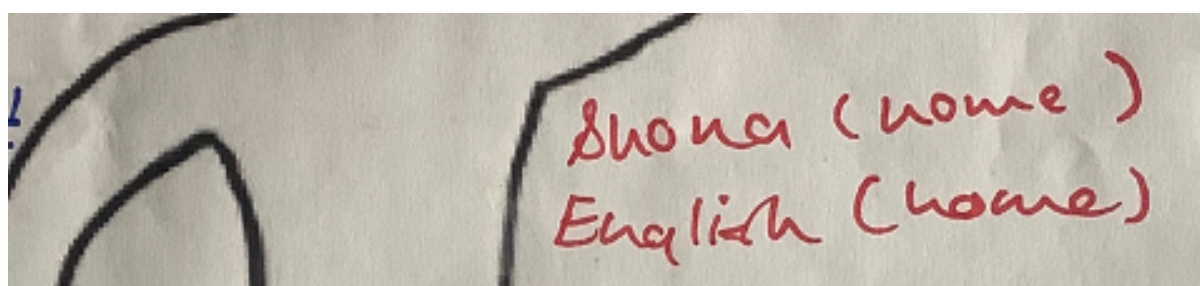


Figure 36. Lisa's portrait detail: English and Shona, languages close to the heart
Full portrait can be found in Figure 30.

A tool like the language portrait enabled Lisa to offer a more complex and conflicting description of her experience with English which in Zimbabwe is a colonial language that Lisa has learnt in school, but in her experience, it represents much more than this. The creative and multimodal affordances of a language portrait, that required to position languages on the body and the use of colours, allowed her to describe her multiple lived experiences with English.

A similar, yet less complex description, was reported by two other participants, Luca and Lina, who in their portraits differentiated between *informal English* for everyday, casual conversation and scientific or *academic English* that they use at university (Figure 37 and 38). Luca positioned academic English in the head, as the more formal English that he would use for essay writing, and everyday English in the hand and he explained this choice as follows:

[...] I put English by the hand because [...] kind of use it every day like you use your hands, and also put it in my brain for academic things, that kind of stuff. (Luca, Lesson 1)



Figure 37. Luca's portrait detail: English in the hand and in the head
Full portrait can be found in Appendix 3.2.

Lina talked of scientific English for university studies and the casual language that she uses at home. However, she described them with same colour and the same position in the head of the silhouette and used only her written text to explain the different registers.

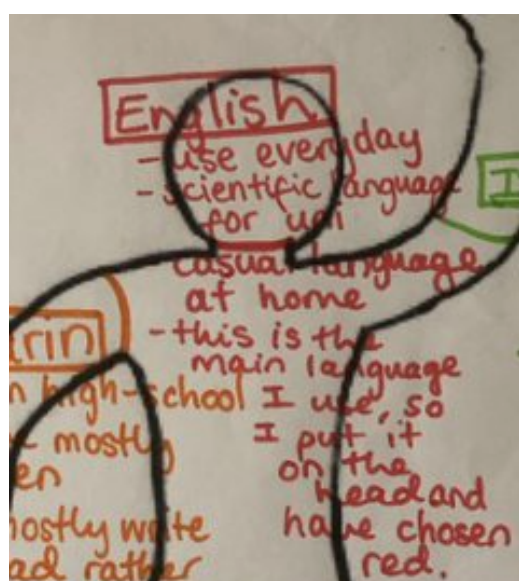


Figure 38. Lina's portrait detail: Scientific and casual registers of English
Full portrait can be found in Appendix 3.2.

Once again, these examples demonstrate the affordances of a tool, the language portrait, that can be manipulated by the students to express their own experience and level of depth in reflecting on their linguistic identities.

7.5.1.3 Language portrait as a methodological tool

The theme of language variation discussed in this section brings to the forefront the affordances of the language portrait as a methodological tool that provided a space to enable participants to express their understanding of linguistic repertoire beyond a list of bounded grammatical systems known as named languages and beyond referring only to their proficiency in these languages. For example, rather than talking simply of English as their mother tongue, first or second language, the language portrait tool facilitated participants' explanation of their relationship and experience with its varieties, dialects, accents and registers within complex linguistic and communicative systems. The language portrait task validated different uses of the English language, not only standard versions, including alternative varieties and registers (such as colloquial Australian for Lapo) and raised participants awareness of the richness and value of their lived experiences with the language. It also enabled deeper reflections on the social and interactive nature of language use. For instance, Lara's experience emphasises how changing the environment (moving from Singapore to Australia) had an impact on her use of English (Singlish versus Australian English) and also changed her personal relationships and use of the language in the community. For Lisa, this in-depth reflection brought up conflicts in her emotional connection with English, raising awareness of two main views of English in her life, the "home" English she grew up with through school and family and the "dull" English that is functional to higher education studies and social media engagement.

The literature suggests (see section 4.6.4) that the combination of verbal and visual expression in describing linguistic practices through the language portrait task supports a broader conceptualisation of linguistic repertoire and allows for "complexity and

contradiction” (Botsis & Bradbury, 2018, p. 2), enabling in-depth reflections on notions of self and identity that may not be easily brought up and expressed through purely verbal interactions. The multimodality of the activity brings in a non-linearity and a potential to simultaneously express multiple, or even ambiguous and contradicting elements (Busch, 2018). Lisa’s experience of different registers of English is one such example. These ways of talking about English also entails a process of continuous assessment of the linguistic repertoire which is also demonstrated by the inclusion in some portraits of family, peripheral and desired languages, as reported in the next section.

7.5.2 Theme 2: Dynamic and evolving nature of linguistic repertoire

A strong theme that emerged from the analysis of language portraits is the dynamic and evolving nature of linguistic repertoire that include past, current and desired experiences with languages. In labelling the body silhouette, participants referred to languages that belonged to their past such as family or heritage languages, those that are present in their current experience and those that they wish to incorporate in their linguistic repertoires in the future.

Most participants took a chronological approach to include all the languages they had contact with, starting from their childhood to their current and future practices. Their exposure to family and heritage languages or languages spoken by one of their parents is often described as part of the first experience with languages in their childhood. These family or heritage languages are often languages that they do not speak fluently. For example, Lori spoke of Serbian, her mother’s language; Luca of Afrikaans, his parents’ language; and Lina of Indonesian, the language spoken by her father. Lori reported that she does not speak the language but feels connected to it as the only language spoken by her grandparents with whom she struggles to have a proper conversation as their English is very basic and her Serbian not good enough, and now she wishes “I put effort into learning it because it’s my grandparents’ first language by a mile” (Lori, Interview). The in-depth reflection elicited by

the language portrait tool enabled Lori to reach out to this heritage language and acknowledge it as part of her identity.

The findings illustrate that the language portrait tool supports and validates the inclusion of unconventional linguistic practices such as the *imperfect* or receptive use of a family language in the linguistic repertoire. Although participants may not have reached a high level of competence in these languages and may not use them in communication, they play an integral part in their identity and their notion of self and in connecting them to family members or their heritage.

In addition to family and heritage languages, some participants included other languages in their portrait that they do not speak proficiently or understand but which nevertheless play an important part at different levels in their lived experiences, such as their travels, in friendship and affective relationships, or in accessing television shows and movies in unfamiliar languages. These languages are “peripheral” (as defined by Busch, 2018, p. 6) to their communicative experience. However, they enrich their current experience and linguistic practices. The language portrait tool once again enabled participants to reflect and make space in their present experience to linguistic resources otherwise potentially dismissed as irrelevant. An example is the strong relationship that Lori and Luca reported toward Czech, a very distant language that became familiar to them, and even the focus of a self-motivated study for Luca, thanks to family friendship and romance, as expressed in the following quotes:

The Czech thing was a bit of a joke just because on a school trip I met this girl that I'm still friends with. But like I was kind of teaching me like almost self-taught Czech, but I don't really know anything. (Luca, Interview)

And then I also had put the Czech Republic on in my picture because I mentioned before that we have some close family friends, and so they were Czech. So we spent a lot of time with them [...] I never learnt any, but it became a language that was familiar to my ears. (Lori, Interview)

Despite recognising that they cannot currently use the language (“I don’t really know anything”, “I never learnt any”), Czech has a special place in their multilingual identity and in their understanding of linguistic repertoire as a dynamic and changing system.

Another example is Lisa’s portrait that includes Kalanga, Ndaou and another African language (not labelled) that she is not fluent in nor speaks at all. However, these languages represent the connections with her friends who speak the language. Therefore, they are important and have a significant space in her lived experience. When talking about these languages in the interview, she mimed the gesture of hugging her friends (Figure 39), explaining that she located these languages in the arm pointing down because these languages are part of her “buddy experience” with them.

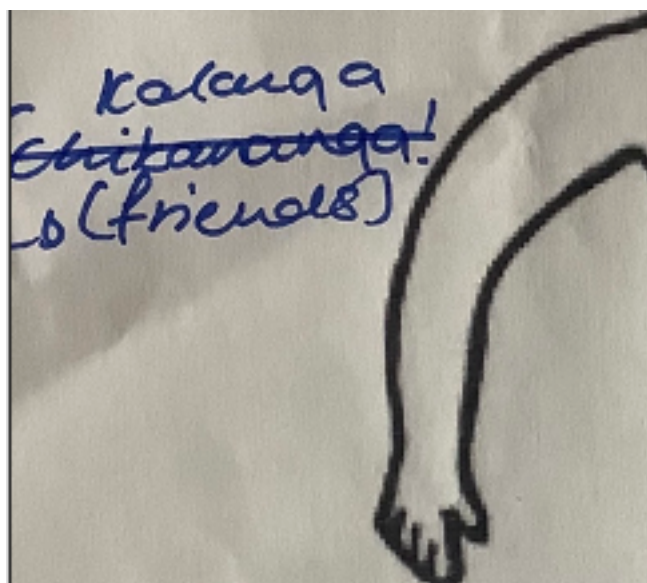


Figure 39. Lisa’s portrait detail: Friends
Full portrait can be found in Figure 30.

Even more powerful is the inclusion by two participants, Luca and Lara, of future and desired languages, i.e., languages that they do not know but wish to incorporate in their linguistic repertoires. Desired languages demonstrate an orientation towards the future that expands the understanding of linguistic repertoire as a tool to explore imagined identities as (emergent) multilingual learners and speakers (e.g., Busch, 2016a). The inclusion of these languages further demonstrates the dynamic nature of linguistic repertoires and how a tool such as the language portrait can elicit a re-assessment and self-empowerment in continuing the journey of language learning.

The data collected through the language portrait task demonstrate how linguistic repertoires are not fixed and stable but, on the contrary, are dynamic, change and evolve through the experience with languages that individuals encounter in their everyday communicative and interpersonal experiences. The language portrait facilitated their representation and the participants' reflection on the place of these languages in their (emergent) multilingual identities. Languages and experiences with languages change and evolve but do not disappear from their notion of self if we give students the tool to acknowledge and include these experiences in their self-reflection.

7.5.3 Theme 3: Linguistic repertoire and instructed language learning

All language portraits included at least one language learnt in a formal context such as school or university. This is an important theme that emerged in the analysis of language portraits as formal language education is the context of this research. Hence it is crucial to understand how participants reflected on previous experiences with language learning. For example, all the Australian born participants had access to studying additional languages in their primary and/or secondary school years. This early access to formal language instruction was considered by all as an important part of their linguistic repertoires, no matter the level of proficiency acquired in the language. Some participants reported that they

do not have access any more to these languages, as represented in the following quotes from two language portraits:

Dead and forgotten (Lapo, Language portrait)

Remember nothing (Luca, Language portrait)

However, Leda expanded on this notion of having a thin memory of these languages by observing that, despite not being able to recall and use these languages, they were foundational in the sense that they set the stage for further language learning, as expressed in the quote:

I kind of started from as far back as I could remember, the first sort of languages I'd ever been taught and I sort of started at the feet because I suppose they weren't really...they weren't foundational in that they affected greatly the way that I think about language because it was so long ago. But they were kind of foundational in that they were languages that I had. It was like my first exposure to a second language.
(Leda, Interview)

The language portrait tool enabled reflections on early language learning experiences and on the reality of not being able to recall or actively use the languages. Nevertheless, it allowed participants to reconnect with an important aspect of early instructed language learning as their first exposure to hearing and learning another language.

For most participants, studying a language was also part of their secondary education. Some of them reported the same feeling of uselessness as they claimed to have learnt just a little (e.g., German for Luca; French for Lori; Chinese Mandarin for Lina). However, this learning context was recognised by many as their stronger experience with formally learning an additional language and some participants reported building strong connections with the

language and a sense of empowerment and proficiency in speaking it. For instance, Leda and Liam spoke highly of their secondary school language studies. Liam in particular reported an inspiring experience with French and Latin (as mentioned in his language portrait profile, Figure 31, section 7.4.2). He emphasised the highly academic value of these languages and how they were promoted at his private school for high performing students. He also fondly remembered the bond that he developed with his cohort of classmates recognising how they were like-minded, chose to study the languages and therefore were successful and forged good friendships, as testified by the quote:

And that was truly an experience. But it was a really fun time because we were, you know, quite a high performing cohort and so we were sort of perhaps a little bit mucking around at times in the class but we got the work done. We understood what was going on. And that cohort I still have friends today who are from my Latin cohort, same as I have friends from my French cohort. (Liam, Interview)

Through reflections on instructed language learning experiences, participants were able to recall, acknowledge and recognise the valuable skills that they learnt and incorporate them in their (emergent) multilingual identities. If they could not bring back the communicative aspects of most previously learnt languages, the language portrait tool enabled them to reconnect with their learning experience as foundational of further language learning and raised awareness of the learning skills and strategies previously explored in formal language classes. For example, while working collaboratively on writing tasks during the Italian course, they discussed the use of online translators or strategies to memorise vocabulary and in doing so they referred to prior language learning experiences made available through the language portrait task, as will be elaborated in chapter 8.

7.5.4 Theme 4: Linguistic repertoire as a collective experience

This section explores the theme that emerged through implementing the language portrait task as an individual activity but inside the class group (see section 7.2.3, Conditions).

Therefore, it focuses on participants' cumulative and shared experience of linguistic resources, languages and multilingualism generated by the collaborative space. Language portraits in this research were not only individual explorations of personal linguistic practices but were created in a class environment and shared within the group of participants. As the goal was to raise awareness of languages available to individuals and the whole class, the fact that the task was conducted individually but inside the virtual space of the classroom allowed the creation of a communicative and collaborative space (i.e., a translanguaging space) which resulted in the integration of the following elements. The language portrait activity:

1. allowed students to explore and express their cultural connections with the languages in their repertoire and interpersonal connections;
2. engaged participants and gave them a sense of enjoyment and validation of their repertoire; and
3. offered the opportunity to connect with other students through shared languages and/or shared experiences with languages.

Therefore, the language portrait task generated a space where participants, by sharing their experiences, created new collective knowledge around the concept of linguistic repertoire.

7.5.4.1 Exploring cultural connections: The feet issue

As argued previously, the language portrait task in this research was not used and understood as an individual and isolated activity. On the contrary, I followed Busch (2018, p. 7) in defining the language portrait task as a “situational and context-bound production [...] created in interaction between the participants, framed by the specifications (silhouette, prompts for drawing and commenting, range of colours, etc.) and the setting”. Participants

showed a willingness to share their portraits and to present them to the class, talking freely about their languages and their experiences with each of them, including cultural and personal connections. This collective sharing of languages and experiences provided an opportunity for personal and intimate expressions of self, far beyond a questionnaire or class activity of introducing yourself and the languages you speak.

As the research took place in the middle of the COVID-19 pandemic, students were already working in isolation. In fact, the students never had the opportunity to meet in person. They enrolled voluntarily in an optional course and this choice indicated that they were motivated to participate in the opportunity offered and stuck with their decision by being present at the lessons, actively participating and completing each task, and providing their individual and collaborative works, as well as their personal reflections consistently throughout the six weeks of the course. The language portrait was the first activity that they worked on together during the course, not having met each other before. However, the ease with which the students presented their portraits was tangible. From the first presentation, students were confident in keeping their camera on, talking about personal aspects of their lives such as family, friendships and special relationships and were comfortable sharing details related to their culture or their perspectives, even when in contrast with other members of the group. These conditions enabled discussions that generated cultural and interpersonal connections, in terms of identifying cultural and experiential elements that were shared and agreed upon among some students. This process also emphasised different cultural perspectives that were acknowledged and respected in the group.

An example of such differences, which emerged through the language portrait task, is related to the feet as a metaphor for positioning languages in one's repertoire, an aspect that I labelled as *the feet issue*. According to Busch (2018), common sense metaphors are often used in language portrait activities. For example, the head is often the place of thinking and academic languages, arms and hands are often places where more functional aspects of

language use are positioned. However, metaphors can be interpreted only through the words of the subject who created the language portrait (Busch, 2018). Within the group of participants, a contrasting position emerged in the first sharing of language portraits about the type of language and linguistic practices positioned in the feet. As the language portrait tool brought to the surface many different interpretations of the meaning and connections with body parts, the feet in particular were the location on which participants mostly disagreed in the process of building their collective knowledge of linguistic practices.

Across different cultures, there is great variations on what feet and other body parts can symbolise, as it became visible in the discussion around the feet issue. If for some cultures feet may be considered the lowest and dirtiest part of the body, in others they may represent the connection with earth and home. Another consideration that may influence the metaphors about the feet is their distance from other body parts and more specifically from the head as the thinking space.

A group of students positioned languages that they did not like or had negative memories with in the feet (e.g., Lapo, “dead and forgotten”; Luca, “remember nothing”; Lina and Lori, languages that they do not really speak; Leda, languages that are far away from the head and not anymore available to use). These choices are well explained in the quotes:

I wouldn't really associate good memories with feet. They're languages that I didn't enjoy, so I chunked them at the feet because I thought of it like smelling, gross. (Luca, Lesson 1)

I put them sort of down the bottom because they're not really accessible to my brain anymore; in the feet because I suppose I don't really interact with those languages very much. (Leda, Interview)

I put Spain down the bottom for Spanish because I don't really know too much, but just like a tiny bit. (Lori, Interview)

On the other hand, two international students (coming from cultures different from the majority one in Australia) positioned their family/home languages in their feet as their foundational languages. Lara explained that the Chinese dialect that she used to speak with her grandmother, with whom “she grew up with”, is positioned in her feet because foundational for her linguistic development as explained in the quote:

I put the dialect like one of the Chinese dialects on my feet because I think it's like kind of a background for me, because during my childhood I spent a lot of time with my grandma and my grandma speaks a lot of dialect. (Lara, Interview)

Lisa explained that feet are what brings you home, therefore the home languages are in the feet, they ground you and lead you home, as already presented in Lisa's language portrait profile in Figure 30, section 7.4.1, and as explained in the quote:

So that's by my feet because at home, it's just like where you're from is, you know, where you walk. (Lisa, Interview)

Thanks to the shared translanguaging space (see also section 8.2.2) in which participants presented their language portraits, they had the opportunity to rethink and generate new understanding and new justifications for their metaphors and expand on that discussion in the final interview with me. For example, in the interview, Lisa explicitly went back to talk of the cultural differences between her and other students in defining the feet metaphor. She reinforced her position by explaining:

But culturally this is very different for us [...] home is where you go to, so the language I speak at home and the language that is very close to my heart, I put it at my feet because, like, you know, that's my homeland and that's where it is. And that's where I'm grounded in. So that's why I put it at the feet, because it's something that grounds me, it's something that's close to home. (Lisa, Interview)

Similarly, Luca restated his opposite vision of feet as the place for unpleasant experiences, explicitly disagreeing with different ideas brought up by other students in class.

As they listened to each other's positioning of languages on the body silhouette, they placed attention on the different metaphors and built a new collective knowledge by acknowledging each other's positions and restating their own. The language portrait tool enabled this shared mutual understanding. Although participants did not come to agree with any one perspective, the tool fulfilled the function of opening the debate, enabling deeper reflections which led them to formulate more personal positions and justifications, and finally generating new collective knowledge around cultural connections and linguistic practices.

7.5.4.2 Validating linguistic practices through collective and shared experience

The positive collective experience of creating and sharing language portraits was also expressed by participants who reported a general satisfaction with the task and to have enjoyed the process and the use of colours as a creative and different way of learning, an unusual one in academic contexts, as expressed in these quotes from the interviews:

[A favourite task in the course], I think that was probably... I think I had the most fun doing the language portrait. (Luca, Interview)

I think I enjoyed the language portrait the most because I get to colour in and it's really interesting, I have never experienced anything like this. (Lara, Interview)

The task was also enjoyable as it allowed for deeper reflection on the interconnection (see also the next section 7.5.5, *Intrecciare*) among the languages in their repertoire, as reported by Lisa in her interview:

I quite liked the language portrait as well, I think you know honestly...because I felt like... It was nice to at least connect the different languages that I know, that I was trying to learn which I had never done before, and so I couldn't connect English and Italian in any way because they are structured a little differently. But I then was starting to compare it to Shona, which is kind of like slightly different from English, and I just finally realised that, you know, the difference between Shona and English are there but I could sort of understand both and trying to take that into consideration while learning Italian. (Lisa, Interview)

As a teacher, in observing the participants while they were doing the task, I noticed a deep engagement with the activity. As the task was done over a Zoom session, I was not in the same space with the participants and they were alone in their own homes or space of choice. However, some participants kept the camera on during the process and they were focused on their task. Moreover, the richness of their final products is a testimony to the quality of their engagement with the task.

The short presentation to the group of individual language portraits resulted also in a validation of their repertoires and practices. The first participant to present the portrait started the presentation by saying,

So I hope I did the right thing. This is my person. I started off thinking about, like what languages I've had experience with. (Lori, Lesson 1)

The initial uncertainty of “doing the right thing” quickly dissolved and all the participants shared languages they were fluent in as well as languages they had different kind of experiences with. All their practices were validated by similar ones presented by other students, and this allowed for what Busch (2018, p. 3) defines as self-empowerment determined by the collaborative process which validated all, standard and non-standard, linguistic practices.

7.5.4.3 Exploring interpersonal connections

Through the presentation of language portraits in the first lesson, participants were also able to make connections with each other. Different types of connections were brought to the surface during the classroom presentation of the language portraits. In the final part of the first lesson, I summarised the students’ connections related to *shared languages* (point 1 in the list below). I did not make the other types of interpersonal connections explicit to the students, but, as they are relevant in analysing the data, are reported here as an overall view of the potential of language portrait as a tool to generate interpersonal connections through sharing languages, linguistic practices and experiences.

The following points touch on these potential interpersonal connections identified in the data:

1. Shared languages – Through the presentation of language portraits, participants were aware of the languages spoken by other participants and shared in the classroom. At the end of their presentations, I made some comments to the students about the multiple languages shared among them such as Chinese Mandarin, Spanish, French and, curiously, a connection with Czech for two participants.

2. Shared experience with languages – Another important connection was that students shared attitudes and ideas around linguistic practices and experiences. They defined languages as tools, they had similar experience with languages involving friendships and relationships, travelling and fruition of music or television shows.
3. Shared experience of bilingualism and multilingualism – Some participants also shared their experiences of being bilinguals or multilinguals by recognising in someone else's description their own understanding of and experience with multilingualism.
4. Shared experience of language learning – All the participants studied languages in formal settings such as school and university and had experienced different approaches to learning a language. In the collaborative tasks, they sometimes referred to some of these experiences, for example, by questioning the approach taken in this course or comparing their understanding of grammar or sharing strategies to learn vocabulary as well as sharing digital tools that they use to support their learning.

Interpersonal connections with other students in the class are another positive outcome of the language portrait tool which enabled a collective understanding and sharing of linguistic repertoire as a combination of identity, languages, linguistic practices, experiences and cultural connections. This shared understanding constituted new knowledge and enhanced awareness of linguistic repertoires as a valuable resource that language students bring to the language learning space. This collective knowledge is contextualised to the specific class and individuals, and it is enabled by reflective and collaborative practices that are rooted in students' personal experiences (this theme is further elaborated in chapter 9).

7.5.5 Theme 5: Intrecciare

In the language portrait task and in the final interviews, participants suggested different ways languages in their repertoire worked together and built on each other to expand their meaning-making and communicative skills. I chose to express this theme through the Italian term and concept of *intrecciare*, from my experience as a bilingual speaker. The original meaning of *intrecciare* refers to the particular hairstyle of creating braids with hair.

However, this concept has also evolved into a more figurative use to mean weave together, interweave, intersect, intertwine, entangle or interlace, starting with something simple and separated to build something complex and aesthetically beautiful. This term helps me to represent the multiple and creative ways multilingual speakers can represent overlapping, similarities and interconnections among languages in their repertoire. Therefore, the concept of *intrecciare* represents the different ways students reported to connect languages for additional language learning.

For instance, Luna used the concept of jigsaw puzzles to explain the way languages in her repertoire support each other in expanding her linguistic knowledge and communicative practices. In her portrait, she drew one piece of jigsaw puzzle on each hand of the body silhouette to represent English and Spanish, the two languages she is fluent in. She explained that, for her, part of the process of learning Italian occurs by putting together the pieces of the puzzle, by combining her knowledge of English and Spanish, by weaving together pieces of knowledge to expand her linguistic repertoire, by *intrecciare* (Figure 40).

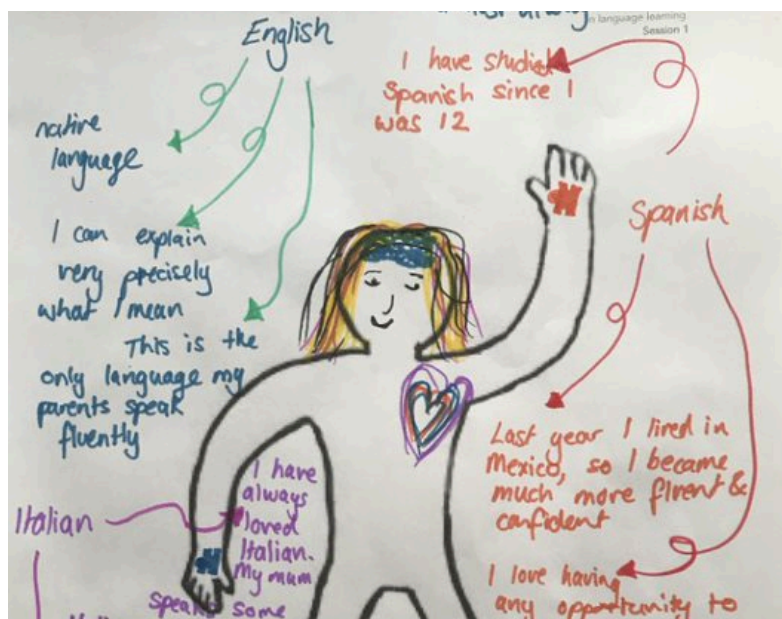


Figure 40. Luna's portrait detail: Jigsaw puzzle, *intrecciare* languages
Full portrait can be found in Appendix 3.2.

In a similar way, Lapo linked together the language knowledge gained by studying Latin and German and drew on it in his professional and academic roles. He reported having learnt German mainly to be able to read academic and literary texts, useful for his archaeological studies. Therefore, his knowledge of German is functional to his profession as an archaeologist. He described a similar process for his knowledge of Latin which is foundational to learning Romance languages (a role also recognised by Liam and Leda in their language portraits), as explained in the quotes:

For German and Latin, I put them on the hands because I use them as tools, as a way of accomplishing something. (Lapo, Interview)

On the hands I coloured languages that I consider to be tools that I use. (Lapo, Lesson 1)

Lapo defines German and Latin as “tools” from a very pragmatic perspective, whereas Luna develops a more conceptual understanding of languages as interconnected through the

jigsaw puzzle metaphor. However, both experiences can be explained with the notion of linguistic repertoire as a space where languages are woven together – *intrecciare* – to build and expand communicative and meaning-making tools. Previous experience with languages, even languages that participants did not speak fluently (like German for Lapo) or did not study for long time (like Latin for Lapo and Leda), is then considered crucial in approaching further language studies.

7.6 Concluding remarks

The analysis presented in this chapter provided multiple perspectives on students' understanding of linguistic repertoires and on the value of a tool such as the language portrait for exploring linguistic practices and reflecting on notions of language and repertoire. It built on the use of questionnaire and interviews as data collection tools, expanding our understanding of students' conceptualisation of linguistic repertoire through the use of language portraits as a research tool. Through completing a language portrait task and in conversations with other students and the teacher-researcher, participants brought up complex notions of language, linguistic practices and experiences. They moved beyond the concept of named languages and proficiency and expanded their understanding of linguistic repertoires as a complex and interconnected system of linguistic, communicative and meaning-making resources.

Research participants acknowledged linguistic repertoires as dynamic and continuously evolving. Their understanding of linguistic repertoire included linguistic variations, family and heritage languages, languages learnt in formal instructed settings and languages they were proficient in as well as peripheral languages. They reflected on the shared and collaborative nature of linguistic repertoire in the classroom and acknowledged the concept of *intrecciare*, of interconnecting and weaving together linguistic and communicative resources for meaning-making and language learning.

In regard to the language portrait as a research tool, the analysis demonstrated how using language portraits strongly impacted the quality of data collected. Using a language portrait rather than asking students “what languages do you speak” – as per the online survey in case study 1 – enabled a far more in-depth reflection on multiple aspects of language use and knowledge, as explained in the previous paragraph. In addition, the language portrait proved to be a pedagogically sounder tool as it enabled me as the teacher-researcher to access crucial information to better know my students and to use this knowledge of linguistic practices to plan translanguaging affordances with the goal of leveraging the linguistic repertoire for learning an additional language. This is further discussed in chapter 8 which analyses how participants responded to a translanguaging design and how they leveraged their individual and shared linguistic repertoires, that were now more available thanks to the language portrait tool, in completing collaborative writing tasks.

Chapter 8

Case study 2: Findings from the collaborative writing tasks

The analysis of language portraits in chapter 7 highlighted how participants were able to make in-depth reflections on their linguistic repertoires, illustrating the affordances of multimodal biographical tools in eliciting a deeper exploration of their lived experiences with languages. The main findings demonstrate how using a multimodal strategy such as a language portrait enables language students to articulate more complex conceptualisations of linguistic repertoire, including its dynamic nature and variations, its shared value and the interconnectedness of linguistic, communicative and meaning-making resources. This was both an individual and collective knowledge and experience with languages. Taking into considerations these findings and the preparatory role of multimodal biographical tools (see section 3.3, two-step model), this chapter moves onto analysing the affordances of pedagogical translanguageing for the learning process of language students in developing their writing skills.

The choice of focusing on writing skills was determined by the particular conditions under which the course had to be planned during the COVID-19 pandemic. Having to deliver the course via Zoom limited the potential for oral and interpersonal interactions, making the use of writing tasks a more appropriate and effective research direction. A second reason to focus on writing is the paucity of research on pedagogical translanguageing for writing in higher education, as reported in section 3.8. In addition, I made the decision to focus on collaborative rather than individual tasks. This was guided first of all by my social constructivist positioning as a researcher and allowed me to focus on the process and the collaborative effort of participants during the writing tasks.

Within the epistemological and pedagogical stance taken in this study, this chapter focuses on understanding the affordances of pedagogical translanguageing in collaborative practices

for leveraging the shared knowledge of linguistic repertoires as a resource in completing writing tasks collaboratively. After an initial overview of the writing tasks (section 8.1), section 8.2 presents findings on the overall affordances of the translanguaging design of the course. The chapter then moves onto the analysis of three collaborative writing tasks by identifying the main themes across the three tasks (section 8.3) before delving into the moment analysis (see section 4.6.5) of the writing process and the written product generated by the participants in completing each of them, namely a poem (section 8.4), a multilingual and multimodal story (section 8.5) and a bilingual brochure (section 8.6). The chapter concludes with a summary of findings in section 8.7.

8.1 Overview of the writing tasks

The Italian course included multiple writing tasks, some to be completed individually, others collectively; and included translanguaging instructions which explicitly directed participants to draw on their linguistic and meaning-making resources to complete the task (i.e., translanguaging affordances, see section 3.4 for a definition). Hence the course was based on pedagogical translanguaging with the objective of understanding its potential to influence the process of developing writing skills. This chapter analyses three collective tasks as described in Table 14:

Lesson	Writing task	Type of work	Works
Lesson 2	Task 1: Poem	Group work	2 poems
Lesson 4	Task 2: Multimodal and multilingual story	Group work	2 stories
Lesson 5	Task 3: Bilingual brochure	Group work	2 brochures

Table 14. Collaborative writing tasks analysed in this chapter

8.1.1 Data sets

The data collected for analysis in this chapter are all qualitative in nature. As noted earlier, the analysis of the writing tasks focused not only on the final written text created by the participants but on more comprehensive datasets that the writing process encompasses. In

order to explore and analyse both these aspects, this research follows Li's (2011, 2022b) moment analysis framework which is based on collecting two sub-sets of data (see section 4.6.5 for definitions):

- *Observation data*, which include the videorecording of the group work and the conversation that led to the completion of the writing task (process), and the final written texts (product) completed collaboratively by the participants, and
- *Metalinguaging data*, which include the reflective journals completed individually by each participant at the end of each session as well as the comments collected through the final semi-structured interviews or throughout the course.

This approach mirrors the one taken in chapter 7 where the analysis of language portraits was framed through Busch's (2018) methodological approach, in which she argues that the interpretation of a language portrait can occur only through the explanation of the individual who has created it (see also section 7.5.4.1). This principle also guided the thematic analysis of the writing pieces produced by the participants in the Italian course.

8.1.2 Tasks instructions

The Italian course was designed as an intervention to introduce participants to a pedagogical translanguaging design and to observe the influence of this on their writing practices. Each lesson included at least one writing task with bilingual instructions that presented an explicit invitation to participants to draw on the cumulative linguistic, communicative and meaning-making resources available to the class, in addition to their own individual resources.

Each set of task instructions included some components in Italian (target language) and some components in English (shared language). Some instructions also included references to visual elements such as images to be used in completing the task (e.g., Task 2). The translanguaging affordances offered by the bilingual instructions, however, were based on

the pedagogical decision to not use a direct English-Italian translation. On the contrary, the use of each language was based on planned purposes such as:

1. Modelling bilingual communication. Language students are learning an additional language with the final goal of expanding their linguistic repertoires (e.g., Turnbull, 2018; Turner & Lin, 2020), that is, to become bilingual/multilingual. Bilinguals/multilinguals use languages in their repertoire in different ways and for different purposes, hence the bilingual instructions modelled this linguistic practice (see Figure 41 which reproduces the annotated instructions for Task 1, the poem writing).
2. Giving opportunities to use the weakest language (Italian, the target language) to the extent beginner participants could understand, activate and apply it.
3. Ensuring clarity of the task instruction and avoiding ambiguity to minimise misunderstandings as well as anxiety for participants.

The instructions were also read and explained orally by the teacher-researcher using the relevant language and avoiding direct translation, and time was set for questions and/or clarifications.

Translanguaging activity



Attività di gruppo

Scrivi un poesia

Usa la struttura della canzone per scrivere una poesia.

LA mia/nostra
MUSICA

Puoi includere:

- la musica che ti piace
- la tua esperienza a un concerto
- suonare uno strumento musicale
- parlare di un cantante o compositore che ti piace
- la musica della tua cultura di origine (cultural background)

Devi usare:

- almeno 3 verbi al passato prossimo
- almeno 3 parole nuove sulla musica

La poesia finale è composta di

- almeno 3 strofe (stanzas)

Use of Italian for instruction on content and success criteria

Translanguaging challenge:

In creating your own poem, I invite you to use Italian and any other language that you know in order to fully convey the meaning you want to share with the class. I also invite you to use other non-verbal languages such as images, photos, gestures, noises and sounds, anything that helps you to convey your ideas.

1 – content

- la musica che ti piace
- la tua esperienza a un concerto
- suonare uno strumento musicale
- parlare di un cantante o compositore che ti piace
- la musica della tua cultura di origine (cultural background)

2 - structure

based on the song

3 - Italian

- almeno 3 verbi al passato prossimo
- almeno 3 parole nuove sulla musica

4 – other languages and modalities

Use of Italian and English in a basic rubric

Figure 41. Example of annotated bilingual instructions (Task 1)

8.1.3 Tasks conditions

The conditions under which students collaboratively worked to complete writing tasks were as equally important as the instructions and required careful consideration when planning the lessons for their potential affordances for each writing task and their outcome. Two main elements are unpacked below and refer to (1) the group composition and (2) the writing tool available to the students to complete the writing tasks. The pedagogical decisions made in relation to these two elements were particularly important as the course was delivered online.

First of all, as the writing tasks were completed collaboratively, planning the *group composition* was part of the pedagogical decisions made in developing the course (see Table 15 for full details on each task's group composition). Initially, I made the decision to randomly organise the group work through the Breakout Rooms function on Zoom. Group composition was therefore different in each lesson and for each writing task. However, after the initial lessons, and having observed the way students operated in the groups, on one occasion, I decided to create groups based on gender, creating a male and a female group of participants for writing Task 3. The decision was made on the spot during the lesson but on three specific grounds. First, in the situated context of this class, I had observed during previous tasks that male students and female students managed the writing tools in different ways. Female students tended to retain control over the written product and orally mediate the writing process, whereas male students tended to set up tools that would allow each participant full access to the writing tasks, with no use of a facilitator (see following paragraph on writing tools). In addition, the topic to be included in this particular writing task – the bilingual brochure – was related to patriarchy and the experience of women in rural Italy at the beginning of the 20th century. I was therefore interested in exploring if gender-based groupings would influence the discussion and the content of the brochure. Finally, I was aware of the fact that participants had time to get to know each other in previous lessons and would feel comfortable to work in groups determined by the teacher's choice. This decision was found to have an impact on interaction, collaboration and content of the writing, as recognised and expressed by some participants in their reflections and reported in section 8.6.

Task	Group composition
Task 1: Poem	Group 1: Lori, Liam, Lapo, Lara, Luna Group 2: Lisa, Leti, Luca, Luis, Leda, Lina
Task 2: Multimodal and multilingual story	Group 1: Liam, Luca, Lapo, Luna Group 2: Luis, Lara, Leda, Lina
Task 3: Bilingual brochure	Group 1: Liam, Luca, Lapo Group 2: Lara, Leda, Lina, Luna

Table 15. Group composition of each writing task

The second pedagogical decision was related to the *writing tool* available to participants to complete collaborative tasks. As students were collaborating in an online environment, they needed to make decisions on the way they wanted to complete the writing task and eventually share it with me. I decided to not make a choice for the students and allow them to identify and experiment with tools they felt comfortable to use. This pedagogical decision generated different responses and enabled me to make considerations in regard to limitations and affordances that each writing tool offered in completing the tasks, as reported in the next paragraph.

At the end of the course, I compiled a list of writing approaches used in the three collective writing tasks accompanied by some pedagogical reflections.

1. The first approach - used for example in Task 1 by Group 1 – involved one member of the group handwriting the text based on suggestions from other members. Within this approach, only one participant had full access to the text, with the opportunity to re-read and potentially make adjustments. Every other member of the group had to verbally propose ideas in order to participate in the writing process, had no access to the draft and in turn this made it more difficult for them to propose changes and suggest ideas. The mediation of the writer was essential to the process and the final product.
2. The second approach - used for example in Task 1 by Group 2 - was to open a Word document, or One Note or Google Doc, and share the screen. This option enabled students to have continuous access to the text and its evolution. However, they still needed the mediation of the single member that had access to editing the text, meaning that group members had to verbally communicate their ideas to participate in the writing process, or alternatively they could use the Chat function in Zoom. As one participant noted, “It was more, you know, one person doing the work and people chipping in whenever they wanted to” (Liam, Interview). As cleverly observed by Luca,

this choice made “it so much harder to get your ideas across and it takes so much longer” (Luca, Interview).

3. Finally, the third approach - used for example in Task 3 by Group 1 which was the group of male participants (see above for details) - involved setting up a Google Doc and sharing access to the document amongst the group members. This choice enabled all the members to directly access the text as well as to write without the mediation of one person, as commented by Liam:

So certainly doing it on a Google Doc, we didn't need to speak so much, [...] that was also partly determined because we couldn't get the share screen to work. Yeah. So if we had had one person, which our initial idea had been, let's have one person shared on the screen and we contribute, I think it actually would have been a worse result than the way we ended up doing it. (Liam, Interview)

This strategy lessened the need for verbal communication and made participants feel more engaged with the writing task.

As this chapter focuses on the impact of pedagogical translanguaging on collaborative writing, it was important to reflect on the role of writing tools and on the different group combinations, random and assigned, in mediating this process. Both these aspects will be further considered in the analysis sections.

8.2 Overall affordances of pedagogical translanguaging

Before presenting the in-depth analysis of each text, this section reports on two key processes activated by the students across the three writing tasks. The processes were made available through the translanguaging affordances of the course pedagogical design. They were then negotiated in the groups and involved collaborative practices as described in the sections below. Initially, participants used spontaneous translanguaging practices inherent

to language learning processes, similar to the ones reported by participants - not exposed to pedagogical translanguaging - in case study 1. Then, participants started expanding their ownership of the translanguaging space, moving from leveraging different named languages to experimenting with practices that flexibly accessed individual and collective linguistic and semiotic repertoires.

8.2.1 Starting from spontaneous practices inherent to language learning

The first process involves participants activating translanguaging practices to respond to the pedagogical design of the course by leveraging spontaneous practices previously experienced in language learning. As reported in the case study 1 analysis, participants independently use spontaneous translanguaging strategies in language learning, including the alternation of language of instruction and target language, comparisons between languages, transfers and references to their stronger languages in their repertoires, even when not supported by the teacher's stance (see findings in chapter 5 and 6.4, case study 1). Similar (and additional other) strategies were used by participants in the Italian course. The main difference was that in case study 2 the teacher-researcher purposefully planned translanguaging instructions through the pedagogical design of the course, and students had the opportunity to experience the scaffolded introduction of explicit translanguaging affordances which guided them to access and use any of their linguistic resources for the process of learning.

For example, when collaborating to complete the writing tasks, participants often alternated between English and Italian for specific purposes. They mainly used English as their shared and stronger language to discuss and make decisions around the content and the language to be used in the writing tasks (task-examining, idea-organising, process-controlling, Wang & Wen, 2002); to manage or keep the discussion going; to explain words or new terms they wished to use in the Italian translation (mixing English and Italian); to joke and manage relationships; and to establish roles. On the other hand, Italian was used mostly in the text-

generating stage (Wang & Wen, 2002) to suggest vocabulary; provide examples of a grammatical structure, or to translate single words or short sentences from English.

In regard to languages other than English and Italian, some were used only as references in explaining grammatical points or for concepts/terms not yet available in Italian (examples are provided in the analysis sections 8.4, 8.5, 8.6). Although there were a few languages shared among participants, no languages other than English and Italian were shared by the whole group and no languages other than English were used in communication or to discuss ideas. However, participants relied on individual language knowledge in negotiating meaning or generating text. For instance, other languages were used to express concepts or terms not yet available in the target language (see for example the postponing strategy in writing the poem, Critical moment 1, section 8.4) or to refer to grammar in other languages that would support the understanding of grammar in the target language (for example referring to French in conjugating a verb in Italian, Critical moment 5, section 8.5).

Arguably, the alternation between English and Italian is a natural way of dealing with a writing task in the additional language. In fact, even when a teacher does not provide translanguaging affordances, students may still spontaneously alternate shared and target language in the learning process, as confirmed by the data in case study 1 (see chapter 5 and 6 findings). However, explicitly guiding the students to access their linguistic repertoires enhanced their sensitivity to experimenting with the use of other languages (see next section 8.2.2 for one preliminary example) generating many critical moments during classes. These critical moments are reported and analysed in the next sections 8.4, 8.5 and 8.6 and used to demonstrate the affordances of pedagogical translanguaging in collaborative writing.

8.2.2 Collaboratively expanding the translanguaging space

The second process involves participants taking ownership of the translanguaging space (see section 4.2 for a definition) by expanding their repertoire of strategies, starting from

leveraging named languages and going beyond it. It is important to reiterate that the creation of a translanguaging space is the work of both the teacher and the students. As the teacher, I started the process by setting it up through conscious pedagogical decisions such as

- The explicit explanation of a translanguaging frame to the language learners from the beginning of the course;
- Embedding the language portrait as a key task;
- Providing instructions and resources (i.e., translanguaging affordances) to scaffold students to leverage their individual and collective linguistic repertoires;
- Eliciting reflections on the translanguaging processes activated.

This approach was designed to open a translanguaging space, with the goal of raising awareness of the breadth of languages and language experiences among the students through the language portrait (first or preliminary step) and preparing them to draw on this linguistic capital through translanguaging practices (second step).

Leading on from these initial pedagogical decisions, students gradually explored and expanded on this translanguaging space through their translanguaging practices (Li, 2011). In each writing session, it was possible to observe this development that occurred through collaborative and reflective practices, which enabled students to analyse and recognise translanguaging in previous group work and build or elaborate on it. Although different things happened in different groups, all participants were exposed to multiple ways of experiencing and using translanguaging. The following extract is the first occurrence of this process and it is reported as an example of how students worked during the course to expand their understanding of translanguaging space in completing the writing tasks, making it *their own*. It also identifies the constraints that participants encountered in the process.

In the first writing task (the poem, analysed in section 8.4), Luna, a fluent speaker of Spanish, reminded her group that they were allowed to use English or even other languages in order to fully respond to the task. She intervened at this particular moment because they did not know how to express an idea in Italian. This reminder worked as an initial step for students to expand their ownership of the translanguaging space opened by the teacher. Immediately Lori stepped in to ask what other languages were available to the group, as demonstrated by the extract (emphasis in italics is mine):

Luna: *We can use other languages*, we can always just throw it in, like, in English.

Lara: Yeah.

Lori: Yes, true (laughs). Well, *who knows other languages here?* I don't really, unfortunately.

Luna: I know Spanish.

Liam: French... (my note: softly, not picked up by other students)

Lori: Sorry? Is it a Spanish sentence you want to throw in?

Luna: Yeah, I can. I can throw in a Spanish sentence I don't know what relev... If someone spoke German, maybe we would throw in a bit of Beethoven.

Lapo: Well, I know... I know a tiny bit of German, but less German than Italian so basically none.

(Group 1, Lesson 2)

I identify this exchange as a “critical moment”, drawing on Li’s moment analysis framework (Li, 2011, 2022b; see also section 4.6.5) as it was an occurrence of “outstanding significance [...] [for its] impact on subsequent events or developments” (Li, 2011, p. 1224). These such moments are fully presented in the analysis of each single writing task in sections 8.4, 8.5, 8.6.

This first critical moment which occurred in Group 1 exemplifies the potential of the translanguaging design to scaffold students in opening and expanding their ownership of the translanguaging space and to acknowledge how it occurs through a process that is collaborative in nature, as further elaborated in chapter 9.3. Luna started by referring to the translanguaging instructions (“We can use other languages”) initiating an innovative response that was both, critical and creative (Li, 2011). Its critical component was represented by the conscious and informed choice to respond to a situation based on data (with Lori asking: “Who knows other languages?” which made them visible to the group); and the creative component was represented by the decision to break the *traditional* rule of using the target language only and to accept the invitation to use other linguistic resources to complete the writing task (for a more extensive definition of Li’s concepts of criticality and creativity see section 4.2). This critical moment is an example of how participants leveraged the pedagogical affordances offered by the course design and started taking ownership of the translanguaging space through their translanguaging practices (Li, 2011).

Further analysing this critical moment enabled me to also identify some constraints in the collaborative process of taking ownership of the translanguaging space, with participants responding in different ways to the decision to tap into the individual and collective linguistic repertoires. Luna, Liam and Lapo shared their connection with and expertise in other languages and offered to assist with solving the linguistic problem. All these participants are speakers or have experiences with European languages such as Spanish, French and German. On the contrary, Lara, a native speaker of Chinese Mandarin, did not contribute to the conversation. There are a number of reasons why this may have happened. One could be that the class was conducted via Zoom and this limited opportunities for participation. Some students would keep their camera off (Lara often did so) and in other occasions they might speak too softly or be inadvertently spoken over by other students. Therefore, they could not put forward their languages.

Another explanation could be related to the perceived uselessness of languages distant from the target one, considered as a constraint to activating translanguaging practices by some participants. For example, in her interview, Lara explained that she does not think that her knowledge of Chinese Mandarin, her mother tongue, could in any way be useful in learning Italian:

I wouldn't use Mandarin because it's so different. (Lara, Interview)

I don't see a connection between Mandarin and Italian. Yeah, but English is... some was already similar. (Lara, Interview)

Another constraint to expanding the exploitation of the translanguaging space was due to some languages being less commonly spoken across the group – a limitation also recorded in Galante's (2020a) research. For example, speakers of French, a language spoken by multiple participants, may have felt encouraged to leverage it in completing the tasks as opposite to speakers of languages spoken by fewer or single students.

Finally, another constraint in activating translanguaging practices was the individual proficiency in other languages. Lori and Lapo, in the brief extract reported above, suggested that they could not respond to the task instruction of using other languages as they did not have a sufficient knowledge of any. Furthermore, in his interview, Lapo reflected:

I think the problem is, it relies on me knowing another language better than I know Italian already. Yeah, and there aren't any, you know, except maybe Latin. And even then, that's a bit shaky. If I was... if I could speak in another language, I think it could be really helpful, but I can't. So there's not much for me to draw on, unfortunately. (Lapo, Interview)

He suggested that in the process of writing, participants could draw only on their cultural and linguistic consolidated knowledge. Without this proficiency or knowledge, “there’s not much to draw on”. Lina had a similar opinion:

[...] this idea of translanguaging was new to me. I had never considered that before. And I definitely think for people who maybe have a bit more knowledge of another language, it would be particularly helpful. But I found ...I was still yeah, just using mostly English and Italian because I perhaps didn't have that same background knowledge of another language. (Lina, Interview)

Despite these limitations, participants took ownership of the translanguaging space and expanded their responses through translanguaging practices in subsequent writing tasks as they became more aware of opportunities to explore and leverage their repertoires in the writing process, beyond referring to different named languages. For example, participants recognised that they were translanguaging in the process of generating ideas not just in producing the final written text, even when the translanguaging process was not evident in the final written version (with no languages other than the target one used). For instance, the multimodal story (Task 2) of Group 2 is all written in Italian. However, in her reflection on this particular task, Luna commented on the fact that having access to and being encouraged to use other languages was not only beneficial for solving linguistic problems in the writing task, but also for understanding how people made decisions around language use. She wrote:

It’s interesting to see how other people think about Italian. I don’t think it is necessarily an obstacle to using other languages because we are all discussing things and even if the final piece doesn’t include other languages, it’s useful to discuss them and see what languages other people know. (Luna, Reflection 4)

Another participant, Leda, in her reflective journal argued that accessing other languages was relevant mainly in what she defined as the “formulation stage” (idea-organising, according to Wang & Wen, 2002). She suggested that it is useful to refer to the knowledge of other languages when planning the content but then it is better to move onto Italian, the target language, for the “actual body of the essay” (text-generating, Wang & Wen, 2002). Therefore, she sees referring to other languages as beneficial for developing ideas but not for generating the text. When choosing appropriate vocabulary and expressions, she argues that it is better to use the target language to avoid using expressions that do not exist or do not make sense, as she explained in her reflection:

Using other languages is a benefit, if you're figuring out what to say in one and then transferring it to another. But other than if certain words or saying don't exist, then I don't see the point in adding it in another language, just because. I think it supports writing in the formulation stage but is not so practical or useful in the actual body of the essay. (Leda, Reflection 5)

Moreover, translanguaging was discussed by the students as a practice that occurs beyond drawing on other named languages to also leverage non-verbal semiotic tools such as visual (images), digital (e.g., online translators, writing tools) or cultural aspects that would require negotiation of meaning to support appropriate linguistic choices. The final collaborative writing task, the bilingual brochure, challenged students to write a bilingual text in English and Italian, whereby they needed to make significant decisions in relation to the content, the purpose and the register in addition to purely linguistic choices. Translanguaging meant accessing non-linguistic knowledge (e.g., genre, text structure, content, ideas, opinions) as well as alternation between shared and target language (bilingual requirement in completing the task). Within this writing task, the translanguaging space was extended to using linguistic and non-linguistic resources to enhance the quality of the written text and to

extend the opportunities for expressing original and personal ideas in the writing process (as further analysed in section 8.6).

8.3 Themes across the writing tasks

In the following sections, each writing task and its enactment by each group are detailed and followed by a moment analysis. In the analysis of the three collaborative writing tasks, four main themes were identified. The four themes are outlined below, summarised in Table 16 in relation to writing tasks and discussed later in the moment analysis through critical moments (Li, 2011; see also section 4.6.5 on moment analysis):

1. **Limited knowledge of the target language.** Some critical moments were generated because of the limited knowledge of the target language, which required students to find and test strategies to avoid a breakdown in communication. Some of these included using other languages in the repertoire or drawing on previous linguistic knowledge (e.g., grammar rules, vocabulary, etc.).
2. **Writer's voice** which relates to moments in which students wanted to express individual or group identities or *make a point* by leveraging their collective linguistic knowledge.
3. **Negotiation of meaning.** Some critical moments related to processes of negotiation of meaning through different media, i.e., verbal, visual, digital, etc.
4. **Communicative purpose.** Some critical moments focused on the communicative purpose of the writing task and the explicit intention to make it more accessible to the audience as well as more manageable for participants as beginner users of the target language.

These four themes emerged at different stages of the writing process across the writing tasks. The in-depth analysis of the three tasks – the poem, the multimodal and multilingual story, and the bilingual brochure – presents some examples for each of these categories as outlined in Table 16.

Critical moment	Theme	Writing task
1	Limited knowledge of the target language	Poem
2	Limited knowledge of the target language	Poem
3	Writer's voice	Poem
4	Negotiation of meaning	Poem
5	Limited knowledge of the target language	Story
6	Writer's voice	Story
7	Negotiation of meaning	Story
8	Negotiation of meaning	Story
9	Negotiation of meaning	Story
10	Writer's voice	Brochure
11	Negotiation of meaning	Brochure
12	Communicative purpose	Brochure

Table 16. Summary of themes (writing tasks analysis)

8.4 Writing Task 1, Poem: Themes and critical moments

The first writing task analysed required students to write a short poem in Italian. The translanguaging affordances provided by the bilingual instructions (see Figure 41) directed participants to write the poem based on the structure of a song learnt and analysed in class. Students needed to include a grammatical feature, that is the use of the past tense known as *passato prossimo*, and new vocabulary related to the topic of music. The task explicitly suggested using “Italian and any other language that you know in order to fully convey the meaning” (Figure 41, Task instructions). Students were also invited to use non-verbal languages “such as images, photos, gestures, noises and sounds” in the final presentation/reading of their poems to the class. These instructions provided translanguaging affordances to the students, enabling this research project to explore how the pedagogical design would influence the writing process, the final written text and the writing skills of students.

Participants worked in two groups (see Table 15 for details on group composition). Both groups fulfilled the task requirements by including at least three verbs in the *passato prossimo*, and three new words related to music (colour-coded in Figure 42 for clarity, verbs in green and vocabulary in yellow). Figure 42 shows the two final written texts elaborated by the students in the two groups.

Group 1: Lori, Liam, Lapo, Lara, Luna

Quando avevo diciassette anni,
 Ho sentito la musica classica,
 I miei amici hanno sentito il techno,
 Sono usciti senza me,
 Sono usciti senza me,

Pero no me importaba,
 Sono andato per guardare Phillip Glass,
 E lui me ha fatto una domanda:
 Ha detto "Where are your friends?"
 Dov'è i tuoi amici?

Group 2: Lisa, Leti, Luca, Luis, Leda, Lina

Ci piacciono la musica leggera e il pop
 E siamo usciti al concerto di Taylor Swift
 Ha suonato la chitarra, e lei ha cantato
 Adesso, noi suoniamo la chitarra!
 Adesso, noi suoniamo la chitarra!

 Anche noi suoniamo il piano, il violino e il flauto
 Ci siamo esibiti sul un palco
 Insieme!"

Figure 42. Poems (italics and colours are mine)

The two groups worked differently in completing the writing task. Group 1 for example explicitly talked about translinguaging and using other languages, which then resulted in two expressions in a language other than the target one in the poem. They seemed more focused on meaning and creating a fun story line and decided to incorporate other languages, although for different reasons (see Critical moments 1 and 3). Group 2 did not explicitly refer to the possibility of accessing/using other languages in completing the task as suggested in the task instructions. They were more focused on working out the grammar rule (*passato prossimo*) and on accuracy than on making the content interesting, as explained in the quotes:

We did not choose to include any other languages in our poem – only Italian. I think this was mostly because we were trying to understand how to use the past tense of verbs. (Lina, Reflection 2)

I think we were more concerned with using verbs/vocabulary correctly than making the content of our poem really interesting. (Leda, Reflection 2)

However, they too activated translanguaging strategies in elaborating the text (see Critical moment 2).

The two groups also made different choices in term of the writing tool. In Group 1, one participant, Luna, offered to be the “scribe” and physically wrote the poem on a piece of paper. She was the only participant with full access to the draft. Other participants needed to communicate orally to contribute to the writing task and did not have access to the draft (an analysis of the writing tools is provided in section 8.1.3). At two points in time, Luna read the text out aloud: the first time at about 11 minutes into the task when they finished the first part of the stanza; then towards the end of the group work when she re-read the whole poem. After the last reading, the group decided to make one last change that involved a translanguaging shift (see Critical moment 3 in section 8.4.2). In Group 2, one participant, Lina, offered to set up a Word document and shared the screen within the Breakout Rooms in Zoom. She was the only one able to edit the text. However, all participants had continuous access to the writing process even if they still had to communicate orally to contribute to the writing task. The instructions for the task were also available on the screen next to the draft.

The different ways the groups responded to the translanguaging affordances illustrates how pedagogical translanguaging is highly contextualised, to the extent that even two groups in the same classroom interpret and enact the task differently. Within each group, the individual as well as the collective experience of the participants resulted in different ways of

operating (handwriting versus creating an electronic file) and in different outcomes (focus on expression and meaning versus focus on grammatical correctness). Nevertheless, in both groups the translanguaging instructions had been carefully considered in the writing process. As this was the very first exposure to pedagogical translanguaging, there was some uncertainty as to how to interpret the instructions. In subsequent writing activities, further analysed in the following sections, participants seemed to grow confident and built on their previous experience, and on the experiences shared by other groups, toward more complex translanguaging practices (sections 8.5 and 8.6).

8.4.1 Limited knowledge of the target language

Critical moment 1
Luna: Yeah. All right. ma...ma non...[unclear] my brain is thinking in Spanish... but I didn't mind Lapo: I don't know how to say that either Lori: We can say it in Spanish, if you know how to say it. Luna: Yeah, I can put it in Spanish, <i>pero no me importaba...</i> just to mix things up a bit. That's Spanish ...it doesn't matter to me. (Group 1, Lesson 2)

Translanguaging strategy: Using a stronger language to express a concept not yet available in the target language (Postponing strategy, Velasco & García, 2014).

At this critical moment, the group wanted to express an idea but did not have enough language to do so. Therefore, they decided to use Spanish, a language spoken by one of the group members, Luna. Lapo described the critical moment in his reflection as follows:

The Spanish was included because we didn't know how to phrase something, I believe it was because we suspected the verb would be irregular in Italian, and so we didn't know how to phrase it in the past tense. (Lapo, Reflection 2)

This is a critical moment as Luna's utterance "my brain is thinking in Spanish" generated a sequence of critical and creative decisions arguably influenced by the pedagogical translanguaging design. On other occasions, students had used digital tools to translate single words or had discussed their previous knowledge of grammar and syntax in an attempt to create a meaningful line in their poem. However, at this particular time, participants decided to use a language that is neither the target language, Italian, nor the shared language, English. This strategy of using a language the multilingual writer is comfortable with has been previously described by Velasco and García (2014) as a "postponing strategy", although in their research, the language used to postpone was the native language of the multilingual learners. In this instance, the choice was to use not English, as the majority's mother tongue and a strong language for all participants, but another language in the collective repertoire. As Hammarberg (2018) argues, multilinguals make decisions about what language to leverage in their communication and we cannot assume that they would always draw on their strongest language or mother tongue. In this instance, the choice was for a language that one of the group members was fluent in for a specific reason. In fact, in the interview, Luna suggested that the Spanish version seemed to have "a nicer sound" than the English one – as expressed in the extract below – supporting the argument that students were concerned also with genre, register and tone choices in completing their writing tasks.

The phrase in Spanish 'Pero no me importaba' means but it didn't matter to me. Someone else suggested saying the phrase and while we were trying to translate it to Italian, the Spanish phrase kept popping into my head- so I suggested that we use it. I think it also has a nicer sound to it than the English translation. (Luna, Reflection 2)

Li (2011) suggests that these creative "impromptu" decisions to access other linguistic resources are a common practice among multilingual speakers. Despite it being quite common to observe it in informal communication, it is usually not accepted in formal

academic tasks where the normal expectation is to write in the target language only (Canagarajah, 2011). In this example, we can see that the task instructions and invitation to include translanguaging shifts sparked a creative response to a linguistic problem. The solution not only conveyed the meaning students wanted to express but also gave the poem a better “sound”, according to their own judgment. Luna, in her reflection, added:

I enjoyed working within the limitations of what we know in Italian – but not feeling too restricted because we could use phrases in other languages. (Luna, Reflection 2)

While this approach benefitted Luna, and her linguistic development, the whole group also benefitted as they were able to avoid communication breakdown, complete the task, communicate full meaning, and include an appropriate tone/register for a poem. In addition, the teaching and learning process benefitted from this critical moment. Using a postponing strategy for expressing an idea in another language gave me as the teacher the opportunity to introduce the new language in Italian. Unpacking the similarities between the Spanish and the Italian expression supported the Spanish speaker. However, the process was beneficial for the whole class as this strategy became available to all the students who in fact used it in subsequent tasks (for example in the story writing, Critical moment 6 in section 8.5.2).

Critical moment 2
Luis: Both they need to be ...mi piacciono in past tense ... Lina: So, yeah, good point. (Group 2, Lesson 2)

Translanguaging strategy: Rehearsing the grammatical features in order to find the “best fit” for the communicative purpose (Rehearsing strategy, Velasco & García, 2014).

This critical point links again to the theme of having limited knowledge of the language as beginner students. However, this time it was related to the application of a grammar rule on how to use the verb *piacere* in the past tense. In working their way towards understanding

and using the *passato prossimo* form correctly, both groups used a rehearsing strategy by trying out all the possible forms of a verb in order to find the correct one or the “best fit” (Velasco & García, 2014) according to their level of competence in the language.

A good example to show how participants dealt with working out the grammar rule for generating the past tense is the verb *piacere* (to like), which is particularly complex for English speakers due to its structure. Both groups had issues in using the verb *piacere* to the point that Group 1 labelled it the “*piace problem*” (Lapo, Lesson 2) and did not attempt to conjugate the verb. Nevertheless, Group 2 ventured into a long discussion (29 turns, the longest in the whole group work) around the *passato prossimo* of *piacere*. They identified two main problems: (a) the choice of the personal pronoun and (b) the choice of the auxiliary verb, *avere o essere*. The collective co-construction of their understanding of this grammatical feature was very detailed and built one step at the time through a rehearsing process (Velasco & García, 2014) of all the potential forms of *passato prossimo*, using all the possible auxiliaries they were able to recall (emphasis is mine):

Lina: Oh yeah, good point...would it be ...*ci siamo*...

Luis: Yeah...*piaciuti*

Lina: No, would it be we have liked...so...*ci abbiamo*?

Luis: Ah...*piacere* it would be...*piacere* would be *essere*

Leda: It's all good...that verb sounds kind of different...if it's...it would be...it's like...it is pleasing...to me

Luis: Yeah...

Leda: So that's what the *mi* or the *ci* at the start is ...so...the structure...you need to make it like

Luis: So it seems to be ...*ci sono* *piaciuti*

Leda: Actually...not *sono*..I think it might be *hanno*...

Lina: Yeah...I think it's like we have had like of...

Luis: I ...don't think...

Leda: I think it should be like...

Luis: ...the music...the pop...pleasing ...like pleased us

Lina: Yeah...

Luis: So...the [...] should agree with la musica, il pop

Lina: Can we not then just say: ci piacciono la musica leggera e il pop?

(Group 2, Lesson 2)

They rehearsed potential auxiliary forms available in their collective repertoire (see linguistic repertoire as a collective resource, section 7.5.4): *ci siamo, ci abbiamo, ci sono, hanno*. Their continued shifting between an explanation of the form in English and a rehearsal of the grammar form in Italian, demonstrated the process of making sense of the structure and applying it in context using a translanguaging practice.

The benefit of this learning process sits in the negotiation of meaning that occurred in the group, not in the outcome. Based on this process, in the following lesson I could explicitly review the use of the verb *piacere* in the *passato prossimo* form. Having already gone through the rehearsing phase, it was much easier for the students to relate to the explanation and then incorporate the verb *piacere* in the past form into later writings (see for example the story writing Task 2, Group 2).

8.4.2 Writer's voice

Critical moment 3

Luna: Do we want to put the Philip Glass thing, the question in English, if we're doing like direct quote Philip Glass, **if we're mixing languages**.

Lapo: If you want to...

Lori: Yeah.

(Group 1, Lesson 2)

Translanguaging strategy: Choosing to “mesh” languages in a way acceptable and negotiated with the audience (Recontextualization strategy, Canagarajah, 2011).

This critical moment was determined by a suggestion to use a particular shared language not because of a lack of knowledge of the target language, but for a desire to pair the speech of that particular character with his linguistic identity as a native speaker of English. As Li (2011) suggests, sometimes the use of other languages in the repertoire of the students allows them to play with words which enables more interesting and effective communication.

This example comes from the decision in Group 1 to change an expression they had already written in Italian back to English. For the final two lines of the poem, after having agreed to the Italian version of the line⁵, Luna suggested using English, followed by the Italian translation, in order to let the character speak in his own mother tongue. This choice was based on a decision to use languages as a marker of identity. Luna clarified in her written reflection on the activity that they “used English when quoting Philip Glass because he is an English native speaker” (Luna, Reflection 2). This idea had already come up earlier in the group discussion when they were checking if someone knew German in order to let Beethoven (a character in a previous version of the poem) speak in his own language. The element of creativity and having fun with words gave their poem an interesting twist. The

⁵ Note that the Italian questions is not grammatically correct as there is no agreement between the plural form of the subject – *amici*, friends – and the singular form of the verb – *è*, is. However, the meaning is clear.

final product is creative and responds to the task of “fully conveying the meaning” (Task 1 instructions, Figure 41), a result obtained also through the freedom of using other languages.

This critical moment is significant for the teaching and learning process as it shows how the translanguaging space had opened opportunities not only to enhance competence in the target language but also to bring in the participants’ voice. As anticipated before, the choice is not due to a lack of knowledge of the target language as the question is presented in both languages, Italian and English. On the contrary, students were leveraging their agency to make decisions on how to express the identity of one of their characters. This decision may have been influenced by the translanguaging design. Luna justifies the reasons why she proposed to revert to English trying to convince her group members by saying: “if we’re mixing languages...” (Luna, Lesson 2), potentially meaning that having opened the option of using other languages enabled them to come up with a more effective, playful and autonomous linguistic choice.

8.4.3 Negotiation of meaning

Critical moment 4
Lapo: Maybe, maybe they did not hear... they did not sense the beauty of the music. Luna: I miei amici...uhm...non hanno...uhm...how would you say sensed? Lapo: Sentito! Luna: I think that's heard. Lapo: Yeah, but I think it can be used more broadly than that. I was... I think it can be.... it's been perceived. Luna: Oh, OK. Lapo: But even so, even if it was heard that would still work, Luna: That work...non hanno sentito (Group 1, Lesson 2)

Translanguaging strategy: Creating meaning in the target language by verbally negotiating it in the strongest language with peers in a group discussion.

This critical moment emerged in the poem writing task when students were translating the verb *to sense* in Italian. Generally, students put in place different strategies to translate single words. For example, they may reuse vocabulary that they have already mastered, use cognates, or use digital translators. In choosing the appropriate word to express a concept in this particular instance, they negotiated the use of a particular term by explaining its nuances in English, the stronger language.

Leda identified the benefits of this approach in her personal reflection on the relationship between a writing activity, translation and vocabulary learning/practicing. She argued that:

One benefit of this type of activity is having to think words that express precisely what you want to say...Writing in the target language can be fun, especially when I feel I have achieved what I wanted to say and thus have been successful. (Leda, Reflection 2)

The process of translating is a process of meaning making (see section 3.6.2) and choosing one word over another allows a nuanced, hence more proficient, use of language. The discussion around the verb *to sense* reported here allowed students to re-use a commonly understood Italian word such as *sentire* (lit. to hear) in a more nuanced way through explicitly explaining – negotiation of – its meaning. The pedagogical translanguaging space that did not reinforce the notion of target language only in the learning process enabled students to think through their vocabulary choice in English in order to define and negotiate the meaning in the poetic and stylistic context of poem writing. This process could have also been influenced by the “facilitation effect” that the two terms *to sense/sentire* have as cognates (Otwinowska, 2016, section 3.6.3).

The negotiation of meaning occurred in the translation process through the explanation in English, the stronger language of the students. In addition, the process was a collaborative

one, as the explanation of the nuances of meaning and their appropriateness for the context occurred because of a doubt expressed by Luna (“I think that’s heard”). This critical moment triggered the negotiation and definition of a shared meaning in the group, enhancing the understanding of the target language and its use in the specific context.

8.5 Writing Task 2, Multimodal and multilingual story: Themes and critical moments

In this task, participants worked collaboratively in writing a short multilingual and multimodal story. The instructions (Figure 43) required them to include a grammatical feature, that is four verbs in the *passato prossimo* form, two with the auxiliary *essere* (to be) and two with the auxiliary *avere* (to have), and to express feelings using at least one of the structures/vocabulary learnt in class in the previous Lesson 3 (elaboration of lessons can be found in Appendix 4.1). The task also provided a list of questions in Italian and some images to guide the development of the plot. Finally, the instructions explicitly offered translanguaging affordances clarifying that participants needed to focus on an interesting plot and not only on grammatical correctness and could include the use of other languages, as well as non-verbal semiotic tools such as images, music and gestures in the final reading of the story in front of the class. The instructions were multimodal as they included a series of images that students could use for inspiration in writing the story. In this sense, the writing of the story is defined as not only multilingual but also multimodal.

Il viaggio di Snoopy

Use the pictures below to create a short story (max. 100-150 words) to share with the class about Snoopy's trip.

Dove è andato Snoopy? Come è andato? Con chi? Quali posti o città ha visitato? Ha conosciuto persone interessanti? Cosa ha fatto? È andato a un concerto? Dove ha mangiato? Cosa ha imparato del luogo che ha visitato? Cosa ha provato durante il suo viaggio? E al suo ritorno?

Nella storia dovete includere:

- * almeno 4 verbi al passato prossimo (2 con essere e 2 con avere);
- * almeno 1 espressione delle sue emozioni (ha provato, si è sentito, gli è piaciuto)

Your goal is to make the story engaging and interesting (not only grammatically correct)...so feel free to include expressions/sentences in other languages in order to expand on the content/plot of the story. It can be either in English or in another shared language or language that some of you can speak/write.

You can also add different pictures, or include a song/some music.

You need to read aloud the story to the rest of the class, so organise your performance!

This is a creative task ...so feel free to think outside the box... it can be a dialogue, a story, a description; you can start by introducing your characters or you can create speech-bubbles...but...most of all...

have fun with Italian and with your classmates!

Images removed for copyright reasons.

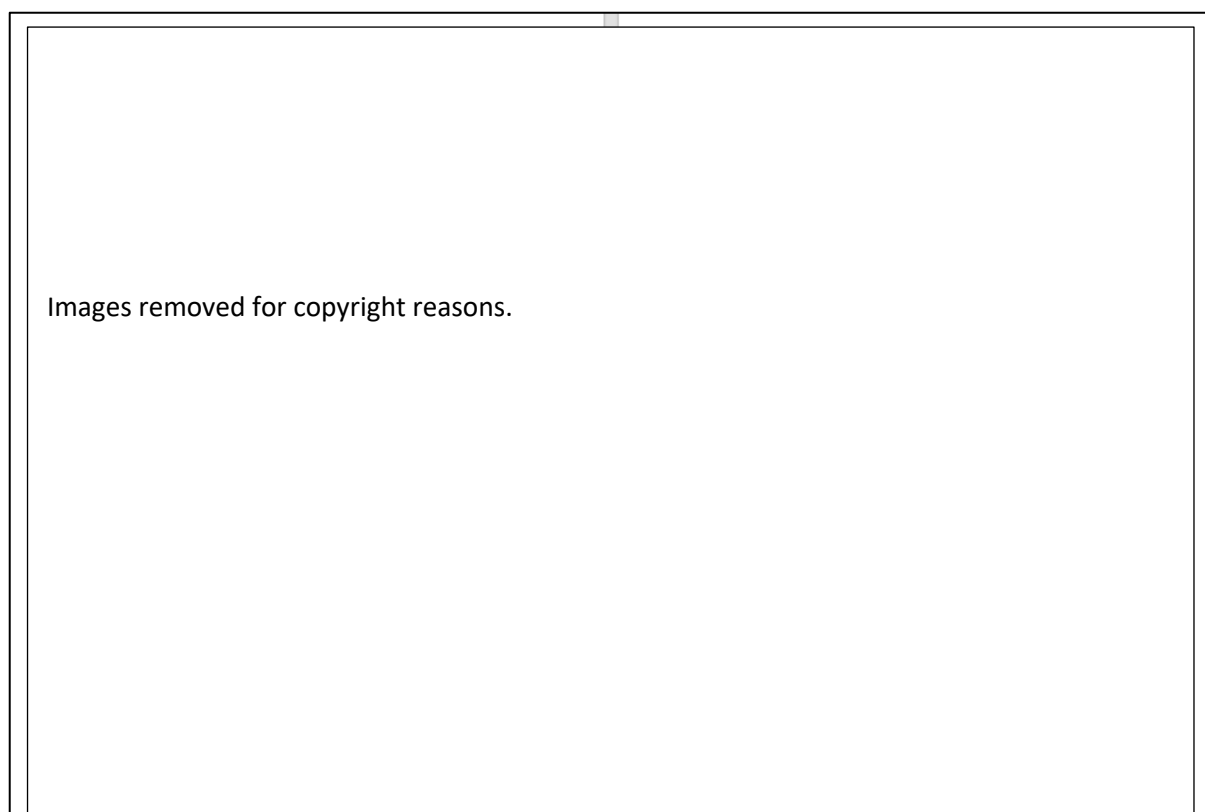


Figure 43. Task instructions: Multilingual and multimodal story

Participants worked in two groups, both made up of four students (see Table 15 for full details on group composition). Both groups fulfilled the task by including at least four verbs in the *passato prossimo* form, with both auxiliaries *essere* and *avere*. They also included at least one expression of emotions and matched the requirement of writing between 100-150 words. Figure 44 and Figure 45 show the two final stories written by the students.

Group 1: Liam, Luca, Lapo, Luna

La romantica avventura di snoopy

Ecco Snoopy, il cane. Molto fa, Snoopy ha fatto una viaggio grande. E' stato molto stanco della sua vita a casa, dove si sedette sul tetto della sua casa per tutti della giornata pensando. Lui sapeva che era ora di partire per se. Ha voluto andare lontano, in Italia. Ha pensato a| andare in motocicletta, in aereo, in treno o a piedi; ma poi ha deciso andare in bus.

Snoopy ha viaggiato con il suo amante, l'uccellino giallo

Prima, hanno fatto colazione nella mattina, poi sono saltati sul Colosseo.

La polizia non le è piaciuto che Snoopy e l'uccellino hanno rotto il colosseo. È molto vecchio. La polizia ha fatto una domanda a Snoopy - 'perché tu sei così grande?!'. Ma Snoopy e l'uccellino hanno provato molto felici e si sono innamorati più.

Images removed for copyright reasons.

Figure 44. Multilingual and multimodal story (Group 1)

Group 2: Luis, Lara, Leda, Lina

Il viaggio di Snoopy

"La settimana scorsa Snoopy e' andato al parco in bici con il suo amico si chiama Woodstock. Hanno mangiato gli panini, poi hanno voluto giocare a tennis perche gli e' piaciuto. Ma un alieno a vole' leur ballon!! Snoopy e Woodstock hanno avuto paura!

Un alieno ha portato Snoopy sulla luna in rocket. Snoopy si e stato sentito felice perche la luna e' fatta di formaggio e Snoopy ama il formaggio.

Woodstock estato da solo. Che peccato!"

Figure 45. Multilingual and multimodal story (Group 2)

In this task, the two groups followed different writing processes and activated different translanguaging practices, demonstrating how the task provided them affordances that could be enacted differently depending on multiple and highly contextualised factors related to the participants (see discussion in section 9.2.4 for details). Group 1 explicitly talked about translanguaging and using other languages in completing the task and this is evident in the final story which includes two utterances in languages other than Italian (one expression in French and one word in English) for reasons analysed in the moment analysis. This strategy had already been used in the previous writing task. It seemed that this time students felt more at ease using other languages and did so for multiple purposes, not only because of a lack of proficiency in the target language (see Critical moment 6). Moreover, Group 2 expanded the concept of translanguaging beyond the leverage of other named languages in the collective repertoire by discussing the possibility of accessing/using other non-verbal semiotic tools such as images and digital translators (see Critical moments 7, 8, 9). These specific instances are analysed in the moment analysis below.

The groups operated differently also in regard to the writing tool (see section 8.1.3). Group 2 used a digital file available to everyone to see but not to edit. The writing tool was opened by the same student as in Task 1, Lina. In the other group, Lapo introduced the idea of using a shared Google Doc enabling every group member to access and directly edit the text without the role of a facilitator.

This writing task was completed in Lesson 4 of the course. By this stage, some behavioural patterns in the way students interacted with each other and with their tasks had started to become evident. First of all, students seemed more comfortable with allowing themselves to use languages other than English and Italian in the writing process. Secondly, it seemed that some individual participants were more influential than others to direct their group with engaging with the notion of translanguaging space and pushing the translanguaging

strategies further. Nevertheless, each group was keen to see what the others would come up with and potentially apply and extend strategies when the next opportunity arose. Through a process that was interactive and reflective, participants gradually activated more complex translanguaging practices that focused not only on enhancing the communicative aspect of the written text but also the engagement and enjoyment in the writing process. For example, using a postponing strategy in Task 1 to overcome a lack of vocabulary knowledge (Critical moment 1) created a sort of shared agreement that this translanguaging practice was accepted and therefore it was used again in Task 2 (Critical moment 6). However, the subsequent use was not a mere imitation of the first one. The strategy was enacted differently and moved from avoiding the communication breakdown to becoming a stylistic choice to reinforce the plot of the story (as demonstrated in the section 8.5.2, Writer's voice).

8.5.1 Limited knowledge of the target language

Critical moment 5
Lina: I mean, like the moon, like la luna is formaggio (typing: perché la luna è formaggio) or something? I have to say is made of. But we can say like ... Leda: like è fatto di formaggio... possibly? I don't actually know that's what it'd be like in French. Luis: perché sono stati...perché ci sono stati molti formaggi? Leda: è fatta...[...] Yeah, I think it's like the moon is and then fatta being like made of cheese. I think ...my best guess ... (Group 2, Lesson 4)

Translanguaging strategy: Transfer of grammatical knowledge from one language to another (Cummins, 2017).

The theme discussed above of lack of vocabulary or competence in expressing concepts in the target language is recurrent in all writing tasks as this cohort of beginner learners were still developing their proficiency in the language. At multiple stages of the writing process, the participants debated how to express ideas and in the particular instance outlined above, the critical moment is represented by Leda's consideration of the way she was dealing with a

grammatical problem. The strategy that she adopted was to apply her knowledge of another language's grammar to the target language. The statement "that's what it'd be in French" changed the way students were operating around trying to express the passive voice of an irregular Italian verb. Rather than continuing to discuss or rehearse forms, they trusted the expertise that Leda had in her individual linguistic repertoire.

Leda has studied French to a high level and in this particular context decided to explicitly refer to this knowledge in order to work out the translation of the idea the group wanted to express. She seems to test the waters to see if her group members could trust her hypothesis that because this structure was correct in French, it could potentially work in Italian too. The structure is quite complex as it uses the passive form of an irregular verb (*fare*). The translation is in fact correct in Italian. However, the crucial point is not the grammatical correctness but the ability of participants to refer to their linguistic knowledge of other languages in developing their understanding and use of the target language. This opportunity may be available only to participants who have a certain level of proficiency in another language and possibly in a language closely related to the target one (see also constraints in activating translanguaging practices discussed in section 8.2.2). However, it is crucial to observe that this is an affordance available because of the translanguaging space opened in the course (section 8.2.2). In his reflection, another participant, Liam, reported using French in making sense of Italian during the class, which supports the idea that scaffolding access to other languages can have a positive impact on the learning process. As Liam noted:

When I was taking notes on the grammar I thought [unclear] the equivalent in French

Ex. Mi piace is similar to me fait plaisir (made it easier to understand)

(Liam, reproduced from the written Reflection 4)

In their interview, the two participants with high competence in French, Leda and Liam, both expanded on the idea that it is beneficial for them to know French, as exemplified by the quote:

But I do think it definitely helped. It definitely helped. Having studied other languages in the past, particularly European languages. So knowing French and Latin is very useful both for the grammar but also for the vocabulary in Italian, because it's very similar. (Leda, Interview)

8.5.2 Writer's voice

Critical moment 6
Lina: We're also meant to make this like interesting... Lara: Maybe an alien or something? (Group 2, Lesson 4)

Translanguaging strategy: Choosing to “mesh” languages in a way acceptable and negotiated with the audience (Recontextualization strategy, Canagarajah, 2011).

This particular critical moment is significant as it starts from the translanguaging instructions that require the text to be interesting, not just grammatically correct. This critical moment influences the following course of action which develops from a lack of vocabulary to mobilise the writer's voice. In fact, in this instance, the lack of vocabulary was the springboard for meshing languages to enhance the meaning of the text and the complexity of the storyline, as is evident in the following extract:

All right. I quite like that that bit is in another language, because I suppose that fits with the whole alien thing, like maybe it's a bit ...I don't know...something. (Lina, Lesson 4)

In the final text of the story, there are two instances in which the group decided to use other languages, both generated by the lack of vocabulary. However, the translanguaging instructions enabled students to see this lack of vocabulary as an affordance to enhance the expressive quality of their writing. In fact, they used the unfamiliarity of words in English and French to represent the unfamiliarity of an alien, one of the characters in the story. Leda proposed using a French expression for “stole their ball”:

I can say *stole the ball* in French,
[In text: ma un alieno à vole leur ballon]
(Leda, Lesson 4)

Further on, they decided to leave the word *rocket* in English. This time they did not explicitly acknowledge this unfamiliarity that the language would give to the text, but it is arguable that the purpose was the same:

Lina: Is there a word for a rocket like “in a rocket”?
Leda: We can just use rocket.
Luis: What about we leave it to English?
Lina types in *Un alieno ha portato Snoopy sulla luna in rocket*
(Group 2, Lesson 4)

Two participants further expanded on this choice in their written reflection. Luis considered their knowledge of Italian sufficient to write a short story allowing only the use of single words in English and French to support the writing:

We mainly used Italian in the construction of our story, with a sentence or two in English and French. We are confident enough to be able to properly express our ideas in Italian in spite of some vocabulary that we do not know in Italian. (Luis, Reflection 4)

However, Lina suggested that the choice was also a non-linguistic problem-solving strategy that would enhance the quality of the plot, not just a lack of mastery of the language:

We also chose to include some French when writing about an alien in our story, which was an effective contrast to the Italian and helped suggest the alien was not familiar to Snoopy and Woodstock. (Lina, Reflection 4)

This recontextualisation strategy afforded by the translanguaging instructions enabled beginner students to enhance the plot of the story and to use writing strategies expressively to suggest more sophisticated writing techniques than the ones available if they were using the target language only.

8.5.3 Negotiation of meaning

Critical moment 7
Luna: Well, you've got to include the picture for that one to make sense. La polizia ha fatto una domanda a Snoopy: 'Perché tu sei così grande?' (Group 1, Lesson 4)

Translanguaging strategy: Using a visual mode/images to expand meaning in the story or to negotiate meaning within the plot of the story.

The next critical moment identified is the use of non-verbal modes, such as images, not only to inspire the plot, but also to express ideas in order to build the plot of the story. The task is defined as multimodal and not only multilingual as the instructions had a verbal component as well as a visual component, i.e., a series of images (see Figure 43). Both groups discussed the use of images but in different ways.

Group 2 kept some pictures visible while developing the plot of the story and used them as inspiration for their writing. However, no images were essential in supporting the plot. At the end of the group work, members were considering adding some of the pictures to the text, although this was more to visualise the story rather than to represent meaning. In the end, they did not add images to their story (possibly due to time constraints).

On the contrary, Group 1 relied heavily on pictures to develop meaning. In fact, its members used images as crucial elements of the plot, for example by *literally* describing one image to generate a fun or surreal effect. Participants realised that it was essential to include this picture in their final product in order for the story to make sense, as expressed in the Critical moment 7 quote above.

Figure 46 represents the main character of the story, Snoopy, jumping on the Colosseum and it is used to exemplify the use of non-verbal elements in making meaning and developing the plot of the story. The picture shows a huge Snoopy, bigger than the Colosseum. Group 1 used this picture in its *literal* meaning to create a surreal event in their storyline of Snoopy, and his partner Woodstock, actually jumping on the Colosseum and “breaking it” (*hanno rotto il colosseo*, from Task 2, Group 1, Figure 44). The storyline continues by explaining that this action attracted the attention of the local police who were very upset and wondered why Snoopy was “that big” (*perché tu sei così grande?*, from Task 2, Group 1, Figure 44). This determined the need to include the image in the final version of the story as, without seeing the image, the plot would not “make sense”.

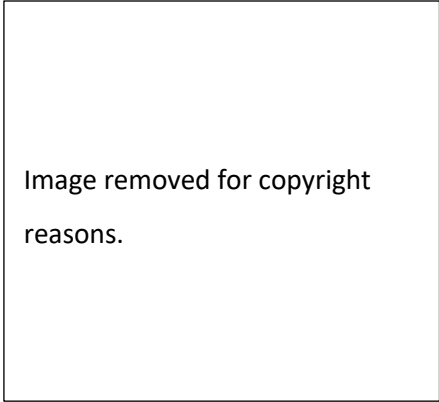


Image removed for copyright reasons.

Figure 46. Image provided in the task instructions

This choice made the storyline much more engaging and funnier and also allowed participants to enjoy the process of creating and writing it. This group seemed to take into consideration suggestions of expressing interesting ideas and of not focusing only on grammatical correctness.

In the interview, some participants talked about the benefits of including non-verbal elements in the writing process. The first benefit is that it allows participants to quickly get inspiration for content without limiting it or defining it too much, as expressed in these quotes:

The pictures helped because [...] if you're confused, you can just go, oh, I'll just write about whatever is in this picture, but it still gives you enough freedom to change it, to fit however you would like. You remember, that was the picture of the Colosseum and we went for it...some silly thing about him jumping on the Colosseum. You know, it gave us content without forcing us to write in a certain way. (Lapo, Interview)

I think it's quite useful, even just in terms of driving what you should be or what you should write your story or what you might want to write a story about, a bit of inspiration, but without being too limiting. (Luna, Interview)

Having access to a variety of non-verbal affordances and prompts was also appreciated by participants as it enriched the learning experience, as explained in the reflection:

It was nice looking at the different types of media, so the variety of, you know, the newspaper articles about the *pizzica* and the songs that we were shown and even the Snoopy pictures are all different ways of approaching the language, which I think give it a more full aspect. (Lapo, Interview)

This quote refers also to other lessons in which different non-verbal semantic tools were leveraged in the teaching process.

Critical moment 8

Luna: If it's a girl bird, is it *il uccellino gialla, la uccellina gialla*? What do you reckon?

Liam: ...la...

Lapo: It looks like... Well, it might be one of those ones that just serves for other gender ... **What the dictionary has to say?** Yeah, it just says ...it does say masculine, I don't know if *uccellina* exists, yeah...*uccellina* is not a word.

Luna: *uccellino* it is then.

(Group 1, Lesson 4)

Translanguaging strategy: Using a digital tool/online dictionary to check meaning.

From the beginning of the course, I was clear with the participants that they could use any tool to support their work, including digital and online translators. These are often considered a hindrance to language learning and therefore not leveraged in language classes and banned in assessment tasks. In this course, participants used them to explore new vocabulary and to activate more autonomous strategies in the writing process.

On several occasions, participants used such online tools mainly to translate single words. However, in this particular instance, the critical moment generated by the questions “What does the dictionary has to say?” was more significant as participants were searching for the feminine version of the expression “little bird”. Italian, as a gendered language, often has two forms, the feminine and the masculine, for nouns of animals. In order to understand if the term *uccellino* - “little bird” in the masculine form - had a feminine version, the students first created the feminine form based on the grammatical rule that they all knew.⁶ Then, to verify their process, they searched in an online dictionary for the feminine form *uccellina* that they created. However, Italian dictionaries traditionally include only the masculine form⁷ of nouns and adjectives. Therefore, by using the online translator, they came to the wrong conclusion that the word *uccellina* (feminine) did not exist because it was not listed in the dictionary they checked.

The relevance of this example is the process rather than the outcome. Digital tools are often considered as mechanical tools that limit the meaning making process of students. On this particular occasion, having included the option to use digital translators, helped students to reflect on applying grammatical rules as well as using a checking strategy. One pedagogical point to make is that when including digital tools as meaning-making tools, it is relevant to discuss with the students the limitations that these tools have, something that I took for granted and did not further elaborate with the class. Potentially, this would have supported the students to obtain a correct form.

⁶ Nouns and adjectives that end in -o in the masculine form, typically change the ending into -a in the feminine form.

⁷ This trend is now changing as recently some prestigious Italian dictionaries started to include both the masculine and feminine version of nouns/adjectives with the same root (<https://www.ilpost.it/2022/09/12/dizionario-treccani-maschile-femminile/>)

Critical moment 9

Lapo: Now, **let's see how much of this is nonsense**. Oh, it works. All right.
Great! Good job, everyone, according to Google.
(Group 1, Lesson 4)

Translanguaging strategy: Using a digital tool/online dictionary to check meaning (Back translation, Velasco & García, 2014)

In this additional instance (Critical moment 9), participants used digital tools to check meaning by applying a different strategy, defined by Velasco and García (2014) as a “back translation” strategy. It consists of translating the expression from the target language back into English (or any instruction language) in order to verify that the meaning is carried across. Group 1 used this technique at the end of the writing task when checking the final version, elicited by Lapo’s comment, “Let’s see how much of this is nonsense”.

In the group, they did not comment on the strategy (i.e. back translation), but I believe it is relevant to emphasise how they spontaneously used it when allowed to use digital tools, even without the teacher’s prompt. Therefore, if not having explicitly talked about benefits and limitations in using digital translators had hindered the correctness of the linguistic choice in the previous Critical moment 8, in this case participants were able to spontaneously and autonomously find an effective strategy to check meaning in their writing process using similar tools.

8.6 Writing Task 3, Bilingual brochure: Themes and critical moments

This writing task (Figure 47) required students to write a bilingual brochure in English and Italian to promote a cultural event to tourists. The original instructions invited also to include another additional language shared in the group, but no groups took up this option. Firstly, participants had to individually translate a text that presented a cultural tradition (*Il morso della tarantola*, The bite of the tarantula, see the lesson elaboration in Appendix 4.1) from Italian into English. Their translations were then shared and discussed in the whole

class and participants had to use the information from the text to collaboratively create a brochure in Italian and English to describe the cultural event of *La Notte della Taranta*, held every year in August in the Italian region of Puglia to invite tourists to visit it.

Translanguaging activity



Attività di gruppo

group activity – in Gruppo

1. Compare the translations:
 1. share the general meaning
 2. check words that are challenging/difficult to translate
 3. decide which part of the text is more important
2. Scrivete una brochure multilingue per turisti. Spiegate cos'è la Notte della Taranta usando le informazioni dell'articolo.

Image removed for copyright reasons.

la brochure deve essere in italiano, inglese + un'altra lingua a vostra scelta (se possibile)

Figure 47. Task instructions: Bilingual brochure

This is the task in which the groups were divided by gender to work separately (motivations outlined in section 8.1.3). As anticipated, this choice of selecting the group members had some influence on the content of the brochure as well as on the writing process. The male group created a Google Doc and shared access, with each member able to edit the text without verbal mediation. This strategy had already been used in the previous writing task in a mixed group of male and female. However, in this instance, the verbal communication among the group members was reduced to the bare minimum and, in addition, the participants commented positively on the efficiency of such a method, as reported in the quote:

We just got on with the work quite efficiently I felt and were pretty good at doing individual parts without too much instruction and I think it worked quite well. I think just getting on with the work helps, as sometimes in group projects it can be kind of a

struggle to actually get started. I think what was useful for us was having a clear idea of what we wanted and then using Google Docs instead of one person sharing a screen as then we can work together rather than it being facilitated by one person.

(Luca, Reflection 5)

The final brochure they created was visually appealing: it represents the Italian flag with three vertical sections. The two side sections include the text in Italian and in English, the central section presents a photo related to the cultural event (Figure 48). The Italian and the English text are mostly a literal translation, with one exception discussed in section 8.6.1.

Group 1: Liam, Luca, Lapo

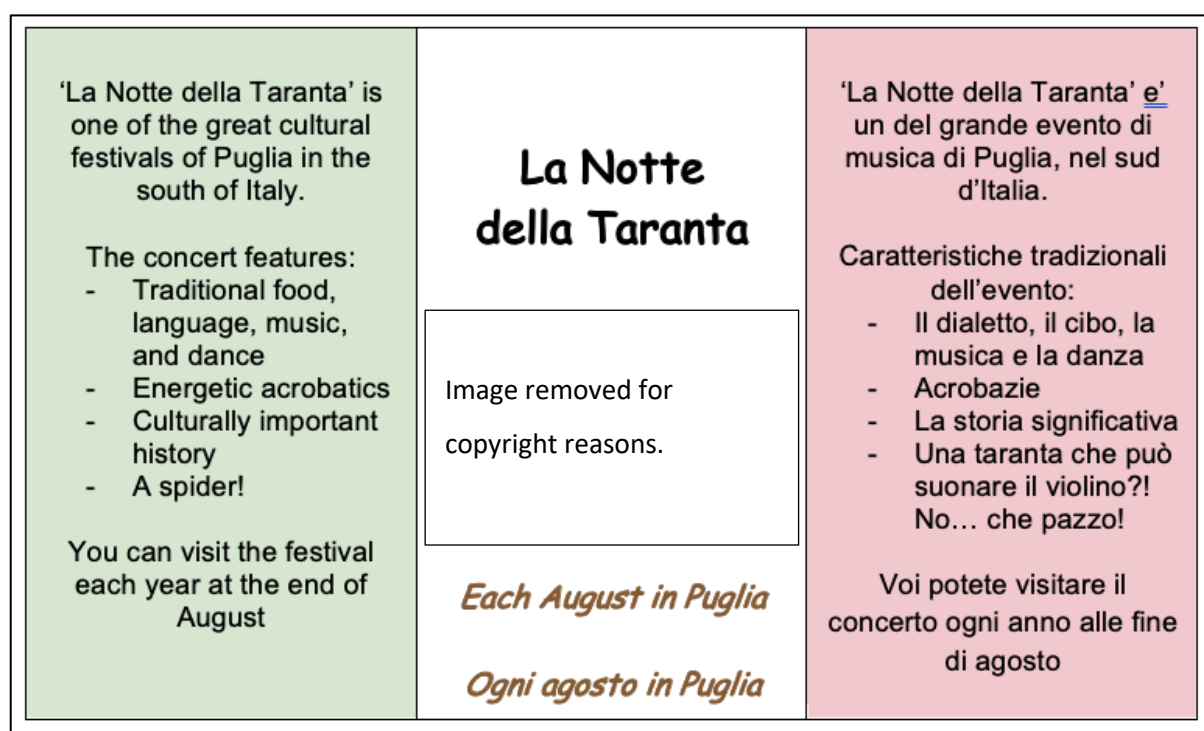


Figure 48. Bilingual brochure (Group 1)

La Notte della Taranta! A night for expressing your rage at the patriarchy. Date: August 29 Time: 9pm onwards Place: town squares in Salento, Puglia Every year in Salento, the people celebrate 'la notte della taranta', a folk-music event. The event has food, celebrations, and music, as well as the famous folk-dance 'la pizzica'. This event has a long history: the women used to dance 'la pizzica' in order to express their anger. The event is fun, interesting and unmissable! La Notte della Taranta! Una notte per esprimere la tua rabbia contro patriarcato. Giorno: 29 agosto Ora: le 21 avanti Posto: le piazze in Salento, Puglia Ogni anno in Salento, festeggiano la notte della taranta: un evento di musica popolare. L'evento ha il cibo, le feste, e la musica, e anche la danza popolare 'la pizzica'. Questo evento ha una lunga storia: le donne ballavano la pizzica per esprimere la loro rabbia. L'evento è divertente, interessante, e imperdibile!
--

Figure 49. Bilingual brochure (Group 2)

8.6.1 Writer's voice

Critical moment 10
Luca: Are we directly translating the two opposites? Is that what we're doing? Liam: We don't have to... Lapo: Well, I thought so, I guess it didn't have to be direct, but it'd be good if it had some correspondence. (Group 1, Lesson 5)

Translanguaging strategy: Expressing identity and language ownership in forms divergent from the native speaker standard (Canagarajah, 2011).

The writing process of this group relied mainly on a collaborative editing of the text on a Google Doc with a minimum verbal exchange. Luca's question, "Are we directly translating the two opposites?" therefore became pivotal in analysing the final text of the brochure. In

fact, until that moment, the participants had not explicitly discussed their process. The question changed not only the actual development of the brochure but also the reflection process.

When I started analysing the connections between the text in Italian and in English, the first thing that struck me was that in a particular section - highlighted in red in Figure 50 - the Italian text was more complex and elaborated in comparison to the English text, a feature that was unexpected in the writing of beginner learners.

The concert features: - Traditional food, language, music, and dance - Energetic acrobatics - Culturally important history - A spider!	Image removed for copyright reasons.	Caratteristiche tradizionali dell'evento: - Il dialetto, il cibo, la musica e la danza - Acrobazie - La storia significativa - Una taranta che può suonare il violino?! No... che pazzo!
--	---	--

Figure 50. Comparing the English and the Italian versions

Most of the text is a direct translation between English and Italian, but the two sentences highlighted in red in Figure 50 show a surprising expansion in the Italian version characterised by linguistic and cultural features.

Linguistically, there are two important elements:

1. The word *tarantola* (misused as *taranta* in the text, influenced by the name of the festival) has been translated into spider, not tarantula (I assume that they started from the Italian word *tarantola*, as it was the focus of the cultural event) which looks like a simplified version of the Italian term.
2. The question *Una taranta che può suonare il violino?* [A tarantula that can play the violin?] is answered by a comment *No...che pazzo!* [No...that's crazy!]. The comment is grammatically correct. However, it is an awkward expression, that a native speaker

would not use in this form (probably the form *Che pazzia!* [That's madness!] would sound more usual).

The participants used rhetorical questions and answers to effectively summarise the main features of the historical tradition and the festival. However, it was somewhat surprising that they were able to create a meaningful synthesis of the meaning of the festival through an original expression, despite it being different from *standard* forms. Canagarajah (2011) recognises that multilingual writers use the additional language in forms that could be divergent from the standard, and that this practice could be interpreted as a need to include their personal lived experience with the language in their writing that allows opportunities to express identity and language ownership.

Observing the interactions that occurred in the writing process, it is not possible to establish with certainty which language version, Italian or English, was written first, although I could rely on some reflective comments of participants to decipher their process. At the beginning of the group work, Liam (Group 1) suggested “We might as well do the English one first and then translate it.” However, in the interview, he recalled this activity with a bit more nuance, reporting that the text was actually developed in parallel, working on both the English and Italian text simultaneously.

And from there it sort of just developed into why don't we do Italian, then English.

And it's difficult to say why, but we started on the Italian and the English pretty much at the same time, but they developed such that the Italian was sort of done first and the English was done concurrently. But then we adjusted each in line with the two.

(Liam, Interview)

This does not mean that they always used a direct translation process, as demonstrated by the final version of the text and the Critical moment 10 in which they explicitly discussed the

process, deciding that they needed to have “correspondences”.

It is important to notice that also participants in Group 2 had different perceptions of how they managed the task in relation to language use. In their reflections, Lara and Lina stated that they developed the content of the brochure in English first and then they translated it into Italian. Therefore, according to their memory, the text-generating stage happened in English first.

We used English to write something first, then translate them into Italian. It was useful for as a practice to write in Italian. (Lara, Reflection 5)

To prepare the multilingual brochure, we decided to write an English version first and then translate to Italian. (Lina, Reflection 5)

However, Leda, the third member of their group, described the process from a different perspective, highlighting the use of both languages in the idea- and text-generating stages:

To prepare the multilingual brochure, we all discussed ideas we would like to add both in Italian and in English. I wrote one paragraph in Italian, and one in English, and added to whichever matched the language of the sentence suggested. While people were thinking of new ideas, I translated the sentences we already had to the language they were not given in, so that the two paragraphs matched. (Leda, Reflection 5)

In this quote taken from Leda’s reflective journal, it seems that the idea-generating and text-generating stages were happening in both languages and the process continued by translating each part in the missing language. This is further supported by the following observation of how some participants were generating text directly in Italian:

I expected we would try to write our ideas in English first, then translate to Italian. I was surprised that some people gave example sentences in Italian, though, I think it was easier to think about some things in Italian as we had learned about the concept of *la taranta* in Italian, and so some sentences and ideas were more readily available to us in Italian than English. Maybe learning ideas in another language makes thinking in that language easier. (Leda, Reflection 5)

As both groups articulated a more nuanced understanding of the alternation of Italian and English, it can be argued that the translation process was dynamic and moved continuously between the two languages, leveraging skills, linguistic features and content in both languages in more complex practices.

A final comment relating to the content and not the language of the brochure is important in this critical moment as it is an alternative way to seeing the writer's voice in the text. As presented at the beginning of the section 8.6, participants were first asked to translate a magazine article from Italian into English and, for the brochure task, they were organised into male (Group 1) and female (Group 2) groups. In the final version, the content of the brochure of Group 2 focuses on the patriarchal oppression of women that this tradition fights, an aspect that is not mentioned in Group 1's brochure. One participant in Group 1 noted in his written reflection:

I found interesting and a little amusing that the boys' group didn't say anything about the patriarchal history of the festival and we even discussed it briefly and decided against it, whereas it seemed like a very central idea in the girls' presentation. (Luca, Reflection 5)

The translanguaging space and the focus on cultural content allowed the writers' voice to emerge in different ways in the two groups. In Group 1 this was in a more linguistic sense as they used the Italian language to express complex cultural content, in Group 2 this was expressed in the choice of the content that better resonated with their own lived experience.

8.6.2 Negotiation of meaning

Critical moment 11

Luca: **Do we want to translate the night of the tarantula or not?**

Lapo: No, I think it's better if it stays. You know, I feel like with cultural festivals, you kind of [unclear]. What's the one they have in Mexico that I would forget the name of ...?

Luca: The festival of the dead?

Lapo: Yeah, which is a bad example, because you just translated it, but just give it the Spanish name, you know?

(Group 1, Lesson 5)

Translanguaging strategy: Acknowledge the use of cultural terms in their original language.

One of the discussions that emerged in this task was related to the translation of culturally significant terms such as *Notte della Taranta*. This translation issue was discussed within the whole class after the individual translation of the magazine article, when one of the students observed:

And I wasn't sure if you would translate the *pizzica* or if that would stay the same because it's the name. (Lina, Lesson 5)

All participants made the decision to keep the Italian terms for culturally related elements such as places or traditions and asked for my opinion. I acknowledged their choice and suggested they keep the terms in the original language if they felt that no culturally appropriate version of the term was available in another language. In Group 1, it was briefly

discussed again during the writing task, as expressed in this Critical moment 11. In writing the brochure, both groups came to the same conclusion of leaving culturally related terms in the target language, including names of places (Salento, Puglia) as well as culturally significant terms (the name of the festival, *La Notte della Taranta*, and of the dance, *la pizzica*) which were left in Italian also in the English version.

8.6.3 Communicative purpose

Critical moment 12
Liam: ...or we could do the Italian bit side in the dot points like for energetic dancing. Stuff like that, rather than a great big chunk of Italian text. Lapo: Ok. I mean, I think let's have maybe like one introductory passage, a paragraph and then: featuring.... yadda yada yabadabadu.... (Group 1, Lesson 5)

Translanguaging strategy: Transfer of textual/genre knowledge from one language to another (Cummins, 2017).

This critical moment is particularly relevant as it demonstrates how students transfer not only vocabulary (for example, using cognates) or grammar structures (as in the Critical moment 5 in section 8.5.1), which can happen more often between closely related languages, but they are also able to transfer conceptual knowledge (Cummins, 2008, 2017) which is available also from distant languages. In this case, both groups came up with the idea of using a *dot point structure* for the brochure and justified the choice by recognising that it is relevant for the text type. They referred to their knowledge of the textual genre and identified that a brochure needs quick information that is easily accessible and identifiable. This knowledge, related to the genre of the text, was available to them in their stronger languages and was transferred into the target language. In addition, they also made this choice because it was “easier” to use the target language in less complex sentences/text structures such as dot point text, as exemplified by Lina’s reflection on Group 2’s work:

[...] we did try to phrase our English sentences in such a way as we could easily write it in Italian afterwards. We tried to use a combination of titles, sentences and “dot point” sentences (like time, date and place), as we thought these were effective for a brochure and would be easily translatable to Italian. (Lina, Reflection 5)

While this transfer could represent a spontaneous translanguaging act, the bilingual task and the translanguaging design could have also influenced this translanguaging practice related to a specific textual form, the brochure. This is a pedagogical reflection for me as a teacher that explicitly connecting the task with previous knowledge of the students could reinforce and enhance this transfer process and make the learning more effective.

8.7 Concluding remarks

This chapter reported findings on the affordances of pedagogical translanguaging for the learning process of language students, with a focus on collaborative writing tasks. The analysis of the tasks highlighted how the translanguaging design offered translanguaging affordances that students decided to activate in completing writing tasks and how opening a translanguaging space was relevant for scaffolding students in leveraging their linguistic repertoires. Through moment analysis it was possible to identify translanguaging practices that language students developed and categorise them in three main groups: (a) strategies to overcome limitations in communication, (b) meaning-making strategies, and (c) strategies to assert identity, agency and authorship (writer’s voice and communicative purpose) (summarised in Table 17, chapter 9.2.2).

The first crucial consideration to make is that participants did not reject or get confused by translanguaging instructions and other affordances offered in the course. On the contrary, they demonstrated agency in incorporating them into their learning process through conversations and decisions to refer to multiple languages and modalities in completing

writing tasks. Across the course, participants gradually moved from accepting translanguaging instructions, trying-out translanguaging strategies, enjoying translanguaging processes and recognising translanguaging affordances as supportive of their learning (this process is further elaborated in the discussion section 9.3).

Secondly, participants acknowledged translanguaging in the writing process as well as in the writing product. They explained how referring to other languages in their repertoire did not only happen in order to substitute one expression in a different language in the final text, but mostly occurred in the process of creating that text. The translanguaging affordances of accessing and leveraging their whole linguistic resources as an integrated system resulted in participants exploiting their knowledge of and experience with languages in the process of developing their writing – text-examining, idea-generating, idea-organising, text-generating, process-controlling – more than in the final product where this was only visible in some instances. The translanguaging affordances provided in the course impacted on the writing skills of students at two main levels: (a) the linguistic level, expanding their communicative skills and overcoming limitation in knowledge and use of the target language; and (b) the authorship level, allowing students to bring their identity and agency in the writing process.

Chapter 8 depicted how offering translanguaging affordances influenced the way participants dealt with new language knowledge and with writing tasks in the target language. This chapter concludes the reporting of data collected and analysed in this research. The next chapter 9 provides a discussion of these findings.

Chapter 9

Discussion and Conclusion

This study was designed to investigate the pedagogical affordances of translanguaging for language teaching and learning at the tertiary level and in particular to address the paucity of research on translanguaging in the learning of languages other than English or which are not majority languages in society. The research is grounded in translanguaging as a theoretical, pedagogical, methodological and critical framework in languages education (chapter 2). It defines pedagogical translanguaging as the planned integration of translanguaging affordances as explicitly designed by the teacher, with the goal of leveraging and expanding the linguistic repertoire of students through the language learning process. The research has combined and triangulated data from two different samples of language students in order to develop an in-depth understanding of translanguaging, starting from an experiential perspective (case study 1) and moving onto its affordances as a learning practice and a pedagogical approach (case study 2).

This chapter discusses the findings presented and analysed in the previous four chapters in light of the key research question first presented in chapter 1.2:

What are the affordances of pedagogical translanguaging in higher education language teaching and learning?

The effectiveness of and the relationship between what can arguably be considered critical interdependent factors are explored through the sub-questions:

- How is translanguaging understood and experienced by language students?
- How do language students understand and conceptualise their linguistic repertoires?

- What are the affordances of pedagogical translanguaging for writing processes in language learning?

This research is based on the premise that understanding how language learners relate to and express the concept of linguistic repertoire is crucial in raising awareness of the linguistic capital available to individuals and groups, and for understanding the affordances of pedagogical translanguaging (see section 3.3). Building on this premise, I argue that:

1. The exploration of students' linguistic repertoires can and needs to be shaped by effective pedagogical planning, including the use of multimodal tools such as language portraits and by establishing a translanguaging space as a shared and collaborative space in the language class.
2. Planned translanguaging pedagogy provides a range of affordances for language learners during collaborative writing processes that enhance learners' linguistic competence and provide space for expression of identity and agency.
3. Exploring the concept of translanguaging through reflective and collaborative practices and exposure to pedagogical translanguaging in the learning process enhances the understanding of translanguaging as a language learning construct and enables more conscious ownership and activation of translanguaging practices for language learning and expression of identity.

In bringing together the discussion around these research findings, there are some challenges that require critical and creative responses to weave together the complexity of the data in generating new knowledge. Data were collected during the COVID-19 pandemic and multiple restrictions in place at that time determined that the collection occurred at different stages, in different timeframes and with different participant samples (see chapter 4 for details). Hence, within this challenging data collection setting, the findings cannot be examined in a linear and sequential order but will be discussed in a reiterative manner

through layers of complexity. The following sections draw arguments from both case studies in complex interconnections to answer the research questions.

To clearly articulate the interconnections within the findings, three main aspects are discussed: (1) the affordances of linguistic repertoire as understood and conceptualised by language students (section 9.1); (2) the affordances of pedagogical translanguageing for writing processes (section 9.2); and finally, going back to the core argument, (3) a contribution to defining translanguageing and its affordances through the lenses of pedagogical translanguageing and students' perspective (section 9.3). Each section contributes different elaborations, helping to build a multifaceted answer to the broader research question of this thesis. The following sections discuss limitations of this study (section 9.4), the main arguments and findings and their implications for teaching and research (section 9.5).

9.1 Beyond the individual: The linguistic repertoire as a collective construct

In investigating language students' understanding of their linguistic resources, this research has demonstrated that the concept of linguistic repertoire can be scaffolded for the students through the use of different tools and evolves through a reflective and collaborative process of negotiation.

The underlying premise of this research project was that awareness of linguistic repertoire as a resource is a critical precondition for pedagogical translanguageing (empirically demonstrating the two-step process, section 3.3). The question of how best to elicit this awareness in language learners, both in terms of how they understand their linguistic repertoire and how a deeper understanding can be established, was addressed through different methods of investigation, namely, a questionnaire and interviews in case study 1 and language portraits in case study 2. By analysing the participants' process of understanding linguistic repertoire across the two case studies, it is possible to argue that the

different tools enabled different conceptualisations to be elaborated and that through collaborative and reflective practices the conceptualisation of linguistic repertoire deepened and expanded.

(a) Language portrait as a method of investigation

The choice of a multimodal tool for investigating linguistic repertoires offered considerably more affordances in comparison to the questionnaire and interview process. When prompted through a simple question and answer survey format (i.e., “What languages do you speak?”), research participants mainly reported their linguistic repertoire as being comprised of named languages which they had developed a high level of proficiency in, either through study or through first language acquisition processes. They paid less attention to languages they had encountered in life trajectories or formal studies and had less proficiency in, often choosing not to identify them as part of their linguistic repertoires. Through the interview process, participants expanded the concept of linguistic repertoire by including not only languages based on their communicative competence but also languages that they recognised as part of their identity, such as family and heritage languages, acknowledging also the different social, political and economic power they may represent. The interview process promoted an initial disruption of monolingual views of multilingualism (García & Kleifgen, 2020), supporting participants to generate new understandings of the significance of their linguistic repertoire as a resource (see section 6.2). However, it was only in case study 2, that critical conversations around experience with languages, identity and relevance of language knowledge and linguistic practices took place and were enabled by the multimodality of the language portrait and the collaborative and reflective affordances of the translanguaging space (see also section 8.2.2).

The choice of a multimodal tool for investigating linguistic repertoires offered considerably more affordances in comparison to the questionnaire and interview process. The language portrait task required the use of (1) visual components such as colours and positionality in

relation to the body silhouette, (2) a written element in the space around the body silhouette, and (3) an oral description of the language portrait to the rest of the class. In doing so, by using visual elements, participants addressed emotions and affective relationships with their languages; by using metaphors, they described the relationship between languages in their repertoire, the body silhouette and colours/patterns; and by discussing modes of speaking, registers, peripheral and desired languages and avoiding focusing on proficiency and fluency only, they disrupted monolingual views of language learning and multilingualism. In addition to offering alternative modalities to express their connection with languages, the language portrait task also gave students space and time to reflect on their linguistic practices, an affordance not granted in an interview or in a simple answer to a questionnaire. The choice of colours, the positioning on the body silhouette, the selection of experiences with their languages and their use of languages all contributed to a broader and more complex understanding and conceptualisation of linguistic repertoire.

(b) Positioning linguistic repertoire as a shared and collaborative construct

Crucial to the effectiveness of using language portraits in a translanguaging space was the shared and collaborative experience provided in the language class. Two activities in this shared perspective contributed to participants' more in-depth conceptualisation of linguistic repertoire: (1) simultaneously undertaking the language portrait activity during class time; (2) each student verbally explaining their portrait to the class using ideas and reflections that informed their colour and position choices. Within these conditions, the collaborative and reflective negotiation became more complex as it included not only an individual interaction with the researcher (such as in the interview) but also discussions and interactions with peers in the whole class and in small groups. This shared exploration of linguistic repertoires offered participants opportunities to identify cultural and linguistic connections both at personal and interpersonal levels, with students becoming aware of their own as well as others' linguistic repertoires and experiences with languages. This enhanced collaborative space further expanded the multimodality of the language portrait, enabling conversations

that forged more elaborated understanding of linguistic repertoire as dynamic, shared and interconnected which in turn offered extensive affordances for the subsequent collaborative writing tasks planned in the Italian course (see key findings in section 9.2).

9.1.1 Contribution of this study

These findings provide new empirical evidence to support the work of Busch (2018, 2021) who argues that working with language portraits “showed that participants make ample use of the possibility to address feelings linked to particular languages, varieties and semiotic practices” and were able to focus on “emotions related to particular societal or interactional contexts and to aspirations, desires, and memories” (Busch, 2021, p. 202). The findings also build on Galante’s (2020a, 2020b) research in which she used language portraits combined with a translanguaging design in an EAP course to raise awareness of linguistic repertoires as a precursor for engaging in translanguaging practices. Participants completed a questionnaire as well as a language portrait task, with the findings illustrating that the language portrait tool enabled more complex descriptions of participants’ lived experience with languages. This study supported Galante’s findings by demonstrating empirically that using a language portrait in combination with a translanguaging and collaborative space can help deepen language students’ understanding of their linguistic resources and create concrete connections with the language learning process.

A significant contribution of this study is having leveraged the collective value of linguistic repertoire rather than focusing only on individual linguistic resources (see section 7.5.4). Conceptualising linguistic repertoire as a shared resource in the language class enabled language students to elaborate a stronger and more complex understanding of their linguistic resources as well as to explore and experience the affordances granted by a translanguaging design as a framework for enhancing language learning.

In this research, through sharing their language portraits, participants in the Italian course became aware of languages spoken, their own and their classmates' linguistic experiences and the cultural links to language representations and linguistic practices. This collaborative experience is relevant from two perspectives. Firstly, it gave participants an understanding of the linguistic resources available to be leveraged in the writing tasks. The translanguaging practices activated in the Italian course were stimulated by participants who encouraged each other to take advantage of their linguistic and semiotic resources made collectively visible through the language portrait task. Secondly, sharing language portraits allowed participants to reflect on their own practices, experiences, emotions and connections with languages and compare them to other participant experiences. This process generated connections among students identified through the use of similar – or different – metaphors (see for example the feet issue, section 7.5.4.1) or comparable practices (see for example the theme of *intrecciare* languages, section 7.5.5). The linguistic repertoire in a translanguaging framework therefore moved beyond the individual, becoming a collective construct available to be leveraged through pedagogical translanguaging interventions.

No previous research has been located at the time of writing which has described the collective and shared value of using language portraits in a language course. Therefore, this study has expanded on the pedagogical significance of using language portraits to generate an understanding of linguistic repertoire as a collective construct and a shared resource made explicitly available to be leveraged through pedagogical translanguaging.

9.2 Pedagogical translanguaging to facilitate writing processes

This study has shown how language students can articulate a sophisticated understanding of linguistic repertoire when guided by appropriate tools such as the language portrait within a translanguaging and collaborative space. This complex conceptualisation of linguistic repertoire then enabled me as the teacher-researcher to leverage this shared potential through an explicit pedagogical design, that is, through pedagogical translanguaging.

Informed by the findings on how language students conceptualise linguistic repertoire (section 9.1), this section discusses data from case study 2 to identify the affordances of an explicit pedagogical translanguageing approach for writing processes in language learning.

The significance of the findings in relation to translanguageing and writing processes is twofold: first, the research context focused on the study of a language other than English and one that is not a majority language in society; and second, from a pedagogical perspective, it has provided empirical data on the ways students respond to a translanguageing design during collaborative writing processes. The findings show that embedding explicit translanguageing affordances in the teaching design impacts on students' learning at the writing level, influencing both the writing process and the writing product in a complex negotiation of strategies, languages, linguistic features, meaning and text. This negotiation determined a co-construction of translanguageing practices in the learning process which are described in the next section.

9.2.1 Co-construction of translanguageing practices in writing processes

In exploring the affordances of pedagogical translanguageing for the writing process, I argue that two conditions were essential: raising awareness of individual and shared linguistic repertoires and offering translanguageing space and affordances in collaborative tasks. These were critical premises for enabling students to approach writing in the target language from a collaborative, multilingual and multimodal perspective and for activating translanguageing practices.

Previous research on higher education language courses that explicitly raises awareness of linguistic repertoire, sets a translanguageing space and includes translanguageing affordances and reflections is limited (see sections 3.2 and 3.3 for details). A similar pedagogical design to case study 2 was developed by Galante (2020a, 2020b) in an EAP course. In her research she explored the impact of creating a plurilingual approach for the students' representation

of language and culture. This research project supports Galante's findings in regard to the value of using language portraits and providing translanguaging affordances (or plurilingual instructions as per Galante's terminology) as well as giving students opportunities to self-reflect (through participants' diaries in Galante's research and reflective journals in this research). However, her published findings do not report on the ways students activated translanguaging practices in the learning process but only on how a plurilingual approach influenced their conceptualisation of language and culture.

This thesis is the first to report on students' response to explicit translanguaging design for collaborative writing tasks. The analysis of the final collaborative written texts as well as the articulated processes during the writing tasks (see chapter 8) demonstrated the crucial role of learners' agency in how they chose to participate in the writing process and take up translanguaging affordances. The process of students progressively building on their translanguaging practices individually and through group negotiations led to an increasingly complex enactment of translanguaging in the process of writing. The way each group responded to each task was highly contextualised and dependent on the group of students, their linguistic repertoire, their choice of sharing previous linguistic knowledge or strategies to complete the task, their negotiation of strategies within the group and the task itself. By following the process of this complex collaborative construction of the written text, it was possible to identify and describe practices that were used in the writing process. Therefore, the translanguaging design enabled complex linguistic negotiations through which participants were able to take up the affordances provided by the design to enhance their writing skills. In addition, it also enabled participants to reflect on the constraints or limitations of a translanguaging framework, both of which are discussed further in the following sections.

9.2.2 Affordances: Negotiation of translanguaging practices in the writing process

The positioning of linguistic repertoire as a collective resource was an affordance taken up by learners during the writing process. Through engaging and drawing on this collective resource and on translanguaging affordances and reflections offered in the course, participants developed and activated strategies to overcome limitations in communication, to expand the pool of tools for meaning making and effective writing and to express their agency and authorship in the writing process. These practices were co-constructed by the language students in the collaborative writing tasks through collaborative and reflective processes (as analysed in chapter 8) and are summarised in Table 17.

Strategies to overcome limitations in communication
• Using a stronger language to express a concept not yet available in the target language (Velasco & García, 2014) • Rehearsing the grammatical features in order to find the “best fit” for the communicative purpose (Velasco & García, 2014) • Transfer of grammatical knowledge from one language to another (Cummins, 2017) • Transfer of textual/genre knowledge from one language to another (Cummins, 2017)
Strategies to negotiate meaning (or meaning-making strategies)
• Creating meaning in the target language by verbally negotiating it in the strongest language with peers in a group discussion • Using visual modes/images to expand or negotiate meaning • Using digital tools/online dictionary to check meaning (Velasco & García, 2014)
Strategies to assert agency, identity and authorship
• Choosing to “mesh” languages in a way acceptable and negotiated with the audience (Canagarajah, 2011) • Expressing identity and language ownership in forms divergent from the native speaker standard (Canagarajah, 2011) • Acknowledging the use of cultural terms in their original language

Table 17. Summary of strategies activated by the students to respond to the translanguaging affordances

By engaging with these translanguaging practices during the collaborative writing tasks, participants were able to write more complex and sophisticated texts than if they had to use the target language only. This is evident by observing and analysing both, the writing process and product from two perspectives:

(a) Linguistic competence

First, participants demonstrated a reasonably complex use of grammar, vocabulary and syntax in relation to their beginner level of proficiency, with the explicit translanguaging pedagogy supporting them to develop linguistic complexity in their written texts. This complexity drew on shared knowledge of other languages on which participants leveraged vocabulary and grammar (e.g., Critical moments 1 and 5); on the flexible use of digital meaning making tools for translating, back translating, checking meaning (e.g., Critical moments 8 and 9); and on effective strategies for transferring style, register and text features from stronger languages to Italian, producing texts tailored to a specific audience or communicative purpose (e.g., Critical moment 12).

(b) Identity, agency and authorship

Second, leveraging languages (English, Spanish, French) other than the target one (Italian) as well as non-verbal semiotic modalities (images and digital tools) enabled participants to take ownership of their language learning and writing competence. The translanguaging affordances provided them with opportunities to assert their ownership of the language and of the content, including ways to express their identity as (emergent) multilinguals. They used words and sentences in multiple languages (e.g., Critical moment 6), cultural references (e.g., Critical moment 11), linguistic forms divergent from the standard (e.g., Critical moment 10) to demonstrate their ability to formulate ideas and create meaning in the target language and were not limited by their beginner level of proficiency.

By documenting the main practices that participants activated in their collaborative writing, this study supports with empirical evidence translanguaging practices recorded in previous studies (e.g., Canagarajah, 2011; Cummins, 2017; Velasco & García, 2014) and contributes to the field by identifying other ones in the specific context of the Italian course. In fact, I initially based the documentation of translanguaging practices used by learners in case study 2 on previous research. For example, Velasco and García (2014) identified strategies used by primary school students in a bilingual education context involving the majority language and a shared minority language; Canagarajah (e.g., Canagarajah, 2011; Michael-Luna & Canagarajah, 2015) explored the impact of allowing students to refer to their other languages and their culture to equip them with better tools to express their identities in higher education context (as presented in the literature review on translanguaging for writing, section 3.7).

This research moves the investigation of pedagogical translanguaging away from the study of minority languages within the school-based context and English learning spaces, to the multilingual tertiary level. This is important as language courses in Australian universities are accessed by students from a variety of linguistic and cultural backgrounds, as discussed in the first chapter of this thesis, transforming the language class in a multilingual space, rather than a bilingual homogeneous setting. Participants in this research are university language students who choose to expand their linguistic repertoire by adding an additional language that is not dominant or essential for affirming their identity as multilingual speakers, social subjects and informed citizens. Nevertheless, when provided with translanguaging affordances, these participants activated similar practices to support their learning in terms of effective use of the language in communication - linguistic competence - and expression of ideas and opinions - authorship and identity. The main difference is that some practices were not activated through their mother tongue or strongest language (mainly English for this participant sample) but through previously learnt languages perceived as more relevant to support the learning of the target language.

This study has also identified some additional translanguaging practices not recorded in previous research, specific to the context of case study 2. For example, one additional practice documented is the choice to acknowledge and use cultural terms in their original form, either terms in the target language used when communicating in English (as the language of instruction), or terms in other languages maintained in their original form when communicating in Italian (the target language). This group of participants acknowledged the importance of the connection between culture and language in describing their own linguistic repertoires and in using the knowledge of the target language/other languages to express cultural concepts. Another example is the use of verbal, multimodal and digital semiotic tools to express and check meaning in the writing process and in the final written text. These affordances provided strategies to make and express meaning, generating more sophisticated written texts.

9.2.3 Constraints: Limitations in co-constructing translanguaging practices

Participants in case study 2 also identified two main constraints that limited the opportunity to explore and activate translanguaging practices in the Italian course: (a) proficiency in the languages; and (b) the type of languages in the repertoire, as discussed below.

(a) Proficiency of languages in the repertoire

In the Italian course participants observed that translanguaging strategies were readily available to people with a high competence in additional languages. This reflection is important and supported by research – see for example the threshold hypothesis (Cummins, 2000) which shows that when learning additional languages, a certain minimum level of proficiency, a threshold, must be reached in order to start benefitting from transfer between languages. However, my research has brought to the forefront another strength of pedagogical translanguaging. When the awareness of linguistic repertoire is shared in the collaborative space of the language class, students who do not have a strong knowledge of

other languages and cultures can benefit from the shared competence (see for example Critical moment 1 and 5) as the translanguaging practices are negotiated and co-constructed within the collaborative space of the language class or group work (see also section 9.2.1).

(b) Type of languages in the repertoire

There were two aspects related to the languages included in their linguistic repertoire that participants found influencing their ability to leverage translanguaging processes in their learning. The first relate to closeness or distance of their languages to the target language. Participants in the Italian course had a shared repertoire of an extensive number of languages and dialects (18 in total) that included Romance languages such as French and Spanish as well as distant languages such as Chinese Mandarin, Manyika, Japanese and Czech (see section 7.5 for details). In the writing tasks, only languages closely related to the target language were leveraged, specifically Spanish and French, in addition to English as the shared language in which all students were highly proficient. Native speakers of languages distant to Italian, such as Chinese Mandarin or African languages, did not explicitly engage with them in collaborative translanguaging practices. When asked, a Chinese speaker declared that she believed her knowledge of Chinese was irrelevant in learning Italian (see section 8.2.2). However, students in case study 1 reported making connections with distant languages for language learning purposes, as we can see from their comments on pronunciation or syntax (see section 6.4). This discrepancy provides a direction for further research looking at how translanguaging works across very different languages.

The second aspect relevant for activating translanguaging processes was the decision made by students in relation to accessing their mother tongue or previously learnt languages. In fact, the languages leveraged in the Italian course in addition to English, namely French and Spanish, were not the participants' mother tongues but languages previously learnt through formal and informal processes. These findings align and provide further insights into key claims by Hammarberg (2018) and Otwinowska (2016) on multilingual speakers' processes

to access and leverage linguistic resources. The findings confirm that the choice of the multilingual speaker to leverage their repertoire can be based on what they perceive as useful rather than the languages they are more competent in (Hammarberg, 2018) and that speaker's understanding of the relationship between languages in their repertoire is not always based on actual closeness or distance between linguistic systems, but more on individual perceptions (Otwindowska, 2016). Therefore, multilinguals make decisions on what languages to leverage based on the contingency of the situation (see also Li & Ho, 2018).

9.2.4 Contribution of this study

The results of this study demonstrate how pedagogical translanguaging influences the writing process of beginner students who respond to translanguaging affordances through negotiation. Within this understanding, I argue that pedagogical translanguaging is the work of both the teacher and the students in a negotiated process and cannot be defined through a set of effective strategies transferrable to any context, but that it is a co-constructed process in a highly contextualised setting where contributing factors are:

- The translanguaging design which includes the tasks (translanguaging affordances) and the reflection on the process (translanguaging reflections);
- The students' awareness of linguistic repertoire as languages, dialects, varieties, multimodality, levels of proficiency and typology of languages in relation to the target language and to the speaker's perception;
- The individual choice of students to share, draw on, leverage their linguistic and semiotic competence and experience in the learning process;
- The collective negotiation and co-construction of the response to the task.

Based on the interplay of these factors, the findings suggest that pedagogical translanguaging enables students to extend their writing competence at the linguistic level as well as in the expression of identity, agency and authorship in an additional language. For their negotiated and collaborative nature, the role of the language educator is not to formalise and teach pre-

determined and fixed strategies but to elicit their elaboration through the translanguaging design (affordances and reflection) and the translanguaging space (a *safe* space for creative and critical use of languages in interaction) provided to the students in the language class. These affordances develop into strategies and practices through the reflective and collaborative process that language students negotiate within the task. As Canagarajah (2011, p. 415) suggests “It is important for teachers to learn from them [the students] rather than impose their own views of how codemeshing works. Additionally, we cannot generalize for all students and impose a one-size-fits-all pedagogy”.

With this understanding of translanguaging practices in pedagogical spaces, the next section discusses students’ understanding and conceptualising of translanguaging in language learning spaces as an experiential, collaborative and reflective process.

9.3 Translanguaging as a complex negotiated process: From a social to a language learning construct

One of the theoretical premises of this thesis is that translanguaging can be viewed as a multilayered concept with four dimensions - theoretical, pedagogical, methodological and transformative. This conceptualisation of translanguaging is difficult to capture in a definition accepted and agreed upon by researchers and practitioners in the field (see chapter 2). Because of this difficulty to identify a shared definition that includes this complexity, I developed a framework that acknowledges all four dimensions of translanguaging, visually represented in Figure 2 (reproduced here as Figure 51) as a conceptual foundation for this research.

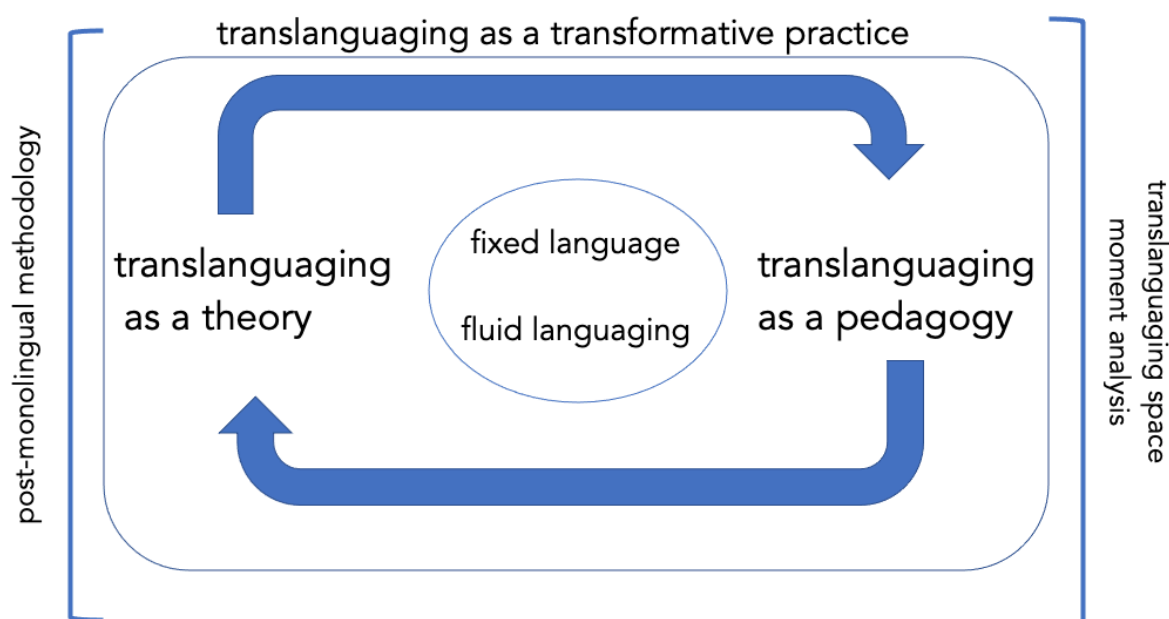


Figure 51. Reproduction of Figure 2, section 2.5

However, after exploring translinguaging and its affordances as experienced by language students, I argue that this representation is too static as it fails to capture the dynamic nature of translinguaging as a process, as illustrated through this research project. The framework represented in Figure 2 suggests interconnections among the four dimensions and the potential to activate translinguaging in learning spaces through the acknowledgment of these dimensions and their relationship. However, the findings of this study suggest that for translinguaging to be fully understood and effectively used in language learning, students must move through a process of engaging with the concept through experiential, collaborative and reflective practices. Only through exploring concepts in interaction and by experiencing pedagogical affordances can the epistemological conflict between fixed and fluid system be understood, reconciled and enacted. In the same way as it is difficult to encapsulate translinguaging in a simple definition, it is also crucial to understand its value as a process rather than as a set of fixed strategies. Using findings from both case studies, in this section I contend that understanding and meaningfully using translinguaging in language learning follows a three-stage process as follows:

1. Acknowledgment of translanguaging practices in multilingual social contexts;
2. Awareness of how these translanguaging practices also take place in the language class; and
3. Understanding translanguaging as a learning construct, that is a practice that supports language learning and the expression of multilingual identities.

By describing the students' process of conceptualising translanguaging, I also further elaborate on the conceptual framework in the final section 9.3.4.

9.3.1 Stage 1: Recognising translanguaging practices in social contexts

Language students who took part in this research understood translanguaging first as a social construct, that is a natural practice in their multilingual communicative experiences, either as multilingual speakers or as observers of multilingual interactions. Participants in case study 1 were able to relate to its broader conceptualisation of a practice that allows access to all the languages in someone's repertoire and recognised this practice in their own multilingual communicative experiences, considering it as the norm in multilingual spaces (findings from questionnaire, section 5.4).

These findings support previous research undertaken by Moody et al. (2019) who investigated the perception of translanguaging in social settings among graduate students enrolled at a large university in the US; and contribute to the debate by reporting on a different student population (language learners in Australian universities) who presented a similar understanding of translanguaging as a social construct. However, when guided to reflect on translanguaging in relation to their linguistic repertoire through the interview process, participants applied this preliminary conceptualisation of social construct to the learning space of the language class, generating more complex and nuanced elaborations of the concept.

9.3.2 Stage 2: Acknowledging translanguaging in the language classroom

In answering the survey questions, participants initially did not make a connection between the translanguaging practices spontaneously activated in multilingual communication and the learning space of the language classroom as one of these multilingual spaces. In fact, in case study 1 participants demonstrated an initial monolingual view of language learning. They firstly focused on language competence and on a belief that learning the target language through the target language only is the best learning experience. Although they spontaneously activate some translanguaging practices – such as comparison, alternation, transfer (see findings in chapter 5 and 6) – their understanding of the affordances of a translanguaging design is limited, as they do not have experience of this pedagogical approach in the language classroom.

Through the interviews, participants broadened their conceptualisation of language learning as a process of expanding their linguistic repertoire (as defined for example by Turnbull, 2018; Turner & Lin, 2020). Therefore, they started considering language learning as a fluid process that involved access to their whole linguistic repertoire rather than limiting the learning experience to the use of the target language (see findings in section 6.5), confirming previous research at the tertiary level that reported positive attitudes of language students toward translanguaging practices (e.g., Wang, 2019a, 2019b, 2020; Zhang et al., 2020). However, despite participants in case study 1 reporting similar positive attitudes and activating spontaneous translanguaging practices, they also expressed uncertainty of their effectiveness in the learning process. As per Wang's research (e.g., Wang, 2020), they considered teacher's translanguaging more valuable than their own translanguaging practices, as it was perceived as functional to scaffolding learning. Therefore, participants in case study 1, similarly to participants in previous research, experienced translanguaging as efficient but felt guilty when breaking the dominant expectation of using the target language only in the learning process (Zhang et al., 2020) (see section 6.3.2).

Participants in case study 2 presented a different perspective due to their empirical exposure to pedagogical translanguaging. Through negotiating translanguaging affordances, they experienced firsthand practices and strategies to access and leverage multiple languages and modalities in their repertoire to support the learning process. They firstly activated translanguaging by leveraging named languages and referring to them as separated entities (for example, use of an expression in Spanish or in English) but learnt to access them flexibly, “softening the boundaries” between languages (Cenoz & Gorter, 2013). Throughout the Italian course, it became increasingly natural for students to refer to other languages and modalities in their repertoire which were accessed in the flow of completing the writing task, in a continuum of linguistic and multimodal features rather than by accessing a specific language system (translanguaging as a flow, Lemke & Lin, 2022).

The development of the concept of translanguaging that evolved and was shaped by participants in both case study 1 and 2, shows that conceptualising translanguaging involves an ongoing process of experiencing, describing and reflecting, a process facilitated by the stance of the teacher and the pedagogical design of the language class, which includes interactive and collaborative practices.

9.3.3 Stage 3: Conceptualising translanguaging as a language learning construct

Previously, Moody et al. (2019) reported data on higher education students’ perception of translanguaging for L2 learning. Students in their research “believed that translanguaging was helpful for learning a new language, and that instructors should engage in translanguaging” (Moody et al., 2019, p. 99). This understanding of translanguaging as a language learning construct is achieved by participants in this research through a process that guided them from their preliminary acknowledgement of translanguaging as a social construct to experiencing it in the language classroom to understanding its pedagogical potential.

As reported in stage 2 (section 9.3.2), participants in case study 1 were uncertain on the role of translanguaging pedagogy for their learning experience (see also section 5.4). The conceptualisation of translanguaging as a learning construct in fact became available to participants in case study 2 who were exposed to pedagogical translanguaging in the Italian course. This second cohort of participants did not express concerns about not being sufficiently exposed to the target language and did not show any sense of guilt in the translanguaging process as participants in case study 1 did.

By looking at the practices that they activated in their collective writing tasks (Table 17), I argue that they recognised translanguaging as effective in expanding their communicative and linguistic tools as well as providing affordances to express their identity and authorship as (emergent) multilingual users. In terms of linguistic development, beginner users of Italian were able to co-construct linguistic strategies to acquire new vocabulary and grammatical structures through postponing, rehearsing, transferring, negotiating meaning and forms. With respect to expressing agency and identity, participants accessed and shared native languages and cultures, leveraged other additional languages and drew on previous experiences of language learning to co-construct strategies of expression and agency beyond their beginner competence in the use of the target language (see section 8.7).

9.3.4 Contribution of this study

A key finding, as previously noted at the beginning of section 9.3, is that participants in this project did not conceptualise translanguaging through a fixed definition or a set of fixed strategies. A brief definition used in the questionnaire, interviews and at the beginning of the Italian course has helped to open the translanguaging space to further their understanding of the term while experiencing and reflecting on it (Li, 2011). The conclusion is that notion of translanguaging goes beyond any simple definition and fixed practice. Introducing a translanguaging stance in the language class involves a process of experiencing, reflecting on

and understanding it through collaborative negotiation. This negotiation process is highly contextualised and depends on both the pedagogical affordances offered by the teacher and the individual and collective choice of the students to take part in it (as argued in section 9.2.4).

Reflecting on these findings takes me back to the role of the conceptual framework (Figure 2) and how this research allowed me not only to validate it but to further refine it through the participants' experience and understanding of translinguaging, as represented in Figure 52 and elaborated below.

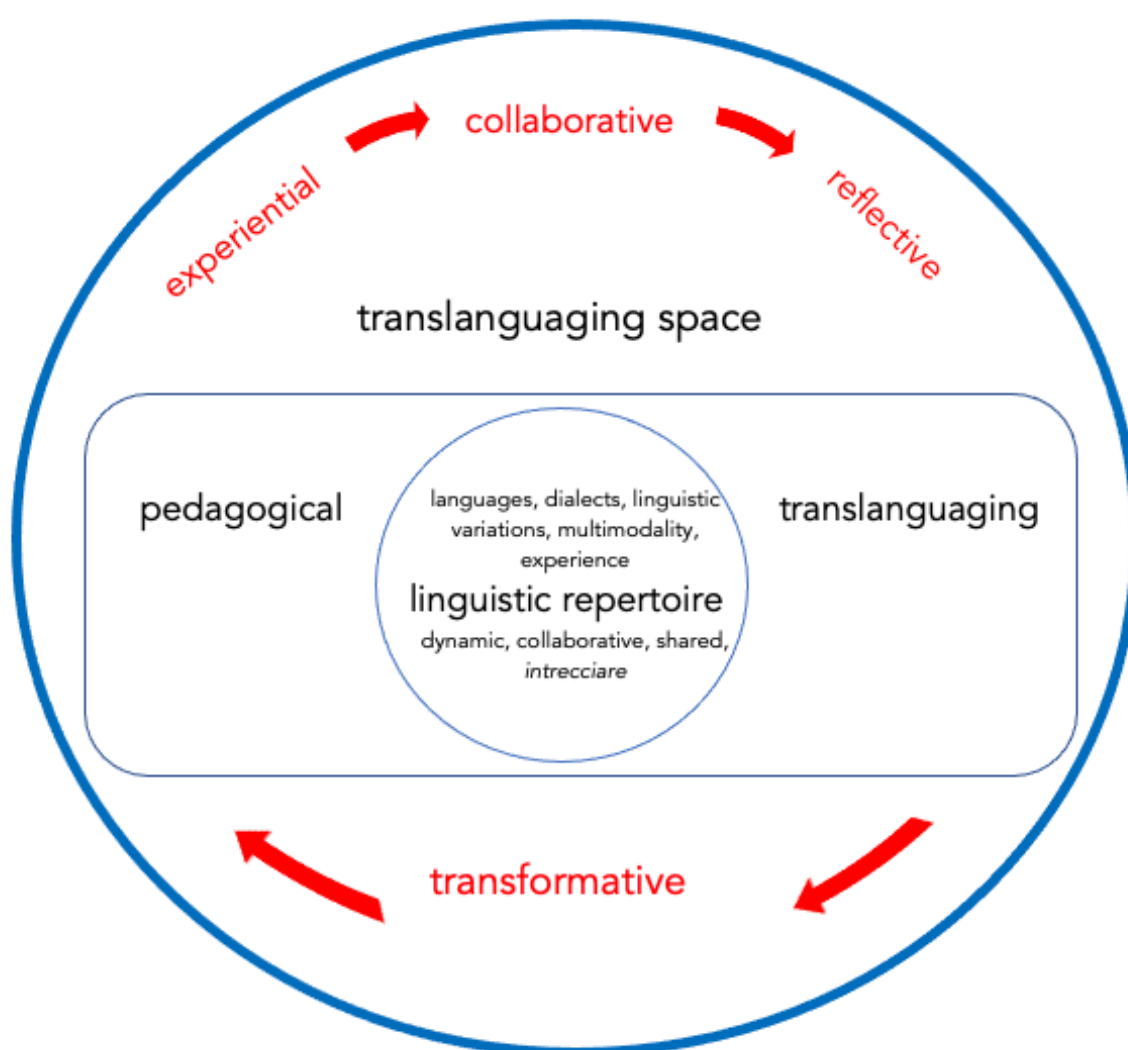


Figure 52. Elaboration of the conceptual framework through the participants' understanding of translinguaging

1. The core of the original framework (Figure 2) is represented by the co-existence, in the language learning space, of two conceptualisations of language - fixed language and fluid languaging. Evidence from both case studies suggests that language students, by exploring the potential of their repertoires in interaction with the teacher-researcher, peers and tools (such as the language portrait), developed an awareness of language use in the learning process that acknowledges both, the different languages in their repertoire as fixed systems and the potential of accessing them for their communicative and semiotic functions in a fluid manner. As represented in the central space in Figure 52, participants enriched this conceptualisation acknowledging that linguistic repertoires go beyond a list of languages to include multiple expressive tools, linguistic and multimodal, and the speaker's experience with these communicative and meaning-making features which are recognised as dynamic, collaborative, shared and interconnected. These features are accessed through softening the boundaries between linguistic systems (Cenoz & Gorter, 2013) and within a flow (Lemke & Lin, 2022) determined by the task, the pedagogical affordances and the collaborative practices activated by the students.
2. Pedagogical translanguaging becomes central as the link between the theoretical foundation and the teaching practice (i.e., a practical theory of language, Li, 2018), and it is enacted in the translanguaging space.
3. The transformative role of translanguaging, represented by the external framework in Figure 2, is here refined by some conditions. The transformative power of translanguaging is determined by an experiential, collaborative and reflective process through which participants experience and appreciate its potential for language learning (i.e, translanguaging as a language learning construct). In a highly privileged context such as university language courses, the transformative factor does not relate to social justice concepts - although including mother tongues and minority languages in language courses could be an aspect to further explore - but to the empowerment

that accessing their whole linguistic repertoire to express identity and agency gives to language learners. The translanguaging design allowed students to re-connect with their home languages, previously learnt languages and background cultures. This not only was functional to their new learning experience, supporting their linguistic development, but also allowed them to reflect, talk and share aspects of their identity and express them through writing in the language class. This process becomes transformative through an experience that is shared, collaborative and reflective in nature.

A key contribution to the debate on pedagogical translanguaging therefore is that the multiple dimensions of the concept are recognised by language students exposed to a translanguaging design. They take ownership of the concept and exploit it in *their own* way as a learning construct and a transformative practice.

Within this perspective, translanguaging cannot be reduced to a single action or strategy in itself, fixed, defined and applied to different contexts. On the contrary, it is the collaborative and reflective process that scaffolds learning and activates that particular strategy within that specificity of the task, the group of students and the translanguaging affordances. The way translanguaging has taken shape throughout the two case studies of this research project was through the interaction and the collaborative practices - between participants, teacher-researcher, tools (i.e., questionnaire, interview, language portrait) and the translanguaging affordances. Without this collaborative and reflective process, translanguaging seems to be reduced to switching between codes. On the other hand, when it becomes collaborative, shared and reflected upon, it changes into a process of understanding and enhancing the learning process.

9.4 Limitations of this study

As anticipated at the beginning of this chapter, an inevitable limitation of this study derives from the difficulties related to collecting data during the COVID-19 pandemic. The project has been developed over a series of stages until the final study design of two case studies was used to obtain a more significant amount of data. The questionnaire, interviews and Italian course were conducted during the 2020 and 2021 lockdowns, in online environments. This may have impacted on the nature of the answers from research participants as well as the affordances of pedagogical translanguaging in case study 2. In addition, case study 2 was limited to six lessons conducted via Zoom, with no options to extend or repeat the course (see chapter 4.3 for details). Unfortunately, some of these limitations could not be counteracted and have only been considered through the data analysis by incorporating a reflexive process (see section 4.7 and Appendix 5).

Another limitation, which is a consequence of the first one, is that the data have been collected using two different samples which differed in terms of experience with languages and language learning. Since the differences in the sample of participants were likely to affect the data collected, the two sets of data have not been compared but analysed in parallel and triangulated to enhance the validity and rigour of the research design. This limitation has been turned into a strength as the findings from case study 1 became helpful background for the analysis of data in case study 2, providing a strong foundation to better frame the data collected through the Italian course.

9.5 Implications for teaching and further research

As I am approaching the final section of this dissertation, I feel the relief of having drawn together a complex study design and of having presented contributions that this research project has brought to the field for further debate and investigation. Despite a challenging journey, some solid findings encourage me to focus on what implications this research has

for further exploring translanguaging as a pedagogical design for language learning in university contexts and for teaching practice.

9.5.1 Researching translanguaging in university language courses

The previously noted limitations to this study including the online mode of delivery of interviews and lessons as well as the length of the Italian course, raise possibilities for future research, building on what this study has been able to achieve within those limitations.

As noted above, translanguaging practices develop through a process of exposure to translanguaging affordances and are negotiated collaboratively. It requires time and space to experiment and become familiar with the concept and the practices as well as to co-construct effective processes to leverage linguistic repertoires for effective language learning and expression of identity and authorship. If participants in case study 2 exposed to a short course have clearly demonstrated a gradual understanding and implementation of translanguaging practices over the course of six sessions, potentially this process could be more significant if designed for curricular courses that usually develop across a full semester.

Furthermore, there are multiple lines of investigation that could expand on the findings of this research project. Among others, further research could include a focus on other macroskills such as speaking, listening and reading. In terms of affordances and constraints, it could also investigate the reasons behind the choice of leveraging particular features and languages by individual students, as well as a focus on the relevance of different languages in relation to the target language (i.e., close versus distant languages) and the relevance of having shared languages in the language class versus leveraging individual languages.

In terms of new methodological knowledge, I analysed data in case study 2 using a moment analysis approach and a post-monolingual methodology. Moment analysis was developed in the context of sociolinguistic research (Li, 2011, 2022b) but it has also proved fruitful in

educational contexts, where the identification of critical moments supported the observation of learning processes and the analysis of translanguaging practices activated by the students. In the same way, a post-monolingual approach was essential in raising ideas and analysing concepts. My professional, personal, cultural and linguistic experiences have guided the in-depth exploration and analysis of translanguaging practices allowing images, metaphors, reflections and words from my own bilingual world to support my understanding of the data and to produce more complex result discussions.

Exploring the use of a translanguaging space and post-monolingual perspectives not only in the collection but also in the analysis of data has given me, as a bilingual higher degree researcher, opportunities to generate more meaningful contributions to the field. However, this is not the only achievement of this thesis. I argue that taking this stance could become a first step towards breaking the monolingual view in academic research and dissemination of findings that, at this stage, is still strongly English-dominated. I wonder if by opening space to other languages and experiences in dissertations or in academic conferences and publications could give voice to researchers from less prominent language communities, more effectively disseminating significant research and further connect research and teaching practice.

9.5.2 Implications for teaching practice

As theory and pedagogy are interconnected in a translanguaging stance, there are multiple implications for teaching practice that arise from the findings. As discussed at the very beginning of this dissertation (section 1.2), the significance of this study sits in its potential to impact on university language courses providing empirical evidence for language educators and policy makers on the affordances of pedagogical translanguaging to broaden and enhance pedagogical approaches in multilingual contexts. The following main implications can support decision making in language courses.

Implication 1:

In multilingual contexts, language courses design should incorporate an initial exploration of linguistic repertoire of language students through multimodal tasks such as the language portrait to create the foundation on which to develop a translanguaging design.

Implication 2:

As translanguaging is a negotiated process, designing classes that include collaborative and reflective tasks increases the affordances offered by pedagogical translanguaging to language students.

Implication 3:

As the process of using translanguaging practices for language learning is collaborative and highly contextualised, research and teaching practice should focus on elaborating and offering translanguaging affordances rather than on identifying and defining fixed strategies to be transferred to different contexts or taught to different cohorts of students. The process of *owning* translanguaging as a learning construct is the core of pedagogical translanguaging. If, as language educators, we teach strategies without offering the reflective and collaborative process of understanding them through experience, we risk reducing translanguaging to codeswitching or translation, limiting its efficacy to enhancing linguistic competence without unleashing the transformative power that engages students with more agency in the learning process.

Implication 4:

As suggested by previous research (e.g., Rajendram, 2023, p. 17), implementing new pedagogical approaches in language teaching to support the needs of multilingual learners should be a shared effort supported by policies and not left to the individual choice of language educators. It is through a broader and consistent approach to linguistic and

cultural diversity in language departments that we could enhance the learning experience of diverse students enrolled in language courses at our universities.

9.6 Conclusion

This thesis has generated new knowledge around pedagogical translinguaging in language courses at university level. The main contributions of this study relate to advancing pedagogical and theoretical knowledge around translinguaging in language learning when the language is not English nor a majority language in society.

First of all, this study had brought to the forefront the importance of raising awareness of linguistic repertoires through effective tools (language portrait) and specific conditions (translinguaging and collaborative space) demonstrating how the conceptualisation of linguistic repertoire as a collective construct could be fundamental in language learning processes in highly multilingual settings.

Secondly, this study has given empirical evidence to the claim that translinguaging affordances in language learning spaces influence the learning process of students. Translinguaging practices develop through time and practice in negotiated, collaborative and reflective processes that are highly contextualised and depend on the pedagogical design, translinguaging affordances and reflections, the linguistic repertoires of the students as a shared resource, the individual choice of students to draw on their linguistic repertoire and the collective co-construction of practices. This study also highlighted the potential limitations in activating translinguaging practices determined by the language typology in relation to the target language and the choice of students to leverage specific languages and modalities in their repertoires and not others based on their own perception of usefulness.

Finally, this study has enhanced our understanding of translinguaging as a theoretical and pedagogical construct in relation to student experience as (emergent) multilingual speakers

and language learners. Translanguaging has multiple dimensions and can hardly be defined through a fixed definition or a set of strategies. On the contrary, a conceptualisation of translanguaging in the pedagogical space of the language class is achieved through a negotiated process that starts from experiencing translanguaging in communicative multilingual spaces and then recognising it in classroom discourse. Exposing language students to a planned translanguaging design gives them opportunities (i.e., affordances) to acknowledge the significance of their multilingualism and experience what it means to leverage other linguistic, cultural and communicative knowledges in the practicality of the learning space. This process, which occurs through reflective and collaborative practices, enables language students to recognise translanguaging as supportive of their learning experience (i.e., a language learning construct). By leveraging the translanguaging affordances provided by the teacher, students show enhanced communicative practices and language competence and more autonomy and agency in expressing themselves and their identity in the learning process.

Given the positive response of students to acknowledging and elaborating on the concepts of translanguaging and linguistic repertoire and the active engagement with translanguaging affordances in language learning, this study has provided evidence of the potential of translanguaging as a pedagogical framework in language education at university level. Although there is still scope to further explore the pedagogical dimension of translanguaging in language learning, I am hopeful that this study has contributed to expanding the existing body of research in highly multilingual contexts and the overall understanding of translanguaging as a pedagogy.

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Appendix 1

1.1 Case study 1: Questionnaire

Questionnaire: Language Students

Start of Block: Introduction

Welcome and thank you for your interest in this research. Please download and read the attached Plain Language Statement and Consent Form.

By completing the questionnaire, you consent to take part in this research project. Please click on the option below to start the questionnaire.

☐ I consent to take part in this research project.

Welcome and thank you for taking part in this survey.

Please find attached a Plain Language Statement which informs you about this research project. By continuing with the survey you consent for your data to be used in the research accordingly to the Consent Form.

End of Block: Introduction Start of Block: 1-Bio data

Q1 Please select your age range

- ☐ below 25
- ☐ 26-30
- ☐ 31-35
- ☐ over 35

Q2 Please define your gender

- ☐ Female
- ☐ Male
- ☐ Other _____

Q3 At which university do you study?

- ☐ Monash University
- ☐ The Australian National University
- ☐ The University of Adelaide
- ☐ The University of Melbourne
- ☐ The University of New South Wales
- ☐ The University of Queensland
- ☐ The University of Sydney

- ☐The University of Western Australia
- ☐Other (Please specify) _____

Q4 What year of your degree are you in at the moment?

- ☐1st year undergraduate
- ☐2nd year undergraduate
- ☐3rd year undergraduate
- ☐4th year undergraduate
- ☐1st year postgraduate
- ☐2nd year postgraduate
- ☐3rd year postgraduate
- ☐Other _____

Q5 In what degree program are you enrolled?

- ☐Bachelor of Architecture
 - ☐Bachelor of Arts
 - ☐Bachelor of Commerce
 - ☐Bachelor of Engineering
 - ☐Bachelor of Languages
 - ☐Bachelor of Music
 - ☐Bachelor of Science
 - ☐Master's Degree
 - ☐PhD
 - ☐Other (Please specify) _____
-

Q6 Are you enrolled in a Diploma of Languages?

- ☐Yes
- ☐No

Q7 Is the language that you are studying your major?

- ☐Yes, major in my degree
- ☐Yes, major in my Diploma of Languages
- ☐No, minor in my degree
- ☐No, optional/elective in my degree
- ☐Other (Please specify) _____

Q8 What languages do you speak (other than the one(s) that you are currently studying)?

	Mother tongue(s) or strongest language(s) (1)	Language(s) learnt at school (2)	Language(s) learnt through life experiences (4)
English (1)	☐	☐	☐
Language 2 (2)	☐	☐	☐
Language 3 (3)	☐	☐	☐
Language 4 (4)	☐	☐	☐
Other (6)	☐	☐	☐

Q9 When/how did you learn English?

- ☐ English is my only mother tongue
- ☐ English is one of my mother tongues
- ☐ I commenced learning English in primary school
- ☐ I commenced learning English in secondary school
- ☐ I commenced learning English as an adult
- ☐ Other (Please explain) _____

End of Block: 1-Bio data

Start of Block: 2 -Students' attitudes towards language of instruction

Q10 What language(s) are you studying at university? At what level?

	Beginner (1)	Intermediate (2)	Advanced (3)
French (1)	☐	☐	☐
German (2)	☐	☐	☐
Italian (3)	☐	☐	☐
Spanish (4)	☐	☐	☐
Other (5)	☐	☐	☐

Q11 If you are studying more than one language, please identify the language you are referring to when answering the following questions (the target language). (Feel free to complete the questionnaire more than once if you are studying more than one language).

Q12 How long have you been studying this language?

- ☐ 1 semester
- ☐ less than 1 year
- ☐ 1 year
- ☐ 2 years
- ☐ 3 years
- ☐ 4 years
- ☐ 5 years +

Q13 What languages would you prefer your teacher to use to teach you the target language? The target language is the language that you are currently studying.

- ☐ Only the target language
- ☐ Mostly the target language
- ☐ English and the target language in equal manner
- ☐ Only English
- ☐ Mostly English
- ☐ Other (Please specify) _____
- ☐ Can you please explain why? _____

Q14 What languages does your language teacher actually use during your language class?

- Only English (3)
- Mostly English (4)
- English and the target language in equal manner (10)
- Only the target language (6)
- Mostly the target language (7)
- Other (Please specify) (9) _____

Q15 If your teacher uses the target language and English in the teaching process, do you think that this choice of alternating and using both languages for different purposes is (for each pair choose one statement):

Choose option 1 or 2

appropriate or inappropriate
(17)

☐☐

normal or strange (18)

☐☐

socially acceptable or non
acceptable (19)

☐☐

respectful or disrespectful (20)

☐☐

professional or unprofessional
(21)

☐☐

clarifying or confusing (22)

☐☐

positive or negative (23)

☐☐

Q16 Please feel free to add further comments in regard to the use of multiple languages as languages of instruction (e.g. experiences, anecdotes, ideas, comments, suggestions, etc.).

End of Block: 2 -Students' attitudes towards language of instruction

Start of Block: Students' perception of their own multilingualism and use of multiple languages

Q17 What language(s) do you use to communicate with the teacher?

- ☐ Only English
- ☐ Mostly English
- ☐ English and the target language in equal manner
- ☐ Only the target language
- ☐ Mostly the target language
- ☐ Other (Please explain) _____
- ☐ Please explain your choice (why you use this language? for what?)

Q18 When working with other students in the classroom, what language(s) do you use?

- ☐ Only English
- ☐ Mostly English
- ☐ English and the target language in equal manner
- ☐ Only the target language
- ☐ Mostly the target language
- ☐ Other (Please provide further details)

- ☐ Please explain your choice (why you use this language? for what?)

Q19 Have you ever found yourself comparing languages that you already know with the language that you are learning (noticing similarities or differences)?

- ☐ Definitely yes (Can you please provide an example?)

- ☐ Definitely no (Can you please explain if there is a specific reason?)

- ☐ Other (Please specify) _____

Q20 If you have learnt other languages before, do you think you have an advantage in learning new ones?

- ☐ Definitely yes (1)
 - ☐ Probably yes (2)
 - ☐ Never thought about it (3)
 - ☐ Probably not (4)
 - ☐ Definitely not (5)
 - ☐ Could you please explain why? (6)
-

End of Block: Students' perception of their own multilingualism and use of multiple languages

Start of Block: Translanguaging

Q21 Translanguaging is the practice of accessing and using all the languages in one's repertoire in order to make sense and communicate in a multilingual context. Have you ever heard of the term 'translanguaging'?

- ☐ Yes
- ☐ No
- ☐ Not sure (Please specify)_____

Q22 Have you ever been exposed to translanguaging practices?

- ☐ Yes, I have observed translanguaging in multilingual conversations
- ☐ Yes, I have experienced translanguaging as a multilingual speaker
- ☐ Yes, I have experienced translanguaging practices in a language class
- ☐ I'm not sure
- ☐ No

Q23 Please select all the relevant choices. In your experience as a language learner, translanguageing...

	Do not agree (1)	Agree (2)	Not sure (3)
is a natural practice for bi-multilinguals (or emergent bi-multilinguals) (1)	☐	☐	☐
indicates a lack of linguistic proficiency in the target language (3)	☐	☐	☐
is essential for learning an additional language (9)	☐	☐	☐
used by my language teacher is helping me learning the language (13)	☐	☐	☐
used by my language teacher is confusing (14)	☐	☐	☐
is part of my practice as a language learner (15)	☐	☐	☐
used by my teacher helps me to understand instructions and complex concepts (16)	☐	☐	☐
supports my identity as a bi-multilingual speaker (17)	☐	☐	☐

Q24 Please rate your agreement with the following statements.

Students' translanguaging practices are justified when they are used to	strongly disagree (1)	disagree (2)	neutral (3)	agree (5)	strongly agree (6)
discuss content in small groups (1)	☐	☐	☐	☐	☐
provide assistance to peers during classroom activities (2)	☐	☐	☐	☐	☐
brainstorm during classroom activities (3)	☐	☐	☐	☐	☐
enable participation by all students regardless of proficiency (4)	☐	☐	☐	☐	☐
answer teachers' questions (5)	☐	☐	☐	☐	☐
ask permission from teachers (6)	☐	☐	☐	☐	☐

Q25 Please rate your agreement with the following statements. Teachers' translanguaging practices are justified when they are used to

Teachers' translanguaging practices are justified when they are used to	strongly disagree (1)	disagree (2)	neutral (3)	agree (4)	strongly agree (5)
explain concepts (1)	☐	☐	☐	☐	☐
give instructions (2)	☐	☐	☐	☐	☐
give feedback to students (3)	☐	☐	☐	☐	☐
praise students (4)	☐	☐	☐	☐	☐
bond with the students (5)	☐	☐	☐	☐	☐
clarify activity rules (6)	☐	☐	☐	☐	☐
help students who need assistance with comprehension (7)	☐	☐	☐	☐	☐

Q26 Please share anything else you believe it's relevant in regard to using other languages in your repertoire to learn additional ones (e.g. experiences, anecdotes, ideas, comments, suggestions, etc.).

End of Block: Translanguaging
Start of Block: 4- Next step of this research

Q27 If you are a beginner student of Italian, would you be interested in participating in a short online course free of charge based on some translanguaging pedagogical practices?

☐Yes ☐No

Please provide your email address

Q28 Would you be interested in participating in a follow up interview?

The interview will take about 20 minutes and will focus on your experience with learning languages. The interview will take place on zoom at a time convenient to you.

☐Yes ☐No

Please provide your email address in order for us to contact you for the interview. Thank you! _____

Please provide your email address if you wish to receive updates on the findings of this survey. Thank you!

End of Block: 4- Next step of this research

1.2 Case study 1: Questionnaire supporting literature

Questions	Topic	Literature
Q8 What languages do you speak? Q9 When/how did you learn English? Q10 What language(s) are you studying at university? At what level?	Exploring/making the students aware of their own linguistic repertoire	Pauwels, 2014a, 2014b
Q13 What languages do you prefer your teacher to use to teach you the target language? Q14 What languages does your teacher actually use during your language class?	“Ideal” and “actual” use of target language and shared language as language of instruction	Wang, 2020
Q15 If your teacher uses the target language and English in the teaching process, do you think that this choice of alternating and using both languages for different purposes is (for each pair choose one statement)	Attitudes of students toward language alternation in the teaching process by the teacher	Rivera & Mazak, 2017
Q23 Please select all the relevant choices. In your experience as a language learner, translanguageing...	Likert-scale: translanguageing practices of students in multilingual settings	Moody et al., 2019
Q24 Please rate your agreement with the following statements. Students’ translanguageing practices are justified when they are used to... Q25 Please rate your agreement with the following statements. Teachers’ translanguageing practices are justified when they are used to...	Likert-scale: justification of translanguageing practices by the students (Q24) and by the teacher (Q25)	Fang & Liu, 2020

Appendix 2

Case study 1: Interview guiding questions

Introduction to the interview:

Thank you for accepting to take part in this interview. My research is investigating translanguaging in language courses at university level. We all have our own linguistic repertoire. In my case, English is not my strongest language, I do not have a native accent although I function in English for work and for my everyday life. I learnt English at school, but I really became fluent only after living in English speaking countries for the last 15 years. The language I feel more comfortable with is Italian. As we both are language learners, I guess you also have a complex linguistic repertoire and your own stronger languages, which I'm very interested in knowing about. However, before we start the interview, I wanted to let you know that this is a space open to languages other than English. I will start the interview in English, but at any point you are more than welcome to switch to Italian (if it's one of your languages, I might do so for some concepts) or to any other language in your repertoire, especially if a particular word/expression/concept in your other languages is, in your opinion, expressing more clearly or more meaningfully for you a concept we are discussing. I want you to know that this is a space where any language is welcome in the conversation, in some way this is a translanguaging space.

In this interview, topics explored through the questionnaire will be expanded and further investigated. The main focus will be on the following questions.

Your linguistic repertoire and use of languages:

1. What is your linguistic background? What languages do you speak/know? How did you learn them? How do you use them in your everyday life (work, study, etc)? Do you consider yourself a bilingual or a multilingual speaker? Why? Why not?
2. What languages have you learnt through university courses? At what level?

3. Are you familiar with the term translanguageing? What is your understanding of the term?
4. Do you experience/Have you experienced translanguageing in your personal communications or as a student?

Your beliefs and attitudes toward your teacher and your own use of languages in the language class:

1. What languages does your teacher use when teaching the target language? Only the target language? English? Other shared languages?
2. What is your opinion on the language choices of your teacher?
3. Did you ever find yourself comparing languages that you already know with the language that you are learning? If yes, is there any specific activity or strategy that you use?
4. When learning a new language, do you use online or mobile tools such as translators or websites? Can you please explain how you use them and what benefits/limitations do you find?
5. In language classes, are you usually encouraged to reflect on other languages that you know or to use them strategically? If yes, how do you find these suggestions? If not, do you think it is/may be relevant?
6. When working on collaborative task, what language(s) do you use? English? The target language? Your mother tongue?
7. Do you investigate what other languages your classmates know or use? Does your teacher ask questions about the languages shared in the group?
8. How important would be for you to be allowed to use your mother tongue in learning the target language? Would you appreciate your teacher asking you to complete tasks in languages different from the target language and English (the shared language), for example using other languages that you have studied before?
9. Do you think it would make a difference for your learning?
10. Do you think it would make a difference for your agency as a student and for affirming your identify as a multilingual speaker?

Appendix 3

3.1 Case study 2: Language portrait task

Language Portrait Activity

"We would like to ask you to represent graphically your linguistic repertoire – languages and ways of speaking that are important in your life. For this you may either use the silhouette provided or draw one for yourself on the reverse side of the page; choose colours that fit the different languages and modes of speech which have a particular meaning for you."

Busch. The language portrait in multilingualism research:
Theoretical and methodological considerations. 2018

What languages do you speak? When do you use them? Where do you use them? With whom? What languages do you understand but not speak? Maybe there are languages that you can write and read only...Think of languages or dialects that you have learnt or been exposed to throughout your life, that you use when traveling, studying or working. Think of the place you want to allocate them in your portrait, the colours you want to represent them with, their distribution on the silhouette.

Describe your choices below or/and around the silhouette.

Where were you born? _____ (country)

What languages do your parents speak? _____



3.2 Case study 2: Participants' language portraits

Three of the nine language portraits are included in section 7.4 of this thesis. The remaining six portraits are reproduced in this Appendix including their visual form (in the format provided by the participants) and their overview (participants' quotes are reported in quotation marks). Based on the data collected, details in each language portrait are organised in four sections: sociolinguistic profile, position of languages on the body silhouette, colours and emotional connections with languages, as reported by participants during the course or the final interview.

Language portrait, Lori



Sociolinguistic profile

Overview

Lori's father was born in Norway and her mother in Serbia, Lori was born in Australia. English is the **family language**.

English

She reported that her father only speaks English whilst her mother also speaks Serbian. She regrets not having put effort in learning Serbian "because it's my grandparents first language by a mile". She reported that her mum speaks Serbian to her sister and parents, but Lori believes that English is her mum's first language. She also reported that her mum did not speak Serbian to her when she was growing up, possibly because she did not want to exclude her dad from the conversation.

Other languages

Lori learnt Indonesian in primary school but she remembers it as a bad experience due to the fact that she changed school and arrived when everyone else was already learning Indonesian for a few years. She remembers: "I was a little bit put off because everybody else had been learning Indonesian since prep, and because I was starting like four years after everybody, I think I didn't like that. I didn't know it how well they knew it. So I think that I don't really remember enjoying Indonesian classes too much because I remember just thinking that I don't know what's going on."

In secondary school she learnt French for four years, but she felt she did not reach a very advanced level: "My French understanding was better off before I couldn't speak it that well, but if I was to read text, I could understand the gist of it."

She learnt Italian for one semester at university.

In the portrait she included other languages that she linked back to travelling and other personal experiences: Spanish and English in America are languages that she encountered in her travels; Czech is a language close to her as her family had a strong friendship with a family of Czech speakers.

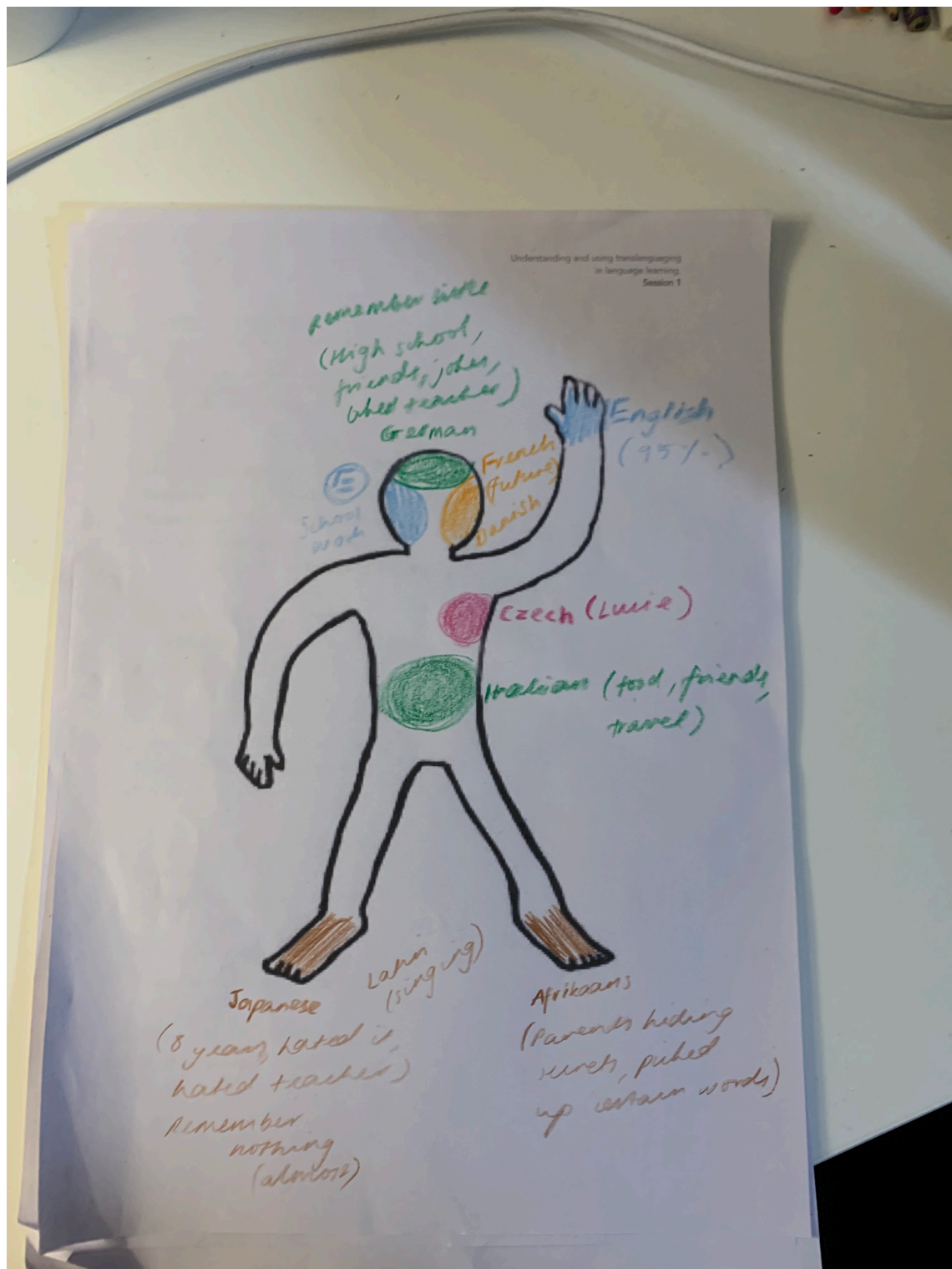
Position of languages on the body

Lori explained the relationship between each language and its position on the body silhouette and linked them also to the flag colours.

Trunk/body– This is the location of American, Serbian, Czech and French. These languages share the same flag colours and are all familiar languages when she was growing up and part of her language journey despite these are not all languages she is fluent in. She considered American English an "easy" language as she could communicate when she was visiting there - "that's somewhere that was very easy for

me to travel because there was nothing stopping conversing with people”. She explained she felt a strong connection with these languages despite she does not speak all of them fluently. She also commented that she wishes to incorporate Italian in this group of languages (considered more familiar languages). Arms - Italian and Indonesian: these languages share the same flag colours. However, they have different positions in her linguistic repertoire: Italian is a language that she wants to explore more, and Italy is a country that she wishes to visit again in the future. It is in the sleeves because “it's a language that I see myself using more in the future”. Bottom/feet - Spanish is in the bottom part of the body because it is a language that she does not really know, only a “tiny little bit”.
Colours
In regard to colours, Lori explained that she decided to use the flag colours related to each language.
Emotional connections with languages
Lori shared her particular connection with Czech because of her strong relationship with a Czech family when growing up; she also felt connected to French and Italian, mainly because she had amazing travelling experiences there and she is attracted by these places, especially Italy.

Language portrait, Luca



Sociolinguistic profile

Overview

Both Luca's parents and his older sister were born in South Africa. They moved to Australia before he was born. English is the **family language**.

Luca reported that his parents speak Afrikaans and use the language to talk to each other when they do not want their children to understand what they are talking about.

English

Luca spoke of two different "kinds of Englishes" in his repertoire: the academic English located in the head, that he uses in academic and formal settings, and the everyday English located in the hands.

Other languages

Luca has been exposed to other languages during his schooling experience. In kindergarten and primary school he learnt Japanese, but he reported not having good memories because he did not like the teacher. In high school he studied German until the beginning of Year 10. At university he took up Italian but studied it only for one semester.

In his language portrait he also included other languages such as Czech and Latin. Both languages are connected to school trips. He met a girl in a school trip to Europe and wanted to teach himself enough Czech "to impress her"; and he learnt Latin to perform songs in Latin during a music trip.

He also included desired languages: he reported that he wanted to learn French and Danish, explaining that his mum has a Danish heritage.

Position of languages on the body

Luca explained the relationship between each language and its position on the body silhouette as follows.

Feet – Luca positioned in the feet languages associated with "not so good memories": Japanese, Latin and Afrikaans.

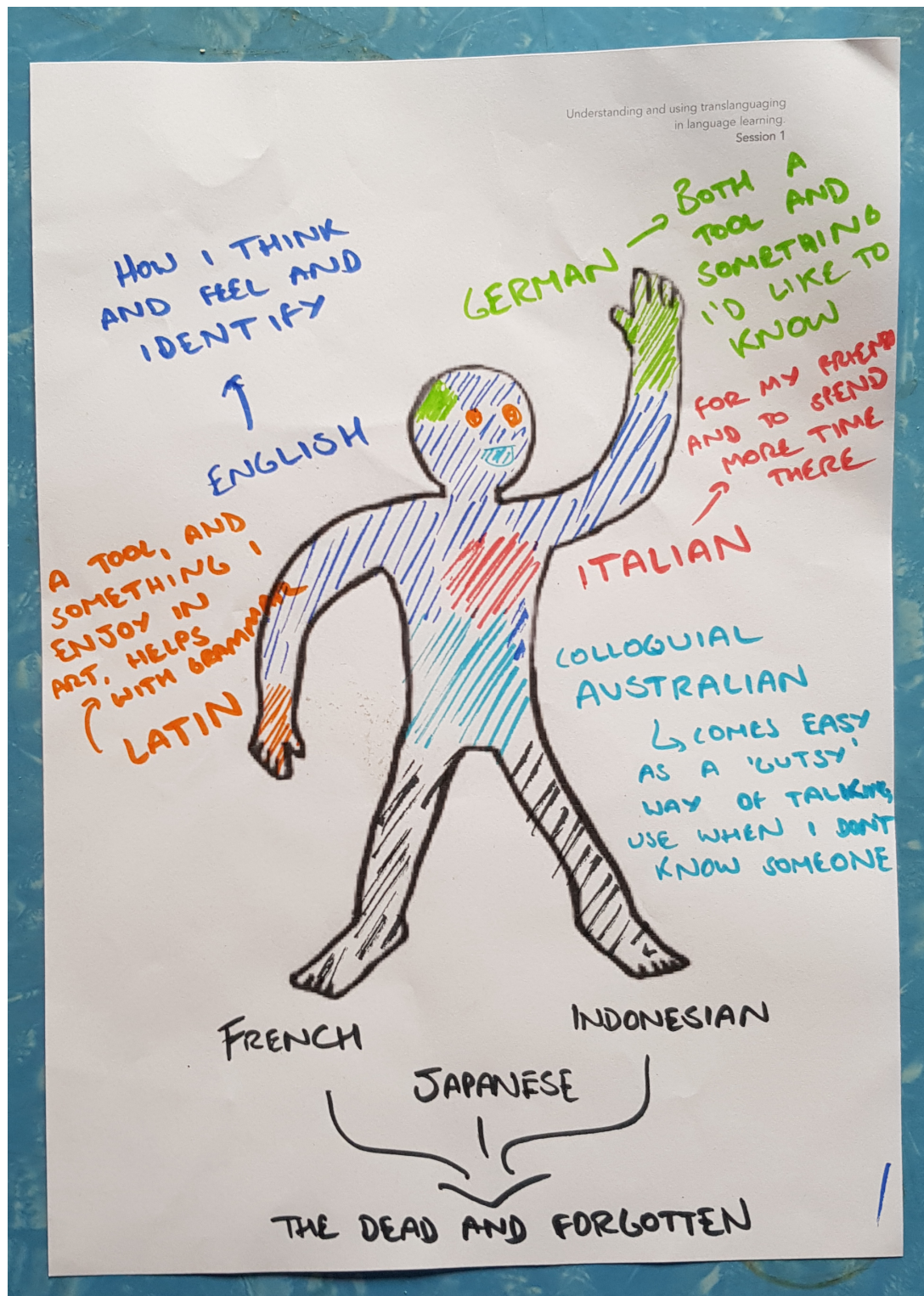
Stomach – He located Italian in its stomach "because I kind of associated that with food being a big part of Italian culture and because I'd probably say Italian is my favourite cuisine".

Heart – He positioned Czech in the heart because of the romantic relationship with a girl.

Head – Luca located academic English, German as a language learnt at school (good memories, friends), and French and Danish as languages that he wishes to learn in the future, in the head. For different reasons they belong to the head as a metaphor for thinking, studying and the future.

Arms - Luca positioned a second register of English in the arm pointing to the sky. This is the English used in everyday communication (different from the academic English that sits in the head) and it represents a tool for communication: “the everyday English that I would associate, sort of like you use your hand for everything”.
Colours
Luca presented explicit correlations between languages and colours used to represent them. He associated colours to body parts and languages based on his personal taste (like or dislike of that particular colour), or shared general association with a particular colour (pink for romantic) or even for not particular reasons. Brown is used to colour in languages associated with unpleasant memories or languages he has little interest in because brown is a colour that he does not like and is linked to dirt and feet. “Just not one of my favourite colours and probably like the, um, just general uncleanliness and that kind of ties into the feet thing”. Green – Italian and German are represented in green because Luca likes this colour -“it’s probably my favourite colour” - and associates “good memories” with the colour and the languages. Pink - Luca used pink for Czech and commented that “just sounds like a romantic kind of joke thing”, referring to its desire to learn Czech to impress a girl. Blue – Luca explains the choice of blue for English as blue represents a colour that is everywhere – “I thought there’s like I see blue pretty much everywhere”. In the same way English is everywhere. Orange – The choice of this colour is not related to a particular reason, Luca chose it for languages he wishes to learn in the future, French and Danish.
Emotional connections with languages
The use of colours and the location in particular body parts for Luca are connected with good/bad memories. From bottom to top, Luca associated languages with body parts and colours that represent pleasant or unpleasant memories for him: languages associated with bad memories at the bottom and good memories at the top; languages learnt for a romantic reason close to the heart and for a food connection close to the stomach. He made the same connections with colours: pleasant or favourite colours for good memories; and not so pleasant colours for bad memories.

Language portrait, Lapo



Sociolinguistic profile

Overview

Lapo was born in Australia. He reported that both his parents were born in Australia and English is the **family language**.

English

In the portrait he described two types of English: English as his main language for “functioning” in the society - “how I think and feel and identify” - and colloquial Australian, as a different register that he uses in particular situations – “Comes easy as a ‘gutsy’ way of talking, use when I don’t know someone”. In the interview Lapo clarified that he realised that when he was younger, in high school, he would use this colloquial Australian “to try to fit in”. He still uses it when “speaking to certain people”. He gives an example of meeting new people in a country pub: he would speak to them differently compared to his usual way of speaking.

Other languages

Lapo has learnt French, Indonesian and Japanese at school but he defined these languages as “dead and forgotten”.

He identified that some other languages in his repertoire have a specific function and he describe them as “tools”, they are all positioned in the arms: German, is a language that he needs for academic/professional purposes – “I’ve been trying to learn it in the interest of being able to read academic texts, more than an interest in speaking it”. Latin is described as functional in learning other languages – “I use it to understand other languages better”. He reported that he uses these languages “mainly in translation”.

Italian is “more of a personal interest” because of some Italian friends and an additional “touristic” interest to visit Italy.

Position of languages on the body

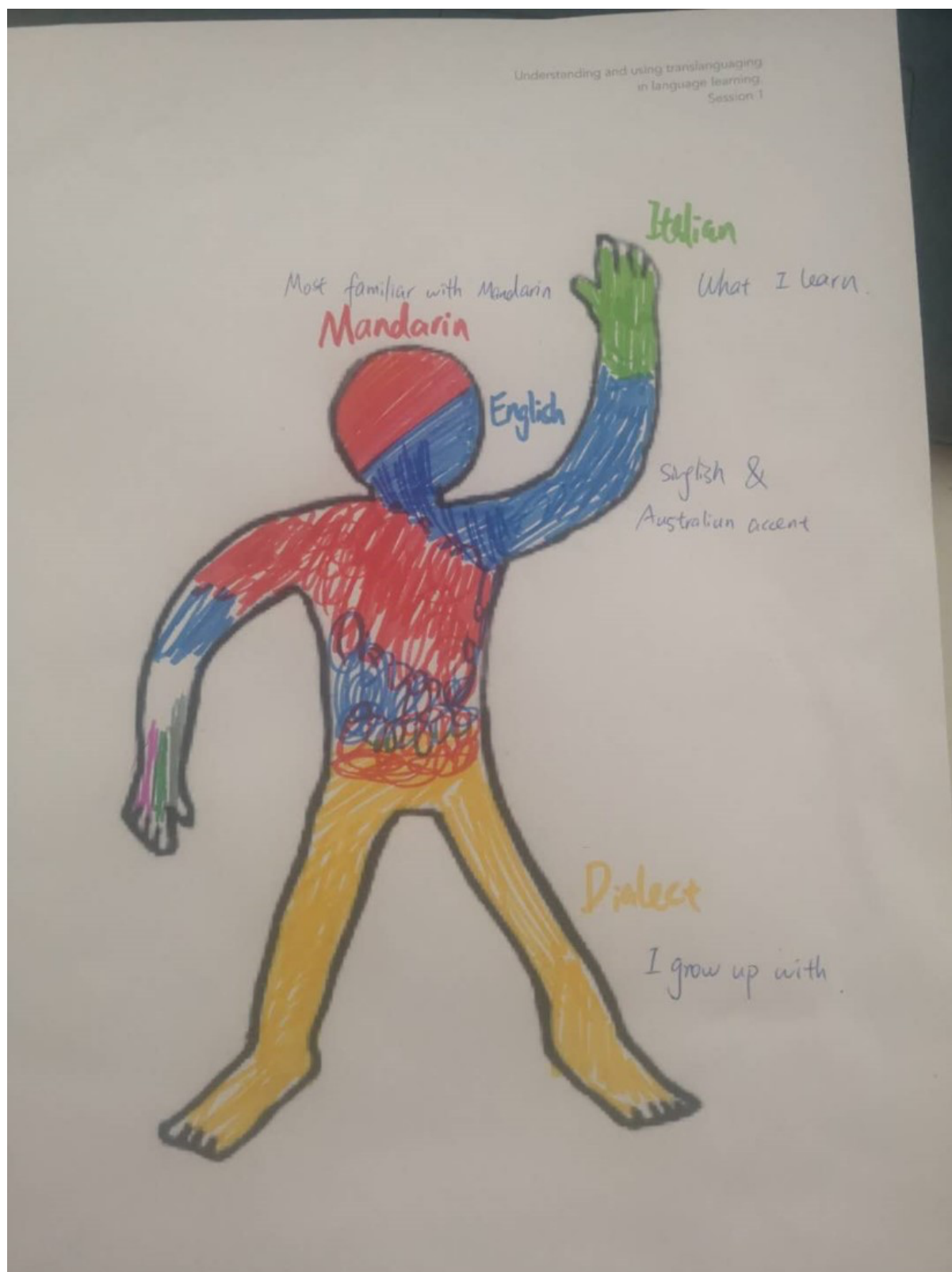
Lapo explained the relationship between each language and its position on the body silhouette.

Hands – The concept of languages as tools described above is represented in the body silhouette by associating these languages, German and Latin, with the hands. “I put them on the hands because I use them as tools, as a way of accomplishing something”.

Heart – Despite Italian being in some way a functional language too, Lapo recognised that he has a deeper relationship with the language through friendships and his interest for the Italian culture. “Italian is more of an emotional thing, I find it fun. I like Italian film and I like visiting it. So, yeah, it’s more interesting like that”.

Head– The head represents the reasoning space therefore English sits in the head as the main language of expression: “obviously, English is just because I feel like I am an English speaker, that's what I think of myself as being. There is also a little bit of brain for German, because I think it’s a very literary language”. Eyes - Eyes are coloured with orange, the colour for Latin “because it’s useful for art”.
Colours
Lapo discussed explicit correlations between languages and colours used to represent them. Orange is the colour of dirt therefore associated with Latin and archaeology. Green is associated to German as a literary language, scholarship, academy, literature. Red for Italian represents the passion and the food: “because it's a very passionate thing and I guess for some reason, red and food go together in my mind”. Blue represents English but for no particular reasons.
Emotional connections with languages
The only emotional connection that Lapo emphasised was with Italian, in addition to the strong connection with English as he defines himself as an English speaker.

Language portrait, Lara



Sociolinguistic profile

Overview

Lara reported that she was born in China as well as both her parents. She moved to Singapore for study when she was about 13 and then to Australia for her university studies. Mandarin is the language that she learnt from birth and the language spoken within the **family**. This is also the language of instruction during her primary school years. Lara reported to have spent time with her grandmother when she was a child, and her grandmother would speak mostly dialect to her. She says that now she has forgotten her dialect, she cannot speak it anymore, but she can understand it.

English

Lara started learning English when she was 5. Then she moved to Singapore when she was 13 and English was one of the languages of instruction at school there. She moved to Australia in 2017 to study at the university.

Lara spoke about the different Englishes in her repertoire. In particular she referred to Singlish and Australian English. She explained that when she was in Singapore she would use more English. She feels that she is still more connected or more comfortable with a Singlish variety of English. Since coming to Australia, she feels she has more Chinese friends with whom she speaks Mandarin. She reported that studying at university did not give her many chances to talk to students that she defines as “native Australians”. She also described her thinking process reporting that when she talks to Chinese friends she thinks in Mandarin, when she is in an English environment, she thinks in English.

Other languages

Italian is the language that she chose to learn at university.

Position of languages on the body

Lara explained the relationship between each language and its position on the body silhouette.

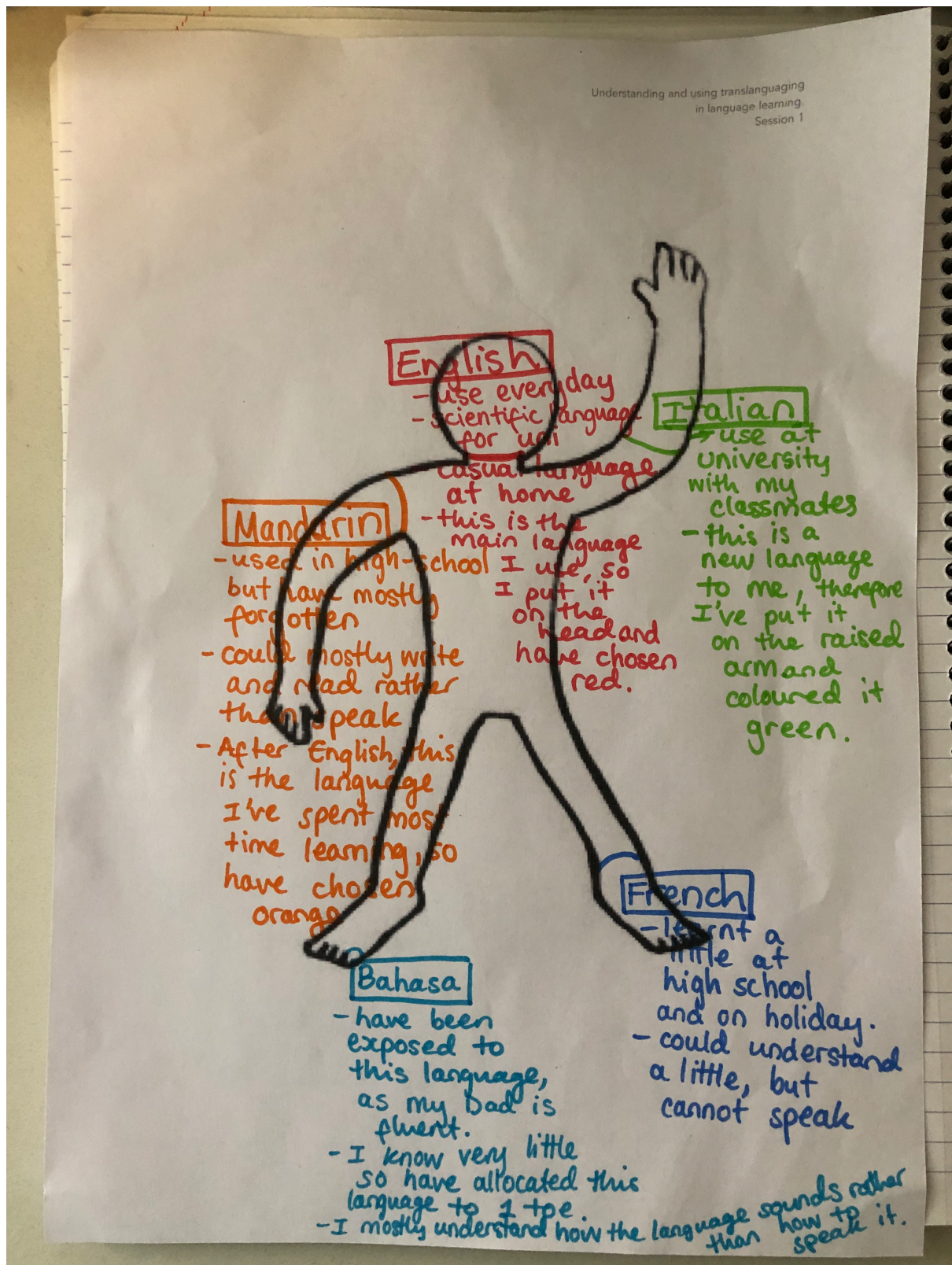
Feet – She located the Chinese dialect on her feet as the foundation of her linguistic development: “the Chinese dialect on my feet because I think it's like kind of a background for me, because during my childhood I spent a lot of time with my grandma and my grandma speaks a lot of dialect”.

Head– The head as the space for thinking is half Chinese and half English depending on the audience and the context she refers to.

Arm – Lara distinguishes between the arm pointing to the sky and the arm pointing to the ground. English and Italian are pointing to the sky as these are languages she is developing, languages that “I want to grab”. In the arm pointing toward the earth, she

puts different colours that represent different languages but she did not label these languages, she referred to these language as languages that she might have encountered but does not know properly: “I just put some random colours. That’s probably some other languages I pick up that I have listened to because of drama or anything, because talking to my friends or something.”
Colours
Lara discussed explicit correlations between languages and colours used to represent them. Red represents Chinese because of the flag, “I feel like red kind of represents my nation – I love my country, that’s my home country”. Red is for Lara a patriotic colour (flag). Green represents Italian, “I think mostly because of the flag” and because she believes that it is a nice colour. Yellow Lara reflected that there was not a particular reason in choosing this colour but she defines yellow as a warm colour hinting at the emotional connection with the Chinese dialect and her grandmother. “I draw other colours first then I have to choose a colour like what's left with. So I think yellow is probably like a warm colour.” Blue She used blue for English for no particular reason but she made the connection that also other students have chosen blue for English. In the arm facing down she added different colours to represent other languages that have a small part in her linguistic repertoire (see section on position) and the white part represents languages she may add to her repertoire in the future.
Emotional connections with languages
Lara reported to have particular emotional connections with the Chinese languages. The Chinese dialect reminds her of the relationship with her grandmother; and her mother tongue Mandarin is represented in red in the portrait to indicate her love for her country.

Language portrait, Lina



Sociolinguistic profile

Overview

Lina reported that she and her father were born in Australia whereas her mother was born in England. English is their **family language**. She explained that her mother speaks only English, but her father is also fluent in Indonesian (Bahasa). She said that she does not speak Bahasa, but she has been exposed to the language through her father. She also reported that she spent her early years in the UK where she started school, before moving back to Australia.

English

Lina defined English as her “first language” and reported that she does not speak any other language fluently. In her portrait Lina described two different types of English, the “scientific language” that she uses for university studies, and the “casual language” that she uses at home.

Other languages

Lina has learnt a little bit of Italian in primary school and she picked it up again at university. She also studied French in the first year of secondary school and Chinese throughout high school. She reported that she spent most time learning Chinese, however she said that it is almost forgotten. She also pointed out that she could mainly write and read more than speak. “...perhaps it is more just kind of an exposure to the language rather than I have actually learnt to speak”.

Position of languages on the body

Lina explained the relationship between each language and its position on the body silhouette.

Arm– She positioned Italian in the arm that is pointing up, “because it's something new I'm picking up”. On the contrary she positioned Chinese on the arm facing down “because I suppose it's something I knew, but I've kind of dropped it a bit”.

Head– English sits in the head “because that's what I use every day, that's my main language is how I think and speak and things like that”.

Feet – “Bahasa and French are positioned in the feet because I suppose, I don't really interact with those languages very much”. Bahasa is located to only one toe to indicate that she does not really know the language but she has been in contact to it through her father. These languages are positioned far away from the head where the most used language, English, sits.

Colours

Lina discussed explicitly some correlations between languages and colours used to represent them.

Red - English is red, a bold colour which matches with the primacy of English on all other languages in her repertoire.

Green - Italian is depicted in green. Lina connected green with the idea of the traffic light where green is a signal for “go” in the meaning that Italian is the language that she is learning now, therefore a “go” language. “I very much associate Italy with green. So I think that's why I picked it. And also because it's new, you know, like the kind of green means ‘go’ kind of colour symbolism.”

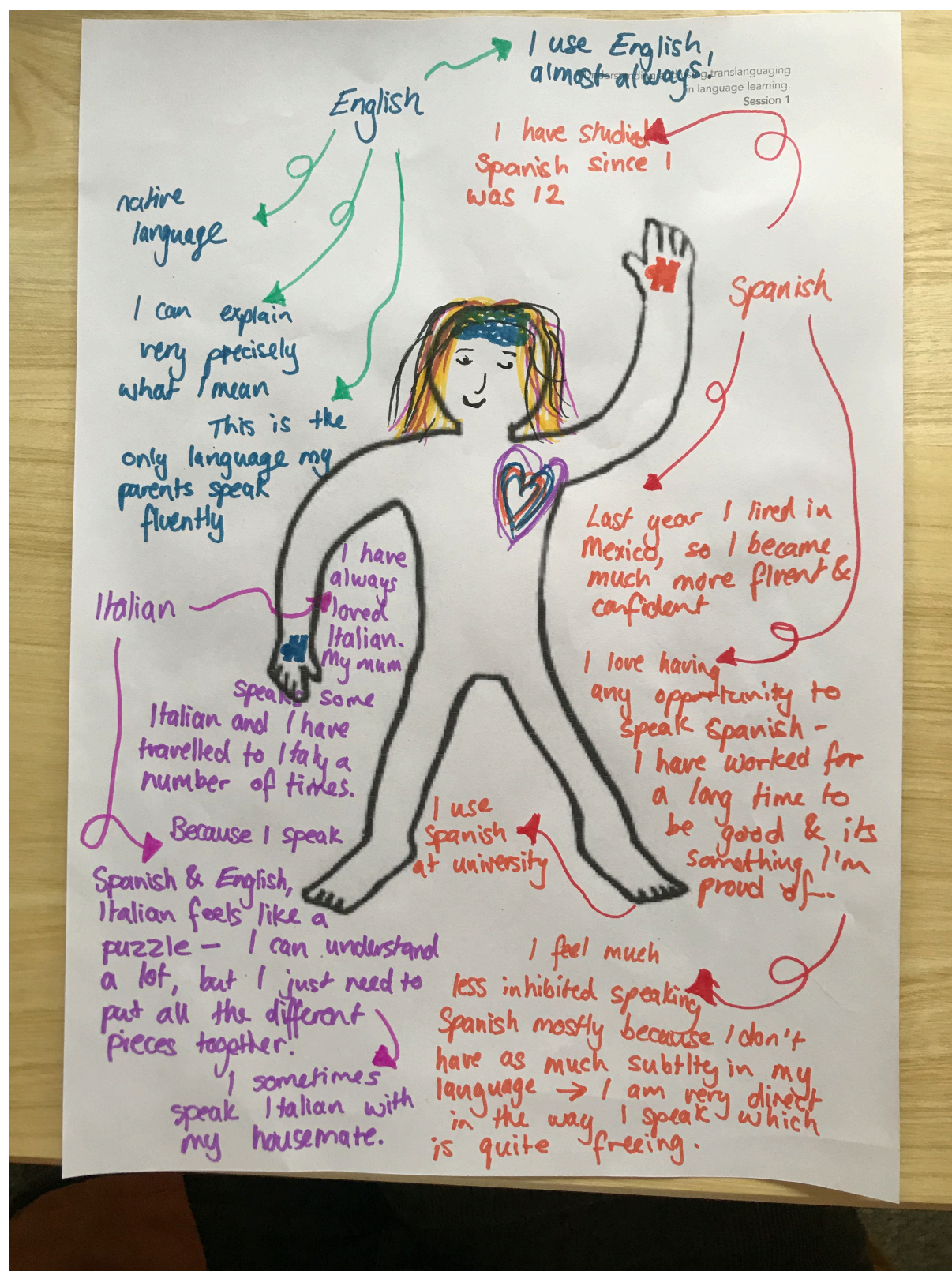
Orange - Mandarin is orange because it is a warm colour and because it is the language she spent most time learning after English, so orange is a colour close to red.

Blue - Blue is shared between French and Bahasa Indonesian. Using the same colour refers to the same kind of relationship with these two languages to which she has been exposed to but she did not use. “Not because the blue means anything, but just using a similar colour to show that, you know, they are other languages that I've been exposed to. But no, I don't really use very much”.

Emotional connections with languages

Lina explained that with English comes a bit of stress “particularly with like what I study at uni, there is a lot of scientific writing that's very new, whereas I think I have kind of a bit more of a relaxed attitude towards the other languages because they're still quite new ones.”

Language portrait, Luna



Sociolinguistic profile

Overview

Luna reported that both her parents were born in the UK but she was born in Australia, and English is the **family language**.

English

Luna described English as her “native language”, the language “I can explain very precisely what I mean”. She reported that this is also the only language that her parents speak fluently. However, her mother speaks a bit of Italian and they travelled to Italy a few times.

Other languages

Luna started studying Spanish when she was 12. She lived in Mexico for six months the year before this project and that experience made her feel more confident and fluent in the language. It is the language she is proud of. In the interview she made a reflection on the fact that she feels “much less inhibited speaking Spanish”. She explained that she uses the Spanish language in a way that may be perceived as very direct. In the interview she discussed the fact that in a language that it is not the first language, people tend not to have complete control over the meaning and sometimes this means that their speech is more direct.

She started learning Italian at university and she feels “that because I speak Spanish and English, Italian feels like a puzzle. I can understand a lot, but I just need to put all the different pieces together”. She has also the chance to practice a bit of Italian with her housemate.

She drew two pieces of jigsaw puzzle on each hand; one in red which is the colour she used for Spanish, and one in blue which is the colour she used for English to represent the idea behind her way of learning Italian.

Position of languages on the body

Luna explained the connection between each language and its position on the body silhouette.

Hands– Spanish and Italian are close to each hand to represent a type of hands-on learning: when you learn a language you use list of vocabulary, verbs and it is a sort of active job (e.g., memorise, re-use).

Top/Head– English is close to the top of the page as the most comfortable language, the language for thinking.

She also talks about a gradual disposition of languages from top to bottom, from the most comfortable and most used language (English) on top, to the second long term learning

language (Spanish), down to Italian at the bottom as the most recently learnt and the one she still needs to build on.
Colours
Luna reported that she did not choose the colours with a specific reason in mind, she just chose pleasant colours.
Emotional connections with languages
In terms of emotions, she talked of a “love for languages in general” that is part of her process of learning languages.

Appendix 4

4.1 Case study 2: Elaboration of lessons in the Italian course

Lesson 1: Language portraits

In the first lesson, the purpose of the course and the commitment required as research participants were explained to the students. The first lesson was based on the topic *Presentiamoci* (Introducing ourselves). The goal was to revise vocabulary and grammatical structures useful to talk about oneself (such as *wh*- questions/answers), allow time for the students to get to know each other and the teacher, introduce the topic of the course (music). In the first lesson, the main task was to investigate the linguistic repertoire of the students. Participants were required to create their own language portraits (analysed in chapter 7). The activity was completed individually but inside the Zoom meeting. At the end of the session, students were invited to share their language portraits verbally to the class. The presentation activity was carried in English.

Lesson 2: *Scriviamo una poesia* (Writing a poem)

In the second lesson, a new grammar rule (past tense: *passato prossimo*) was introduced to the students using a song. The translanguaging activity was planned as a collaborative task where the students were invited to write a short poem based on the grammatical and stylistic structure of the song. The task instructions included the suggestion to use multiple languages in their repertoire to convey meaning. This writing task is analysed in section 8.4.

Lesson 3: *Emozioni e musica* (Expressing feelings related to music)

The main goal of the lesson was to discuss strategies to expand the vocabulary of the students rather than providing a more traditional list of “prescribed” adjectives to memorise. The translanguaging task (Ollerhead, 2018) was an individual task in which each student was invited to look at colour cards and write three images and three emotions elicited by each colour using any language in their repertoire. This language material was then discussed as a whole group, translated into Italian and utilised to write a review of a music clip in Italian.

Lesson 4: *Scriviamo una storia* (Multimodal and multilingual story writing)

In Lesson 4, the translanguaging activity was a collaborative task in which participants were invited to write a story starting from a series of images that conveyed meaning familiar to them. The task instructions offered the opportunity to include expressions in different languages to tell the story. Therefore, the task was multimodal and multilingual (e.g., Magnusson & Godhe, 2019; Prada & Turnbull, 2018): the students had access to a combination of images and words to create the story (i.e. multimodal element); the prompt

encouraged the use of different languages to develop the plot of the story or to represent the characters (i.e. multilingual element). This writing task is analysed in section 8.5.

Lesson 5: *Scriviamo una brochure bilingue* (Translation and bilingual writing)

Lesson 5 focused on translation as a translanguaging strategy (Colina & Albrecht, 2021; González Davies, 2014; Wilson & González Davies, 2017). The translation task was completed individually. The translation task provided the participant with the content related to a cultural tradition, ‘The Bite of the Tarantula’, to subsequently use in collaboratively writing a bilingual brochure on a festival that celebrates every year to these days this tradition. This collaborative writing task is analysed in section 8.6.

Lesson 6: *Parliamo di noi* (Personal writing)

In the final session, the participant completed an individual personal writing activity. The translanguaging task was linked to identity texts (e.g., Cummins & Early, 2011; Dutton & Rushton, 2021; Prada & Turnbull, 2018) and the writing prompt was based on recounting a personal and/or cultural experience. The task was also used as a final assessment.

4.2 Case study 2: Reflective journal prompts

Lesson 1 – Language portrait

Prompts:

- Did you feel comfortable in sharing your linguistic knowledge and practices?
- Why? Why not?
- What mode of expression (written, pictorial, verbal) did you prefer or was most useful for you to reflect on your language(s)?
- What benefits do you see in this type of activity (if any)?
- Anything you would like to suggest for future activities like this one?
- Have you ever done any exercises like this before in language learning classrooms?
- Anything else you would like to share about your linguistic practices?

Lesson 2 – Writing a poem

Prompts:

- Did you decide to use languages other than Italian in writing your poem? Or any different modes (pictures, gestures, sounds). Which ones?
- Which languages? Why?
- Are you happy with your poem?
- What benefits do you see in this type of activity (if any)?
- Anything you would like to suggest for future activities like this one?
- Anything else you would like to share about writing in the target language?

Lesson 3 – Expressing feelings related to music

Prompts:

- What language did you use to express emotions and images? Why?
- How did you work out in the group the Italian words/translation?
- What strategy/ies are you planning to use to memorise/reuse these new words?
- What do you think of the activity? Useful, fun, engaging, irrelevant?
- Anything else you would like to share?

Lesson 4 – Multimodal and multilingual story writing

Prompts:

- What language(s) did you use in your story? Why?
- What do you think of the group work? Would you prefer to work independently? Is it an obstacle to using different languages? Or is it supportive?

- Anything else you would like to share?

Lesson 5 – Translation and bilingual writing

Prompts:

- What language(s) did you use to translate the magazine article? Why?
- Did you find it easy or challenging? Did you use always an online translator? For which parts? What other strategies did you use?
- How did you work in group to prepare the multilingual brochure? Try to reflect on the process: what was useful? what challenging? what interesting? what surprising? why did you choose a certain expression over another (maybe give one example)?
- Anything else you would like to share?

Lesson 6 – Personal writing

Prompts:

- Did you refer to English or another language in your writing? Or only used your knowledge of Italian?
- Did you decide to write in a language and then translate into Italian or used a different strategy? Which one?
- Did you work by yourself or in a small group? What were the benefits/disadvantages of your choice?
- Anything else you would like to share?
- Would you be interested in continuing with Italian for another 4 sessions focused on speaking?

4.3 Case study 2: Interview guiding questions

Some questions related to the language portraits (including some biodata questions):

Can you please explain your language portrait?

1. Where were you born?
2. What languages do your parents speak?
3. Could you please talk about each language represented in the portrait?
4. Do you have any further comments on the portrait?

Questions related to the course:

During the course you have completed individual and group tasks.

individual task	group task	individual task	group task	individual task + group task	individual task
language portrait	poem	colours/emotions music review	Snoopy story writing	translation brochure	personal story writing

1. Was there an activity that you particularly enjoyed? Can you talk a little bit about it?
2. I was wondering if you used the languages in your repertoire in different ways if you were working by yourself or in a small group.
 - a. how did you use other language resources in different tasks?
 - b. did you find it beneficial? challenging? ...?
3. How did you feel about using your home language in class? Or a language not shared among the group? Maybe there has been a moment when you wanted to use another language but then decided otherwise...can you talk about it.
4. It has been a very short course, but I was wondering if you think that you were able to continue with your Italian language development through this course? (Can you say that your Italian improved?)
5. Did you find the approach taken in the course and the type of activities different compared to other courses undertaken before? If yes, did you enjoy it or find it challenging? Can you explain?
6. Do you have any further comments, reflections or concerns about using different languages in learning Italian or about the course in general?

Appendix 5

Reflexivity: Audit trail

Based on Berger, 2015

Research stage	Audit trail
Research design, discussion of findings and new knowledge	The study design is based on a post-monolingual research methodology (section 4.2) which includes my own multilingualism and multiculturalism in the process of developing the study design and generating new knowledge. Supervision meetings throughout my candidature have been a space for reflection and self-reflection. They represented one of the spaces where the knowledge construction happened and where multiple languages and cultural approaches to knowledge were included and valued.
Data collection: Case study 1 Interviews	After each interview, I filled an Excel spreadsheet which included main themes emerged in the conversation and my personal reaction to some of the interviewees' statements.
Data collection: Case study 2 - Language portraits - Student works	In the process of analysing the language portraits and the written work produced by participants, I kept a diary of my reflections and my reasoning around classroom work in addition to personal emotional reactions to the students' participation in the course.
Data analysis	I maintained a journal during the analysis of data in which I collected reflections, memos, comments on the process and on the data analysed.