Languaging about Language in an Interdisciplinary Writing-Intensive Course

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Abstract: This article gives an account of creating and delivering a (trans)disciplinary writing-intensive course focused on translation and translingual writing. The course, offered in a comparative literature program at a Canadian university, was co-created by an applied linguist, a literature professor, and a curriculum theorist, and was inspired in part by the translingual approach to teaching and understanding writing and language in general. In this article, we first discuss the development of the course and its assignments. We then examine written work produced by multilingual students, reflecting on the development of their metalinguistic, disciplinary, and writing-related knowledge. We aim to show that a course like this, which uses translingual "content" as the basis for a writing-intensive course, can be beneficial for students' knowledge of language, literacy, and literature, and can encourage metalinguistic reflection that may allow student writers to recognize their linguistic repertoires as resources for academic writing in English.

Language difference can be an object of study but is not itself a discipline. The group of scholars and writers whose work deals in some significant way with differences within and across languages is large and multifarious. While those of us who work with writing in various academic domains are now beginning to see difference in language as the norm (e.g., Horner, Lu, Royster, & Trimbur, 2011), behind this approach is years of work in disciplines like sociolinguistics, anthropology, sociology, critical theory, and translation studies, to name a scant few. If the recognition of multilingualism as an area of inquiry in writing and language studies is relatively new—if, for example, there can be said to have been a recent "multi/pluri turn" (Kubota, 2014) in applied linguistics and language education—the existence of such phenomena is not; human history is rife with examples of language contact, mixing, and multilingualism, and likewise, scholars in a number of fields have been studying them for years.

Nevertheless, university instructors of writing and/or language and related disciplines have needed to find a way to address these issues that befits the particular disciplinary, historical, and academic context(s) they/we find ourselves working in. Composition teachers and scholars, and the institutions in which they work, are continuing to recognize the linguistic diversity of the students they work with. While there have been arguments to implement a translingual perspective on composition (Horner, Lu, Royster & Trimbur, 2011) and to integrate it into the first year writing classroom (e.g., Bizzell, 2017, Canagarajah, 2014, Guerra, 2016; Kiernan, Meier & Wang, 2016; Lalicker, 2017), there has been little work on integrating translingual or language difference perspectives into a disciplinary course.

Inter- and transdisciplinarity have of late been of interest to scholars in language-related fields (e.g., composition and applied linguistics) who find themselves participating in initiatives that involve collaboration with "content" faculty. Various models and frameworks for collaboration have been theorized (e.g., Paretti, 2011; Fenton-Smith & Humphreys, 2015), but few published articles offer insight into the process of collaboration and the design and delivery of particular courses. This article aims to give

such an account, describing the process of developing a (trans)disciplinary writing-intensive course, and examining the way the activities encouraged students to bring their linguistic repertoires into academic writing. The course, offered in a comparative literature program at a Canadian university, co-created by an applied linguist, a literature professor, and a curriculum theorist and taught by the former two, was focused on translingual writing and translation.

Below, we first discuss the impetus for the creation and process of development of the course, and describe the assignments (including a portfolio, a poetry translation project, and a community-engaged language project) and the delivery of the course. In the subsequent section, we examine written work produced by multilingual students, reflecting the development of their metalinguistic, disciplinary, and writing knowledge during the course. We hope to show that a course like this, which uses translingual "content" as the basis of a disciplinary writing-intensive course, can be useful for prompting students' knowledge of language, literacy, and literature, and can encourage metalinguistic reflection that may allow student writers to recognize their linguistic repertoires as resources (rather than deficits) for academic writing in English.

The Course: Background, Approach, and Design

Translation, writing, and literature were the areas one of us, Melek, initially wanted to address with the development of this lower-division writing-intensive course. As a professor of comparative literature, she had taught each of these topics, usually separately: the introduction to the theory and practice of literary translation for upper-division students; the principles of expository and research-paper writing for lower- and upper-division students; and literature courses, with a syllabus structured around a linguistically diverse list of literary texts in translation, organized according to a variety of themes, geographies, and chronologies. But since translation is central to the world literature program's curriculum, Melek had a particular desire to introduce it in an approachable, hands-on way at the first-year level. Literary translation is a form of academic writing usually reserved for more experienced students, but she had long thought there must be a way to introduce the topic to beginners. (It was decided early on that this would be a writing-intensive or "WI" course.)

The way to do this, Melek eventually decided, was to build on the lived experience of multilingualism and how that could be put into play in the world literature classroom. As a scholar of world/comparative literature, and based on her own upbringing, Melek identifies as multilingual (see Table 2 for the languages included in her linguistic repertoire). After coming across Matsuda's (2014) article on the "lure" of translingual writing, Melek had a series of questions that would eventually develop into a course: might students' lived experience of multilingualism not be a good way to engage students new to the idea of literature in translation? Might it not offer a different route to teaching and learning writing in the discipline? Rather than letting course content dictate the way in which the course theme took shape, as is usually the case, she wanted the linguistic diversity of the students themselves to become a primary focus of the course.[1]

In the summer of 2015, Melek and Michael began by sketching possible course structures and, as the designs unfolded, they realized that, although rare at the lower division level, a variation on a writing workshop might be a suitable model. At this stage, Joel joined the team to plan the course.

As a group, we were aware of a deficit discourse at our institution, common to many North American universities—a perception of the "inadequate English skills" of second (and indeed first) language student writers.[2] We hoped to situate multilingual students' language backgrounds and repertoires not as deficits to be overcome but as resources for developing linguistic, cultural, and disciplinary knowledge. We also hoped the course would be a place where students of various linguistic and cultural backgrounds would interact, learning to understand and appreciate their own and each other's linguistic repertoires. Drawing on pedagogies advocated by Canagarajah (2014), we decided the course would allow students to draw on

various language repertoires including home/heritage languages, global varieties and dialects of English, and standard academic English, in order to scaffold language awareness and writing skills. Similarly, in the spirit of writing-about-writing pedagogy (Downs & Wardle, 2007), we wanted to focus the writing component of the course not simply on how to write, but learning "about writing." (See, for example, the appendix for some of the theoretical readings from scholars of translingual writing that the students read.) And per Guerra (2016), we aimed not only to draw attention to practices of codemeshing, but to help students "develop a rhetorical sensibility" that recognizes "language as contingent and emergent" (p. 228).

As we continued to develop a rationale and purpose for the course, we were guided by Melek's original idea of the students' lived experience of multilingualism being central to the course, without being tied solely to translation or literature as a single disciplinary focus. We began drafting and evaluating designs which included pedagogical approaches and disciplinary content from applied linguistics, second language writing, writing (both creative and academic) pedagogy, and translation studies. Michael set up consultations with two experts whose advice proved invaluable in shaping the course: Dr. Aron Aji, the Director of the MFA program in Literary Translation (one of only a few programs of its kind) at the University of Iowa (UI), and Erín Mouré, a major Canadian poet and translator. Both provided input on curriculum design and possible classroom activities. By this time, we had formalized a syllabus, drafted a course proposal, and submitted materials to Senate for review.

The course was approved, with the following assignments (italicized portions taken from the syllabus; course readings are listed in the Appendix):

Portfolio [30%], Including:

Language and Literacy Autobiography
A 3-page language and literacy autobiography about the development of your literacy skills in the languages of your proficiency. You will write a draft at the beginning of the course and revisit it near the end of the term.

This assignment is adapted from Canagarajah's (2014) design for a first-year ESL composition course.

Blog
A private class blog on Canvas to which you will contribute a substantial individual entry relevant to the course content for that particular week.

Students had the freedom to cover a variety of topics related to language difference from a variety of disciplinary perspectives. Topics students wrote about included computer languages, emoji, machine translation, language ideology, difficulties of translation, and translingual literature, to name a few.

Translingual Writing & Poetry Translation
These are workshopped activities to be completed collaboratively in class. You will submit the work as part of a group, with a brief 1-page description of your own role in it.

These were low-stakes, writing-to-learn activities that included a "translingual rewrite" of a section of the language and literacy autobiography, an intralingual translation of William Carlos Williams' "This is Just to Say," and translating a "trot" (a quick, word-for-word translation of a poem) of Wang Wei's poem "Lu Zhai," among other activities. The "Lu Zhai" trot activity was interesting, because providing an English trot of the poem allowed students to

"translate from Chinese" into a language of their choice, even without knowledge of the language.

Quizzes [10%]

Two terminology quizzes specific to the topic and readings of the unit being covered - one on terms related to multilingualism from applied linguistics and one on terms from translation studies.

Literary Translation Project (Solo or Group) [30%]

Students (individually or in groups) will develop an innovative translation project from start to finish, including selecting texts (broadly defined; e.g., poetry, film, media, etc.), articulating a philosophy of translation, reflecting on the translation process, and writing translator's notes. Translation may include any language(s) but supporting documents will be written in English. We will hold a reading/performance of the translations during the last week of class.

Community Language/Literature Project [30%]

Students will apply their learning about translation and translingual writing to a community-engaged, service-learning project. Examples could include multilingual storytime at a library, volunteer translating for senior citizens, publishing a multilingual resource for a particular community, working on a cooperative translation of a Wikipedia page, etc. Students will develop a proposal, carry out the project, and present their work to the class in the final week.

For their final report on the community project, students were encouraged to follow the model of case studies used in Cummins and Early's (2011) book on identity texts, which described community-focused literacy projects by outlining the context (social setting, participants), process (the actual carrying out of the project) and output (what sort of texts were produced) of the project.

For readings, we selected works in a variety of scholarly and creative genres: personal narratives, short stories, translations and translator's notes, theoretical and conceptual essays about language and translation, and research reports. In some cases, they were models for assignments: Belcher and Connor's *Reflections on Multiliterate Lives* (2001) for the Language and Literacy Autobiography, Lass's "Translator's Introduction to *The Seafarer*" (2012) for their own translator's notes for the final translation assignment, and Cummins and Early's *Identity Texts: The Collaborative Creation of Power in Multilingual Schools* (2011) for reports on their community projects. In other cases, they were chances to explore and discuss how literary and academic writers mixed and worked between languages (e.g., all the readings in Week 2 – we did not have time to get to them all and had to take several weeks to unpack them). Taken together, these pieces represent an introduction to what may have been new ways of thinking about language for students near the beginning of their undergraduate studies.

We were able to cut through some administrative red tape to allow Joel and Melek to team-teach the course, which became an important feature of the way the course was delivered; while each taught a separate unit on their area of expertise (concepts involving multilingualism and translingual writing from applied linguistics/writing studies from Joel, and translation/literature and theories of translation studies from Melek), they were both in attendance at every class. While notions of "language/content" faculty collaboration have been addressed in fields like applied linguistics and WAC, it seems problematic that the two are considered separate, especially in a course like this. It would not make sense to see Melek as

the "content expert" and Joel as the "language expert," since the disciplinary "content" of both our fields was relevant to the goals of the course – in a sense, we were both language and content experts.

Thus, the course emerged as one in which both co-teachers contributed perspectives on language and content from their respective disciplines (of translation studies and applied linguistics). Disciplinary and genre lines were blurred in a course focused on metalinguistic knowledge via "hands-on" experience with language, texts, and multilingual communities. This seems, to us, an innovative application of the translingual approach: thus far, translingual writing has generally been advocated as an approach to understanding multilingual student writing or to teaching first-year composition or other undergraduate writing courses; it has yet rarely been approached, from our understanding of the literature, as content in an undergraduate writing-intensive course. (Horner, in his 2017 article, addresses this when he concludes by mentioning that "language and language relations" could "emerge explicitly as the subject of course investigation" in some cases [p. 96].)

Languaging about Language: Students Writing about their Linguistic Repertoires

Space constraints do not permit a full description of the actual delivery of the course; we ended up with a small but engaged group of thirteen students, many of whom were majoring or minoring in comparative literature (others, out of interest in the topic, took the course as a way to fulfill an undergraduate writing requirement). Most, if not all, identified as multilingual in some way (see Table 1, below).[3]　Class discussions were lively, with complex interactions between Joel, Melek, the students, and a variety of guest speakers, among whom were poets, translators, and scholars of language and literature. What we focus on below is a description of the students and examples of how students came to understand and represent their understandings of writing and language, and their own linguistic repertoires, after having engaged with the transdisciplinary course content.

In the classroom, we used the term "linguistic repertoire" with more or less its traditional meaning, as developed by Gumperz (1971, as cited in Rymes, 2010), meaning "the totality of linguistic forms regularly employed in the course of socially significant interaction" (pp. 528-529). Rymes (2010) advocates the term "communicative repertoire" to describe "resources deployed by individuals" whereas Gumperz's term is seen as a description of a social group or society (p. 529). Our use of "linguistic repertoire" in the classroom essentially encompassed both meanings; we wanted to make visible the linguistic repertoire of the class itself as a multilingual community, and of the individual students themselves to prompt metalinguistic reflection on the resources they might be able to deploy in writing. This is similar to notions of "multicompetence" developed in second language acquisition theory (see Hall, Cheng, & Carlson, 2006, and Hall & Navarro, 2011).

On the second day of the class, we surveyed the students, asking them which languages they felt were in their linguistic repertoires. For the purposes of this exercise, Joel defined linguistic repertoire to the students as "languages you feel are a part of your life in some meaningful way." This allows students to move beyond notions of bilingualism which emphasize native-like fluency and encourages them to recognize what resources they bring to academic work from their own life experience. We created a table (Table 1, below) during class (students' names are anonymized).

Notably, most of the students chose to list "English" first, regardless of whether they considered English their "first language." This is likely because of the English-dominant environment of western Canada and the university; even in a course focused on language difference, students were indeed at first reluctant to use languages other than English, even when they represented non-English languages in their language and literacy autobiographies (discussed below). However, students were comfortable including languages in which they were not "fluent" in their linguistic repertoires; S13, for example, who identified her first

language as Cantonese, wanted to include Korean on her list even though she had only recently begun learning it. Others included heritage languages they did not know well, languages which they studied in academic programs but did not speak regularly, or languages they had learned in their K-12 education (notably French, which several students studied in the province's popular French immersion program). Distinctions between "monolingual" and "multilingual" or "native speaker" and "non-native speaker" quickly broke down; while many students acknowledged the dominance of a single language in their repertoire (not always English), no student can be identified as the stereotypical "monolingual English speaker" student we sometimes tacitly imagine as a foil to so-called "ESL students." A move from asking students a question like "what language do you speak?" to "what's in your linguistic repertoire?" seemed to further open up the possibility that this group would be receptive to disciplinary content involving moving between languages.

Table 1. Language Repertoires of Instructors and Students in the Course

Name	L1	L2	L3	L4	L5
Melek	English	German	Turkish	Japanese	Spanish
Joel	English	Spanish	Mandarin		
S2	English	Hebrew	French	Polish	
S3	English	Romanian	French	Italian	Spanish
S4	English	French	Italian		
S5	English	French	German		
S6	English	Wu Chinese	Mandarin	Persian	
S7	English	Mandarin			
S8	English	Spanish			
S9	English	French	Afrikaans		
S10	Spanish	English	German		
S11	English	Korean	French	Japanese	
S12	English	French	Spanish	Mandarin	
S13	Cantonese	Mandarin	English	Spanish	Korean

Students explored language difference through a variety of assignments, as described in the previous section; their final reflection on the reading and writing they did in the course was in a "reflective letter," a genre recommended for portfolio assessment by White (2006). This document is a "serious reflection"

about the writing done by the student in the course, in which students "take responsibility for the quality of the work, the choices that were involved in the writing, and the learning that has occurred—or not occurred" (p. 168). Joel provided a prompt for the students' reflective letter, asking them to reflect on three goals of the course: "to develop a greater awareness of language," "to develop disciplinary knowledge," and "to practice incorporating feedback and reflection into the revising and writing process." Below, we focus on three students, looking at some ways in which students responded to this prompt, using excerpts from their reflective letters and language and literacy autobiographies (hereafter LLA) when relevant.

Several students reflected on their choices to actively codemesh (or not) in their revised language and literacy autobiographies. In the initial drafts, most students chose to represent non-English languages in English; for example, S3 described a complicated pun involving his creative use of Romanian inflections as a child in English, S13 described her experience of Cantonese in English, and S9 described language mixing in her repertoire in English. After completing the initial drafts, students did a non-graded in-class activity we called the "translingual rewrite." The guidelines were:

> *Re-write a paragraph from your language and literacy autobiography in:*
>
> A. *Another language;*
>
> B. *A codemeshed style, mixing one or more languages as appropriate;*
>
> C. *A nonstandard dialect;*
>
> D. *A different register – moving to a less formal or more formal style;*
>
> E. *A different genre – changing to a poetic or stream-of-consciousness or other form;*
>
> F. *All/any of the above*

All of the students mentioned above rewrote the relevant portions of their narratives using more than one language; below we provide relevant excerpts of reflective letters where students described their decisions by using concepts they learned in the course.

S13: "If I are to talk about Cantonese, I don't think there's a better way to discuss it than in Cantonese"

S13's reflective letter provides insight into the benefits a transdisciplinary course focusing on language difference can provide to multilingual students accustomed to others treating their multilingualism as a deficit. She begins her letter by writing:

> I first enroll the course without much knowledge of linguistic and language. Despite being multilingual, I never think that this could be helpful in an academic setting. If anything, it might even be an obstacle for me because I couldn't write in 'perfect English'. I remember that when I first came to Vancouver, my aunt used to always tell me to think in English, so that I could speak and write English better. It was really difficult for me since I don't know a lot of vocabularies, and my brain seems to have all the vocabularies in all the languages I know out on the floor. I used to believe that our brain store different languages in separated drawers, so when I first wrote my Language and Literacy Autobiography, I only think about what to write in English and write only in English. After all, it is an assignment for a university course.

Here, S13 is able to describe her own experience with language and literacy by drawing on content learned in the course (theoretical perspectives on linguistic knowledge and the shift from cognitive theories of bilingualism which view languages as separate to contemporary theories such as translingual practice). She describes viewing university assignments as a place to think and write "only in English." During the translingual rewrite activity, S13 chose to rewrite a paragraph which described the Cantonese language in Cantonese itself. She later integrated this into her final draft, prefacing it with the phrase "If I are to talk about Cantonese, I don't think there's a better way to discuss it than in Cantonese. So here we go." Figure 1 below shows the transition from English to Cantonese in her text:

Figure 1.

If I are to talk about Cantonese, I don't think there's a better way to discuss it than in Cantonese. So here we go.

廣東話係一個好得意又好特別嘅language. 好多人會將佢歸類為一種方言instead of 一種正式嘅語言. 有好多講廣東話會用嘅字, 無乜人會寫出黎, even會唔識寫嗰啲字. 響學校, 老師成日都 emphasize 要用 formal 嘅中文去寫文. 簡單啲呢講, 如果我哋用平時講嘢嘅中文去作文, 實 fail. 廣東話嘅文字通常淨係會響 text 同 online post 到見到. 個人黎講, 我唔係特別鐘意寫中文. Mainly 係因為我中文 writing 一路都唔係幾掂, 同埋啲字好難記.有一個 period 嘅時間, 兩三年左右, 我啲中文真係好唔掂. 我完全唔明呀sir 同 miss (read 'missy' in Cantonese way) 講 mud (the lazy way for us type 'what' in Cantonese, instead of the character, we use the internet Cantonese pinyin), 更加唔知自己做緊咩.

In her reflective letter, S13 writes about this:

> I find my translingual exercise a lot more truthful to what I think and doesn't sound like I am trying to impress someone with my 'good English', which is something that I often felt when I read my own writing. I was told to try not to use the same word repeatedly in a writing, and should try to use a lot of different synonyms. But the fact is, I don't have those vocabularies ready in my brain, so I ended up searching for words that I would probably not use outside of my essays. Although it is not a bad thing to know more vocabularies, this makes the writing feels forced and not as sincere as I would like it to be. In my rewrite, I keep that in mind and try to write as close to how I think as I can. It is of course still mainly in English, but I changed some of the words and phrases into Chinese, which is the language that is embedded most into my brain.

Here, S13 develops the idea that choosing to codemix in writing is actually "more truthful to what I think." Taken with the first excerpt from the letter, S13 arrives at a conclusion that moving between languages may actually allow her to express herself more accurately, whereas her previous "English-only" approach to writing for assignments may result in writing that is "forced" and not "sincere." Overall, her reflective letter suggests an expanded understanding of and appreciation for her linguistic repertoire – she

even later describes being able to recognize "traces of translingualism" in Cantonese by noticing the way English is mixed with Chinese in her written communication. She said she had paid little attention to English mixing in Cantonese before completing her LLA; she ended up writing her blog post on this topic and discovering the scholarly literature on this phenomenon.

S3: "I made a conscious choice to force my readers to be a bit confused"

S3 also reflected on his decision to rewrite part of his LLA in Romanian, though his strategy was different. As a brief example, a line of dialogue in the original draft read:

> "Hello! And what's your name, kiddo?" she said to me in an exaggerated manner.

In the revised draft, that same line reads:

> "Bună ziua! Cum te cheama pe tine, drăgălașule?" she asked me excitedly.

In his reflective letter, S3 uses principles from both the applied linguistics portion (translanguaging) and translation studies (foreignization) of the course to describe his decision.

> Before, I wasn't looking at how one language could complement another language; in other words, I didn't know that translanguaging could actually be helpful in creating a product that isn't necessarily for students of sociolinguistics or translation studies… [A classmate] suggested that I … write the dialogue in Romanian without any gloss. I thought this was kind of a funny idea at first, but aside from that, the idea of foreignization isn't exactly new. So, with that in mind, I made a conscious choice to force my readers to be a bit confused.

Unlike S13, who described her decision in terms of deploying Cantonese in order to write in a way that more accurately represented her thinking, S3's decision seems to be more shaped by the creative non-fiction-style narrative of his LLA. His choice to allow readers to be "a bit confused" suggests an expanded understanding of narrative that allows for multiple linguistic resources to be deployed from the author's repertoire, even if the audience may not be proficient in that language. S3's comfort with making people "confused" may be aligned with a more creative or literary approach to the LLA in the sense that a) he frames his story not as person-to-person communication but rather a piece of narrative/performance (hence references to "dialogue" and the piece being "not for students"), and b) he seems less interested in the content here, but wants to create a feeling in his readers through his use of the translation strategy of foreignization.

S9: "J'adore borrowing and skewing techniques" … "that being said, the grammar is awful"

Like S13, S9 rewrote a paragraph of her LLA for the "translingual rewrite" activity, though she did so by moving among the three languages she was comfortable in: English, French, and Afrikaans. However, she did not choose to include the codemeshed version in her final draft, instead leaving the paragraph in English. The original reads:

> Writing is a hobby of mine, which I started with in order to bring all of my languages up to par. My love of writing only strengthens my love of reading and has lead me to devour books from all languages, even those that I have not been educated in. I like to borrow and skew techniques and perspectives of writing from all areas because I believe there is so much beauty in the uniqueness of each language.

In her rewrite, she mixed the three languages, as shown in Figure 2 below.

Figure 2
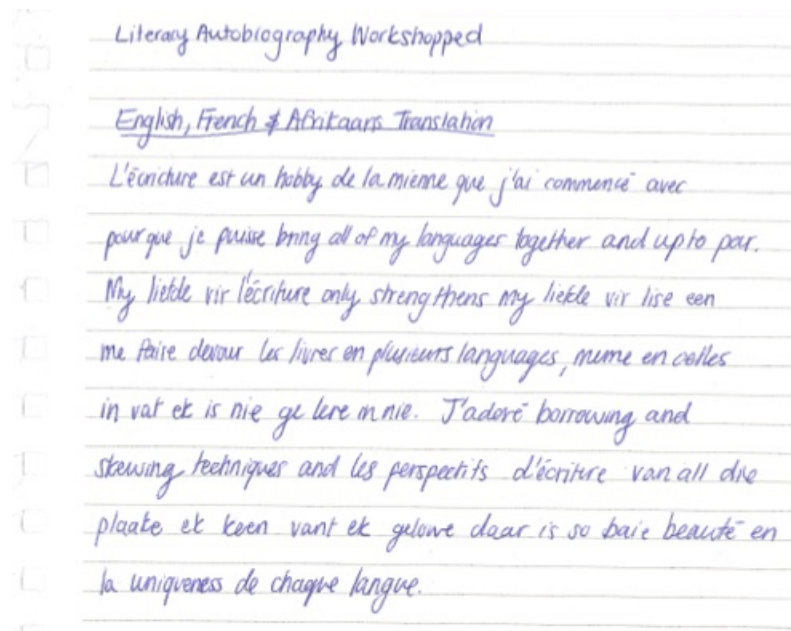
She did not directly address why she decided not to revise her LLA in the end; in the reflective letter her description of the rewrite includes both positive and critical elements:

> I have to say that although I doubt there are many people in Canada at the very least who would feel comfortable reading my paragraph without a translation tool it flows really well in my opinion. I feel like it is so much easier for me to read and that I do not have to pause to find words that I think would describe what I am trying to convey because the have access to all my favourite words. That being said the grammar is awful because all three languages are structured so differently.

Like S13, S9 sees language mixing as more true to what she later called "how my brain works," but in this excerpt she specifically refers to the grammar as "awful." In this case of creative codemeshing, it is not immediately clear what makes the grammar "awful" to S9 apart from unconventional mixing. The extent to which the above codemixed paragraph reflects the type of language mixing S9 might do in her everyday life is unknown; certainly, codeswitching in conversation tends to be pragmatically and linguistically rule-governed (see, for example, Kamwamgamalu, 2010), whereas S9 imbues her trilingual paragraph with a sense of creativity and play, mixing languages experimentally in response to the assignment's prompt. The reference to languages being "structured so differently" might seem to reflect traditional perspectives on language difference that see languages as, ideally, separate and distinct. She would not be the only student in the course to have come away with that notion; S10, for example frequently spoke of the pride he had in Spanish and what he perceived as the "purity" of the language. (The instructors tried to emphasize that such perspectives were not wrong, as long as the students had reflected on their beliefs about language usage.) Later in her reflective letter, however, S9 describes a perspective on English writing which seems to allow for more fluidity in English writing:

from English - I am trying, to learn how to create a universal perspective. To find the rhythms and patterns of speech that allow for global audiences to be able to capture and understand the essence of what I am trying to communicate.

While the notion of English as being conducive to a "universal perspective" could be seen as a reflection of "English-only" ideology, S9's acknowledging of global audiences suggests her mindfulness of perspectives on world Englishes and translation discussed earlier in the course; there is a sense in which, as an aspiring creative writer, S9 seems to want to convey a sense of her identity, partially constituted by her reading, writing, and knowledge of other languages, via her English writing.

Conclusion

It is tempting to write about this course in glowing terms, as an example of the success of the translingual approach, due to the insightful excerpts of student writing we described above. But "conversion" of students to a translingual perspective should not be the goal of a transdisciplinary course where language difference is not only an approach but is itself the object of learning and analysis. We were able to engage students with a number of opportunities to write and translate in unconventional ways, but the truth is that some of the students were ambivalent about non-traditional approaches to language, even if they enjoyed course activities. Many chose not to actively incorporate codemeshing into their work (which is not, of course, in itself a problem, as Guerra [2016] discusses), and some students, in their course evaluations, seemed to view the amount and nature of writing in the course as onerous and redundant. We have already discussed for future versions of the course eliminating some aspects of the portfolio and focusing more on the major translation and community language/literature assignments (though retaining some reflective components, which seem to be one of the most important features of the course design).

Some of the goals we had in mind when we started this process do, however, seem to have been accomplished. We were able to create a first-year course introducing students to an important aspect (translation) of a discipline (literature) by using translingual writing in both writing-to-learn activities and as an object of study. We were able to attract multilingual students (though we had hoped for more). We were able to get them to think about multilingualism, language difference, and "shuttling between languages" (Canagarajah, 2006) as a resource rather than a problem, to make use of their linguistic repertoires in ways not often allowed in academic writing courses. Many of them expressed that this was the first time they had been encouraged to use more than one language in a classroom, and it does seem that by learning about translingual perspectives, writing in mixed codes, and reflecting upon it, they were able to gain better understanding of and appreciation for their linguistic repertoires and the fluid nature of language practices.

What we have described above may help to engender more thinking on how translingual perspectives on language difference could be integrated in a transdisciplinary way in other disciplinary WAC courses. What fruitful work could emerge if translingual writing and/or language difference were adopted as both approach and content in courses in sociology, anthropology, linguistics, or English literature departments? Doubtless instructors with different disciplinary backgrounds would create different courses and assignments with different results. There are many opportunities for students to get their hands dirty with translingual theory, content, and practice through different disciplinary lenses, and we look forward to hearing about them.

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Appendix - Course Readings Week-by-Week

WEEK	READINGS
Week 1	Excerpts from *Reflections on Multiliterate Lives* (Edited by Diane Belcher and Ulla Connor): "Writing from Chinese to English: My Cultural Transformation" by Jun Liu and "The Fortunate Traveler: Shuttling between Communities and Literacies by Economy Class" by Suresh Canagarajah
Week 2	Excerpts from "Opinion: Language Difference in Writing: Toward a Translingual Approach" by Bruce Horner, Min-Zhan Lu, Jacqueline Jones Royster, and John Trimbur, *College English*

Introduction and Chapter 6 of *Translingual Practice: Global Englishes and Cosmopolitan Relations* by Suresh Canagarajah

"Mother Tongue" (essay) by Amy Tan

"Yu-Hee" (short story) by Yang-ji Li (English, translated from Japanese)

"Mother Tongue" by Emine Sevgi Özdamar (English, translated from German/Turkish) |
Week 3	No readings
Week 4	"Discursive Compartmentalization in a Critical Multicultural Classroom" by Ruanni Tupas and Rhoda Myra Garces Bacsal, *Journal of Multicultural Discourses* (optional reading to prepare for guest speaker)
Week 5	No readings
Week 6	"What Is Translation?" by Rainer Schulte (Introduction to "The Future of Translation," a special issue of *Translation Review*) "The Possibility of the Impossible: On the Translation of Poetry" by Shu Cai, *Chinese Literature Today*
Week 7	Translator's note to *One Hundred Frogs: From Renga to Haiku to English* by Hiroaki Sato
Week 8	*19 Ways of Looking at Wang Wei: How a Chinese Poem Is Translated* by Eliot Weinberger
Week 9	"This is Just to Say" by William Carlos Williams
Week 10	Translator's introduction to *Life and Death Matters* (Antonio Barbagallo) by Richard Capobianco

Translator's Introduction to *The Seafarer* by Roger Lass, from *Metamorphoses: A Journal of Literary Translation*

Excerpts from *Identity Texts: The Collaborative Creation of Power in Multilingual Schools*, edited by Jim Cummins and Margaret Early |

Notes

1. In fact, at the time we began developing the course, we were not aware of explicit connections between translingual writing and translation studies, such as those described in Horner & Tetrault (2016), who advocate treating all writing as translation.

2. This is, of course, a common perception. The title of an invited talk by Joel at the 2018 conference of the Canadian Association for the Study of Discourse and Writing, "They Literally Can't Write a Sentence," sums up both anecdotal comments we have heard and the spirit of several popular-press articles published by faculty members from our own institution on the subject of students' language skills.

3. Only twelve students are discussed in this article, as one declined to participate in the study.

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Complete APA Citation