Curriculum development for translingual orientation: Teaching poetry writing in first-year composition courses

Fang-Yu Liao

Foreign Language Center, Feng Chia University, Taiwan

a.nogaibayeva@sdu.edu.kz

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ABSTRACT

This study offers insights into developing poetry writing assignments in first-year composition courses for translingual orientation. By closely examining semi-structured interviews and students' poems, the study aims to evaluate the effectiveness of teaching poetry writing as translingual pedagogy in college English composition courses for monolingual and multilingual students. In this project, five monolingual and five multilingual students experienced a three-week curriculum design to compose their poetry project in two different sections. The interview data shows that monolingual and multilingual students acknowledge positive traits of translingual pedagogy through a poetry writing assignment toward the end of the semester. The data also demonstrates that five monolingual students in this study value this poetry writing assignment with its invitation to being free and self-expressive. In comparison, the five multilingual students stress the practical outcomes, such as a personal breakthrough, a poetry book as a concrete record of their life, or negotiation experiences. Furthermore, the study provides implications for developing curriculum design to enact translingual pedagogy based on students' perceived difficulties and struggles.

1. Introduction

Increasing scholars have endorsed re-orientating literacy practices in language classrooms (see Canagarajah, 2013; Cenoz & Gorter, 2013). According to Canagarajah (2013), two concepts are highlighted when embracing the notion of translingualism: communication not only transcends individual languages and words but involves diverse semiotic resources and ecological affordances. This entails that the focus of translingual pedagogy is not solely on languages; instead, it is about having a translingual disposition, which Lee and Jenks (2016) define as "going beyond the conceptual metric of 'language' in the traditional sense as a basis of determining a particular enunciation's assumed rhetorical appropriateness or social value" (p. 320). The purpose of translingual pedagogy is not about how many languages are learned; instead, it is about language awareness and sensitivity that embraces languages as integrated multimodality and semiotics, such as signs, symbols, images, sounds, or social environment. In this sense, everyone can be considered translingual if one has the disposition to negotiate such linguistic differences. In other words, the term translingual students is used in this study to include all monolingual and multilingual students as they are traditionally labeled.

Canagarajah (2013) suggested that students' self-awareness development instead of solely the product is an inherent element in translingualism. Moreover, reflecting on his classrooms, Canagarajah (2013) indicated that instructors must work towards developing negotiation skills for the possibilities of translingual writing. In this sense, he affirmed the co-construction of learning in a classroom where teachers and students are all learners. This line of thought has invited an increased scholarly interest and literature on literacy as translingual practices in terms of issues, perceptions, strategies, or pedagogies (see Lu & Horner, 2013). However, scholars are concerned that the discussions on re-orientation remain primarily at the level of theory, yet to describe what a new paradigm would look like in curricula (see Matsuda, 2014).

In addition, Hanauer's (2011) meaningful literacy practice, focusing on personal autobiography and writing poetry, might offer a potential practical model for utilizing translingualism in composition classrooms. The existing body of literature on writing poetry and teaching poetry writing does not consider multilingual students as part of the student groups and falls short of having empirical data to discuss further research inquiry or course design (see Nobles & Azano, 2016). Studies that do explore the teaching poetry writing empirically focus on writing poetry in a second language and have not investigated how monolingual students perceive writing poetry at university level (see Liao, 2016, 2017, 2018a, 2022; Cahnmann-Taylor et al., 2015; Cahnmann-Taylor et al., 2017; Chamcharatsri, 2022; Disney, 2014; Hanauer, 2011, 2014, 2015; Hanauer & Liao, 2016; Hauer & Hanauer, 2017; Iida, 2016a, 2016b, 2017, 2022; Jeon & Ma, 2015; Liao & Roy, 2017; Masbuhin & Liao, 2017; Nobles & Azano, 2016).

While these studies mentioned above provide understanding and insights into the teaching of poetry writing in different settings, they are limited in examining the research inquiry through a translingual lens. Therefore, this study aims to fill this gap by exploring the curriculum development of teaching poetry writing for a translingual orientation in a college composition course. Suppose translingualism emphasizes developing all individuals' disposition to negotiate differences, including monolingual and multilingual students in composition classrooms. In that case, this study works to fill the gap by developing a curriculum to embody translingual orientation through the teaching of poetry writing. This study will take up the aim by considering the following research question: How can the teaching of poetry writing be effectively applied as a translingual pedagogy in college English composition courses for monolingual and multilingual students?

2. Method

2.1. Participants and Context

To avoid a conflict of interest between the students and the teacher-researcher, who is also the instructor, the recruitment of study subjects was conducted by a sub-investigator. Participation in this study is in agreement with the protocol approved by the host institution (Log # 14-266). Table 1 shows the background information of the 10 participants. There are two different course sections: monolingual and multilingual. The monolingual section involves students whose first or only language is English, whereas the multilingual section comprises international students who use English as a second or third language. In terms of participation rate, five students in each section participated. All participants' names were replaced with appropriate pseudonyms.

Course Instructions

The information about the poetry book assignment is provided and described in the syllabus (see Appendix A). Table 2 demonstrates the overall design of the poetry book project, which contains six lessons. The time allocation for each lesson is approximately 75 minutes and three weeks in total.

Table 1. Participants' Background Information (N:10)

Name	Gender	Linguistic Background	Nationality	Course Section	Prior Poetry Writing Experience
Hsiao-Chi	Female	Mandarin, Taiwanese, English	Taiwan	Multilingual	None
Huan	Male	Mandarin, Sichuan Dialect, English	China	Multilingual	None
Joseph	Male	English	U.S.A.	Monolingual	Yes
Michael	Male	English	U.S.A.	Monolingual	Yes
Natalie	Female	English	U.S.A.	Monolingual	Yes
Nikki	Female	English, German	U.S.A.	Monolingual	Yes
Pei-Zhen	Female	Mandarin, Taiwanese, English	Taiwan	Multilingual	None
Shaney	Female	English	U.S.A.	Monolingual	Yes
Ya-Fang	Female	Mandarin, Taiwanese, English	Taiwan	Multilingual	None
Ya-Hsuan	Female	Mandarin, Taiwanese, English	Taiwan	Multilingual	None

Table 2. Overview of the Course Instructions on the Poetry Book Project

Class	Class Content
	Week 1
1	Class Discussion: The Genre of Poetry
2	Poetic Autoethnography Performance & Poetry Writing Workshop
	Week 2
3	Exploring Experiences: Finding Themes for Your Poetry Book (Pair Work)
4	Class Discussion: Poetry Book Evaluation Criteria
	Week 3
5	Peer-Review Workshop
6	Poetry Book Presentation
	Poetry Book Due

1) Class discussion:

The genre of poetry. In this first class, I selected one clip from The Dead Poet Society, where the movie character voices his views on why people compose poetry. Then, I invited students to form groups to discuss poetry's characteristics and make a list of the elements. They later shared their results and thoughts in class so that the whole class could discuss the genre of poetry together. The reason for having this class discussion on poetry as a first class was to explore students' initial thoughts and views on poetry before experiencing the poetry book assignment. By doing so, both myself as their instructor and themselves were able to notice any possible changes throughout the project.

2) Poetic autoethnography performance and poetry writing workshop.

When teaching this class was my first-time teaching composition through poetry writing as a translingual pedagogy. While student poems should be utilized as samples, I could not have any poetry samples from former students. So, I only had my poems performed and used as samples in the class. As the instructor, I first shared my poetry book in this lesson to build a safe zone where I was willing to risk sharing my personal experiences. This choice reflects what I discussed earlier: Translingual pedagogy embodies the concept of co-construction learning in language classrooms, in which both the teacher and students are learners and members of the classroom community. Therefore, if students are invited to express their personal experiences and emotions through the poetry book project, the teacher should do the same to show that they are one of the members of this community.

3) The poetry writing workshop consisted of three steps.

First, students were invited to close their eyes in their seats while I spoke softly in the background: "Think of an unforgettable moment in your life. Try to relive that moment and visualize it as if you were there again. What do you see? What do you hear? What do you smell? What do you feel?" Second, after a few minutes, I instructed students to open their eyes and free-write the moment they just visualized without paying attention to grammatical rules or sentence structure. They were also invited to use all linguistic sources in their free writing. Last, I asked students to read their free writing carefully and transform it into a poetic representation of the moment.

4) Exploring experiences:

Finding themes for your poetry book. Students were able to have 10 poems ready before this third lesson. So, to embody the notion of co-constructed learning and meaningful literacy learning discussed earlier, the students were formed into pairs to experience 10 poems of each other's life experiences and to negotiate the differences in their poetry style or poetry book design to yield understanding. Before students discussed their comments and reflections together as a pair, they were guided with questions to see if they could understand or visualize the experiences depicted in the poems and to discuss how the order of the poems affected them as readers.

5) Class discussion:

Poetry book evaluation criteria. Before having this fourth lesson, I had prepared evaluating criteria for the poetry book project, which was printed as a handout for my students. Instead of assigning the evaluating criteria as the only rule to follow, I wanted the students to discuss and co-construct what possible criteria a poetry project should contain. Therefore, before distributing the criteria to my students, I formed them into smaller groups so everyone could voice their opinions. I instructed each group to list the characteristics of what our poetry book evaluation criteria should contain. Then, I invited each group to share their thoughts with the class to discuss the criteria further to evaluate the poetry project of this class. Last, I introduced and explained the evaluation criteria I had prepared.

6) Peer-review workshop.

This fifth lesson was designed to practice co-constructed learning through meaning-making and meaningful literacy learning. Students were assigned to work with a peer and read over each other's poetry books. This time, students were instructed to use the evaluating criteria (see Appendix B) to evaluate their peers' poetry books.

7) Poetry presentation.

The last lesson designed for the poetry book project was the individual presentation, where every student needed to share one of their poems and reflect on their writing experiences. The lesson was designed to create a sense of community so that all classroom members could learn about themselves more through the presence of others.

2.2. Data Analysis

This study collected two types of qualitative data: semi-structured interviews and poetic books. The discussion focused on course development, so students' poems were selectively presented as references to what they addressed in their interviews. There were three stages in analyzing the interview data of the study. First, interviews were transcribed into written texts. All participants' names and potentially identifying information were replaced with appropriate pseudonyms during transcription. In addition, the interviews conducted with five multilingual students were mainly in Mandarin, so I translated only the excerpts presented in this article. Second, through a lens of course development, content analysis was used to analyze the data to create codes that emerged across the participants. Hsieh and Shannon (2005) defined content analysis as "a research method for the subjective interpretation of the content of text coding through the systematic classification process of coding and identifying themes or patterns" (p. 1238). Third, all transcripts were analyzed using the thematic codes created through content analysis as described above.

3. Finding and Discussion

This article was drawing from research conducted as part of a PhD research thesis on how and why language instructor use ICT in Kazakhstan in HE (Nogaibayeva, A., 2021). An ethics committee located in the UK gave the study its official permission. This approval was contingent upon a thorough set of ethical standards, including respect for participants, the requirement of informed consent, explicit authorization for audio recording, voluntary participation free of coercion, the right of participants to withdraw, ensuring no harm to participants, minimizing intrusive measures, avoiding deceptive practices, maintaining the presumption of anonymity and preservation, and granting participants the ability to remain anonymous. After receiving ethical approval, invitations to participate in the study were sent out to the case study university's language teachers. The invitations were dispersed via both online and offline networks, also through colleagues from Kazakhstani institutions and teacher unions. As a result, 21 instructors (male=4, female=17) teachers indicated that they would be interested in taking part in this research. It is noteworthy that the gender distribution of the participants was not the result of selective sampling but rather a reflection of Kazakhstan's overall demographics; according to data from the National Agency of Statistics from 2019, there were more female teachers than male teachers in Kazakhstan. All 25 teachers have successfully completed degree, majority were PhD holders n=10, others were MA n=6. Their teaching experiences are diverse, ranging from 0 to 10 years (involving 9 people), 11 to 20 years (involving 6 people), and 21 and more years (involving 5 people). Although all participants claimed to be multilingual and to have a good level of skill in English, Kazakh, and Russian, and he interviews were held on their preferred languages. The teachers received an informational document outlining the study process in detail prior to the interviews starting. The goal of the study, research phases, data gathering techniques, and ethical considerations were all included in this publication. Prior to participating in the interview process, each participant gave written consent. The study participants' identities were kept confidential by using pseudonyms.

3.1. Interviews

Nine interviews were conducted face to face as well as through Skype (interviews with the three instructors of Kazakh language, two with the instructors of Russian language, and three with the instructors of English language, and one interview with a deputy dean), with the remaining seven conducted in person (three interviews with the instructors of Kazakh language, three with the instructors of Russian language, and two interviews with the instructors of English language). The methodology employed in the study involved language to gain deeper insights in ICT use. The study utilized NVivo coding, a computer software package for analyzing qualitative data, to thematically identify and categorize the interview texts into themes. The interviews were open-coded and then congregated under themes: teaching experience, ICT use in teaching and learning and encouraging/ discouraging factors for ICT use. Additionally, the data has been reviewed several times to ensure a comprehensive analysis of the interview texts. The study collects data through semi-structured interviews to investigate the current use of ICT in language teaching, the ICT skills and readiness of language teachers, and the factors influencing the use of ICT. By analyzing the attitudes toward ICT use of university-level language teachers who have had educational experiences in the other contexts as well as who studied and worked in the same environment, the current study seeks to provide evidence for the aforementioned claims. Interviews enabled a more in-depth examination of beliefs, attitudes and perceived impact of ICT use in teaching and learning.

3.2. The context of the study

This study set out to investigate the use of ICT by the instructors of language at a university in Kazakhstan. From a critical view of the factors at different levels to understand the instructors' perceptions on ICT take up, the ICT use by the language instructors is an under-researched area. This is the study of a single university in which three languages were taught in the faculty with six separate departments. General English is taught alongside with Kazakh and Russian languages across different departments. The university has over 100 departments and 20000 of male and female full-time students. Instructors were expected to use ICT in their daily teaching. However, most classrooms lacked ICT resources, each department owned two data projections to be used in turns and only some of the classes had single computers. Nearly all the instructors as well as students owned their own computers and smart phones. University campus provided a wireless Internet connection. 1) Understanding the elements influencing ICT use in language teaching, especially the provision of

proper ICT assistance, is critical. 2) Understanding attitudes about ICT use and the support required to utilize ICT in education should help instructors use them more effectively. 3) The study addresses the difficulties that instructors experience when attempting to incorporate ICT in language teaching. An understanding of the issues that instructors experience might aid in developing recommendations for addressing these challenges at various levels (teacher, university, and beyond the university), developing relevant training programs, and encouraging the use of ICT at the university level. It may also help the Ministry of Education in understanding policy-level concerns.

4. Findings and Discussion

Writing Poetry in English as a Second Language

The five multilingual students favored this poetry project with its practical outcomes, including self-breakthrough, a poetry book as a record of life, or a negotiating process. However, three of them needed help to write poems in English as a second language. Among them, Pei-Zhen describes that:

You know, when using Mandarin, you can use flowery vocabulary to express your feelings, but just those couple words in English…and our mother tongue is Mandarin, so you can use 10 different ways to describe one idea in a beautiful form, but you can't do it here [this assignment], so you just want it [poem] to look simple, succinct, and clear for everyone to understand, and it won't have that many vocabulary, like those in Shakespeare's work that I can't even understand. (Interview, translated by the teacher researcher)

The excerpt shows that the inability to produce high-level vocabulary or complicated sentence structures contribute to difficulty writing poetry in a second language. In this sense, Pei-Zhen saw that writing poetry has a dichotomy between Mandarin and English and between "flowery" and "simple" words. Instead of seeing herself able to use all her linguistic sources, she focuses on her "limited" English vocabulary. Unsurprisingly, only multilingual students found writing poetry in English difficult. It entails that multilingual students are unable to view languages as integrated multimodality and semiotics, including signs, symbols, images, sounds, and social environment; instead, they view poetry writing in this class as an English-only practice with the inclusion of some other languages like Mandarin. So, as the goal of a translingual pedagogy, there is a need to raise language awareness and sensitivity in classrooms to yield any perceptual change with both monolingual and multilingual students.

Concerning the need to talk about the diversity of language usage with translingual students, I have a learning moment as the class instructor. Huan, a multilingual male student from China, composes the following poem in his poetry book:

During when I was a baby
    I use cry to say love you
        You understand. I can imagine your smile
 During when I was young
    I use silence to say love you
        You didn't understand. I can imagine your sad
 Now. I want to say "I love you, mom!"
    Write it in my poem. I can imagine
        You are crying...

As I demonstrated earlier, translingual pedagogy embraces all translingual students' multimodal resources. It entails a multi-directional learning contact zone in which teachers learn from their students and negotiate meaning when responding to their poems. The epiphany for me as a teacher is to appreciate the beauty of Huan's idiosyncratic language usage in this poem and to negotiate the

concept of "errors." This development of negotiation skills as an instructor aligns with Canagarajah's (2013) experiences. I then started to see that the use of "during when" shows a greater emphasis on the duration of the time. I also start to feel that the use of "cry" instead of "crying" is beyond action, and the use of "sad" instead of "sadness" is beyond a feeling; instead, they are concretized and embodied for readers to see. I later interviewed Huan about his use of quotation marks and ellipses. He replies with confidence:

Quotation marks are used to cite what I wanted to say at that moment. This sentence in the quotation marks [I love you, Mom!] presents what I would speak in person, what I wanted to tell her [my mom], and what I wanted to tell you [the readers]. When you read, I think, it's like I am telling you in person... As for the ellipses, it shows an ongoing process. It's not a moment; instead, it continues a long time, so using the ellipses can present the ongoing feelings…Besides, the ellipses have three dots, so it also represents tears, like bursting into tears. (Interview, translated by the teacher researcher)

Hearing Huan's response confirms my decision to include this poem as a starting point for my future class to discuss the multimodal concept of language and idiosyncratic writing styles. To develop students' translingual disposition on language awareness, I then see the need to extend my three-week lessons to a six-week project (see Liao, 2018b) for further information on the modified design). I added the following elements into the new six-week curriculum when teaching this course in a different semester. First, I have expanded the writing poetry workshops with three additional workshops on sensory poems, sound poems, and collage poems. In this way, students can consider languages as an integrated multimodality and experience how they could use it in the poetry project. Second, I added revision workshops so students can spend more time negotiating linguistic differences and making meaning with their peers. The revision workshops include lessons on (1) how to give and receive feedback, (2) the effect of punctuation/style/line breaks, and (3) language usage and idiosyncratic style. In each workshop, students are given a mini lesson on each topic and then work with a peer on their poems while utilizing the learned information.

Being Reluctant to Express

While all five monolingual students favor the poetry project for its invitation to be free and self-expressive, the second perceived difficulty in writing the poetry book project is the reluctance to express. Shaney, a monolingual student, confessed her difficulty working on the poetry project because she was not used to expressing herself and being open. She shared her thoughts in the following description:

The first time you asked us to write in class [presented under Methodology section as the first lesson], I was blank. I didn't know what to write about…I'm not someone who talks about myself, so when you told us to close our eyes, I was like, I'm really close off, so I didn't know what to write, cuz a lot of things I would write are really personal, so…I had a blank paper. (Interview)

This example provides a more personal concern when introducing this type of assignment to undergraduate students. So, how can we, as instructors, deal with students with different comfort zones to share personal experiences in class? In the following, I will focus on Shaney as a case to address this concern.

Shaney mentioned being asked to close her eyes in the class when students are guided to write their first poems in a poetry writing workshop (presented under the Methodology section as the first lesson). When asked to close her eyes, Shaney revealed that she failed to write anything during the first poetry writing workshop. However, Shaney showed a change in responding to writing poems after I demonstrated, and we discussed in class:

When we started to talk about poems, and you [the instructor] made a big deal, like you made a big point saying it's your choice how it is, it's your choice how it will end, it doesn't have to rhyme, it's your poem, and you said poems aren't structured which is like what I started writing down, and like I believe, it made me like open my minds a lot to poetry, writing poetry, and I ease it cuz once you said I can do it in my own way, it explodes off my fingers, like I could write, and like it made it easier for me to express myself in a free way. (Interview)

Based on the excerpt, the continued invitation to compose poems in how students define themselves motivates Shaney to open up and start composing her poems (see Appendix C for one of Shaney's poems). This continued invitation encouraged Shaney to negotiate her initial assumption of what poetry should look like and to start considering poetry as a literary text that involves emotions, experiences, and self-referential language usage, as Hanauer (2004) defined.

In addition, the previous excerpts from Shaney show that she transitioned from being reluctant to express herself to being able to express her inner feelings. Then she later considered writing poetry as a therapy:

I know I have a problem, like holding everything in…I was at that time in your class, and I just think about stepping outside of my comfort zone, and like I've been to counselling stuff, but that's not for me, and they always tell me the same thing, like I don't talk about stuff, so I figure poetry is a good way, and then I just feel more comfortable and more confident after writing all that. I relived a lot of stress cuz I hold up a lot of things. (Interview)

Translingual pedagogy through writing poetry used in this study embodies the concept of meaningful literacy learning (Hanauer, 2011) and the importance of creating a safe zone for students to express themselves. In the case of Shaney, self-expression of her inner feelings and self-discovery of who she is show the concept of meaningful literacy learning. Additionally, Shaney's negotiation in stepping outside of her comfort zone reflects what other translingual scholars have proposed: it is not the language that translingual pedagogy aims to teach; instead, it is the disposition to negotiation for meaning making (Lu & Horner, 2013; Canagarajah, 2013).

To mitigate students' reluctance to share their life experiences or poems, I then see the need to create more interactions in pairs for a more secure environment and build bonds among students (see Liao, 2018b, for further information on the modified design). When teaching this course in a different semester, the poetry book project has been extended into a six-week instruction. Three poetry writing and revision workshops are added to address awareness of language diversity and increase students' interactions with peers in pairs to read and comment on each other's poems.

Negotiating the Evaluating Criteria

Four student participants, including Huan, Pei-Zhen, Nikki, and Joseph, confessed that they dislike the poetry assignment's introduction and/or conclusion section. Joseph stated, "I would just rather write under each poem, kind of like synopsis what it was about instead of like introduction and conclusion" (Interview, April 8, 2015). Besides that, Pei-Zhen describes her reasons for disfavoring writing the introduction and conclusion of the poetry project:

It's too much to write for introduction and conclusion, hahaha. I took a long time to write my introduction at that time although it's about introducing ourselves…But we discussed in class to include how we distribute our poems in the poetry book, so I felt I had already explained the poem, but I needed to elaborate again in the introduction. It just feels repetitive. (Interview, translated by the teacher researcher, April 3, 2015)

The two excerpts show that students are concerned with the need and content of an introduction and conclusion. We had a lesson in class about the criteria for the poetry book project, and the prescribed evaluation criteria on what to include in the introduction and conclusion still need to convince students. So, I changed the lesson for another semester into a classroom discussion on poetry book criteria (see Liao, 2018b, for further information on the modified design). In this updated version of the class, we have an open-ended discussion to develop the evaluating criteria and percentages of the points in each criterion. Students negotiate the word count in the introduction and conclusion and discuss what content to include in each section. By doing so, students better understand the need and the content of the introduction and conclusion in their poetry book. This sense of discussing and co-creating evaluation criteria as a class reinforces the concept of negotiation valued in translingual pedagogy.

Pedagogical Implications

This research aims to elucidate the efficacy of translingual pedagogy through writing poetry in English composition classrooms. This article provides some insightful understanding of this research inquiry. Firstly, as the data of the study indicated, writing poetry as a translingual pedagogy can

function as a therapeutic way for students to find themselves or as a platform for teachers to learn from their students. Composition courses, in this sense, are beyond a writing boot camp; instead, they are in a contact zone for both students and teachers to challenge themselves and leave their comfort zones to make meaning. The assignment of a poetry book is used as one approach to embody this translingual pedagogy, but this does not mean that poetry is the only genre that teachers can utilize as a meaningful literacy learning practice. I believe "translingual writing" includes all types of writing. It can be narrative writing (e.g., Canagarajah, 2022), fiction writing (e.g., Nicholes, 2022), playwriting (e.g., Zhao, 2022), or haiku writing (e.g., Iida, 2016b; 2022). Also, it can be a full-blown project as utilized in this study, a one-class activity (e.g., the poetry writing workshop mentioned in the study), or a two-week task. So, if we know there is potential in introducing translingual pedagogy in our classrooms, some may be concerned about the difficulties that occur in the classrooms and how to deal with them.

Secondly, the interview data shows that both monolingual and multilingual students acknowledge positive traits of translingual pedagogy through a poetry writing assignment toward the end of the semester. Interestingly, the poetry project allows the five monolingual students in this study to express themselves freely. At the same time, it offers a learning moment for multilingual students to experience writing poetry and yield a personal breakthrough. It is also worth noting that monolingual and multilingual students encounter some difficulties at the beginning of the process in finding the moment to compose. In addition, multilingual students are inclined to self-perceive lower English writing competence in composing poetry and regard poetry closely to rhymed ones. As for the difficulty in being unwilling to express, only one case is found in this study, so more empirical studies are needed to make further arguments.

Nevertheless, this study intends neither to claim that these results would be the only case when introducing translingual pedagogy to our students nor to create a dichotomy between monolingual and multilingual students. What it does aim to stress is that it can be challenging when applying translingual pedagogy in our classrooms, and every one of us will encounter different difficulties because we all have different teacher personas, and on top of that, every situation and context is unique. Each student should be appreciated as a unique individual regardless of his/her cultural, linguistic, and educational background. I have learned from my own experiences when first bringing this pedagogy to my classrooms, and I have been adjusting some of the designs when teaching it in different semesters and contexts (see Liao, 2018b, 2022). Therefore, the question we should be asking now is how we can personalize translingual pedagogy in our classroom to make it applicable to our specific group of students and context.

Declarations

Author contribution	:	The author initiated the research ideas, instrument construction, data collection, analysis, and draft writing; EP revised the research ideas, literature review, data presentation and analysis, and the final draft.
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Appendix A: Description of Poetic Autoethnography Assignment

Overall Poetic Autoethnography Project:

1. Poetic Autoethnography: The first assignment of this class is the preparation of a 12 to 20-page poetry book on a topic that interests you. The poetry book will need to include ten poems that you will write. You must also write a one-page introduction and reflection about writing your poetry book as a conclusion.

2. Individual Presentation: Your classroom presentation must be limited to 5 minutes. (Please time yourself.). You should share one of your poems and your reflection. Detailed guidelines and a rubric for this assignment will be provided in class.

Appendix B: Evaluating Criteria for Poetry Book

Name: _____

Criteria Comments   Points

Quality of Poetry

● Presents specific experiences

● Images based and emotional

● Expresses writer's positions

● Relevant to personal meaningful experiences   /40

Quality of Introduction

● Presents descriptions about yourself

● Introduce your book of poetry to the readers (e.g. themes, organization, rationales…)
        /20

Quality of Conclusion

● Reflect writer's process of writing poetry for this project

● Express writer's (new) understanding about the experiences after re-reading his/her book of poetry
        /20

Quality of Poetry Book

● Shows a creative, clear aesthetic design (e.g., order, font, color, images, format….)

● The introduction and conclusion are appropriately written (grammar/spelling)   /20

Comments   to   writer:
    _____
    _

_____

_____

_____

Total Points: /100

Appendix C: Shaney's Poem

Don't Forget to Love Yourself.

I look in the mirror,

　Imperfections.

I look in the mirror,

　Disgust.

No breakfast,

　I don't deserve it.

A rice cake for lunch,

　Just so people see I am eating.

Put my sweat suit on after school.

I start to work out until I literally can't anymore.

　Drenched in sweat,

　No energy,

　I head home.

Unfortunately my dad had made dinner.

　　I should be grateful.

I twirl the noodles around and around my plate.

Eventually telling him I already ate.

Heading to bed with hunger pains growing in my stomach.

　I ignore them.

I wake up with the same feelings.

With tears in my eyes,

　I stand in front of the mirror.

With tears in my eyes,

　I step on the scale.

Never happy with myself,

　I kneel to the ground.

Never happy with myself,

　Staring into the toilet

　Muffling every gagging sound I make.

The feeling of not being perfect goes on for months.

I walk into school,

　Hearing comments about how stick thin I am.

　　I don't believe it.

　　I don't feel thin.

I walk into practice,

Hearing comments of how skinny I am.

  I always thought they were exaggerating.

I know people are worried.

 I can see it.

But, I don't care…

 They are calling me skinny.

And that's the only thing I can hear.

 "I was skinny"

I soon went too far.

People weren't only worried anymore.

They went for help.

 I felt angry

 I felt overwhelmed

 Why do they care?

I didn't want help.

I wanted to be happy.

 I wasn't good enough

 I want to be petite

 I wasn't beautiful

 I wanted no meat.

Negativity still goes through my head,

 But I'm stronger than that.

I may not be where I want to be at,

 But I am healthy now.

I'm not only skin and bone anymore,

 I am healthy now.

I still have a long road ahead of me,

 But I am healthy now.

  I am me

I am beautiful.