

***Translanguaging Practices in EFL Classroom:
A Collaborative Linguistic Landscape-Based Project***

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The Paris Conference on Education 2024
Official Conference Proceedings

Abstract

Translanguaging as extending beyond a view that EFL students have a unified repertoire made up of all their existing multilingual and multimodal resources. Translanguaging pedagogy lens posits that multilingual students draw on their holistic linguistic repertoire in a fluid way in social interaction in multilingual classrooms. This article aims at exploring a creative pedagogical Linguistic Landscape-based project through engaging Indonesian students to become ethnographic researchers in their local surroundings. Focusing on one of the creative classroom activities through making ‘mood board’ to demonstrate visual awareness of Linguistic Landscapes, this project constructs an EFL classroom as a collaborative translanguaging space that entails the teacher to engage the students in translanguaging practices through using their diverse semiotic resources. The data were obtained through classroom observations and video-stimulated-recall-interview in an Indonesian University. Methodologically, this article applies Multimodal Conversation Analysis to analyse the classroom observation data and then triangulated with the video-stimulated-recall-interview data analysed applying Interpretative Phenomenological Analysis. The findings demonstrate how the participants recognize and mobilise the use of their various languages and multimodal practices to challenge the raciolinguistics and monolingual ideologies and facilitate their English learning as a decolonial resistance by incorporating their semiotic resources as a unitary repertoire. That is, the findings illuminate that translanguaging was driven by ideology and culture. What happened in this translanguaging space was a need to communicate in which the students make use of languages and cultures simultaneously or what the researcher calls ‘transcultural communication’.

Keywords: Translanguaging, Multilingual Repertoire, Linguistic Landscape, Collaborative Project, English Learning

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1. Introduction

Language practice among different people with different linguistic and cultural backgrounds might encourage bi/multilingual students to employ their entire linguistic repertoire in classroom interaction (Wei, 2023). Unsurprisingly, studies investigating language practices between teacher and students who have different linguistic repertoire and social-cultural background have given fertile ground to some scholars to experiment in the scope of teaching English to EFL students. Various concepts attempt to observe the actual language practices as classroom interactions. From the early enthusiastic concept investigating the student's language practices that favors World Englishes and Global Englishes (Kachru, 1992) in English language teaching classrooms (Matsuda, 2003) and the development of intriguing concept that favors the exploration of this language practice such as codemeshing (Canagarajah, 2011b), to the more current notion of translanguaging and multimodal resource as an approach of language pedagogy (Dobinson et al, 2023).

The research on translanguaging was undeniable because the studies on translanguaging have flourished, particularly in the field of education as a pedagogical strategy to engage and recognize multilingual students' existing linguistic competence (Canagarajah, 2011a; García and Wei, 2014). That is, it is considered necessary for a teacher to construct a safe space in the classroom where the EFL students translanguague during the learning process (Tai and Wong, 2022). Working from this perspective, translanguaging safe space indicates the space where students can translanguague their linguistic diversity and encourage meaning making without embarrassment or shame in front of their teacher and peer (Canagarajah, 2011a).

However, understanding the complexity of how translanguaging practices is conducted in English classroom, can make English teachers rearrange their English teaching strategies in the 'trans-era' of Global Englishes. It is thus not too surprising that the notion of translanguaging can be incorporated into the potential role of Linguistic Landscape (LL) to concatenate the reciprocal interconnection between place and linguistic resources (Pennycook, 2017). Therefore, several studies of LL-based projects have burgeoned and recently taken a stronger orientation towards student's language awareness and linguistic competence conducted as classroom project (Wangdi and Savski, 2023). These studies shared a similarity of collaborative ethnographic research to explore the potential role of LL through co-produced pedagogical activities to develop students' critical thinking, intercultural competence, and language awareness.

However, the translanguaging concept is more than a pedagogical or practical issue in educational circumstances, philosophically, it is a political standpoint and/or decolonial stance to the translanguaging practice as a pedagogy for English language teaching (Wei, 2022). That is, translanguaging pedagogy has a plausible concept to decolonize English learning and teaching by joining languages that historically have been separated because of colonization (Rajendram, 2022). Again, a more thorough coverage on how flexible and fluid translanguaging practices can facilitate English language learning through using LLs and decolonize English teaching and learning process as a practical justice pedagogy in Indonesian educational sector has not been explored further. Therefore, this LL-based project attempts to fill in this gap.

This study, therefore, aims to address this gap by exploring the collaborative engagement LL-based project for students to engage in translanguaging practice and investigating how translanguaging practice has the prospects to decolonize English teaching and learning

process as a practical justice pedagogy in Indonesian educational sector. To address this aim, this study is trying to explore a creative educational LL-based project through engaging EFL students to become ethnographic researchers in their local surroundings and focus on one of the creative classroom activities through making 'mood board' to demonstrate visual awareness of their selected LLs.

Thus, I attempt to answer the following research questions:

1. How does the LL-based project pave the way for EFL students to engage in translanguaging practices and facilitate English learning?
2. How can the translanguaging practices promote a decolonial potential pedagogy in English learning?

2. Literature Review

Translanguaging in Multilingual Classroom

Translanguaging in the setting of a multilingual and multicultural classroom has been conducted to facilitate verbal communication and connection of the students with their teacher and peer. Apart from supporting communicative interaction in English classroom, the vibrant process of translanguaging might develop their various linguistic resources in communication and change the teacher and students' attitudes towards their diverse linguistic repertoire resources, thus allowing them to fully engage in knowledge co-making (García and Lin, 2018). That is, translanguaging is the activity of creating experiences, knowing the knowledge, and making meaning by using two languages (Baker, 2011). Accordingly, translanguaging indicates to use one language to help the students make meaning the other language to reinforce understanding and knowledge in both languages. Translanguaging is the process in which a language speaker draws on his/her various linguistic and multimodal resources in communication (Wei, 2018).

Over the years, the burgeoning studies in multilingual classroom focused on translanguaging receive increasing attention in diverse educational contexts and stimulate some scholars to investigate teacher translanguaging practices (Herrera, 2023) and explore translanguaging as pedagogy to developing students' discursive practices (Sembiente et al, 2023; Infante and Licona, 2021). All findings reveal the same common fact that translanguaging is already part of teachers and students' language practices and provides meaningful opportunities for them to engage multimodal and multilingual resources in meaning-making with the classroom community and with the content.

Translanguaging as a Decolonizing Pedagogy for ELT

Apart from the multilingual competence and the multiple linguistic repertoires of the EFL students in educational context, translanguaging can also be used as an analytical lens when it explicitly to reveal socio-political and ideological issues to the appearance of translanguaging as a pedagogy (Chen and Lin, 2023). These issues have prompted the emergent scholars on translanguaging practices and viewed the prospects of translanguaging strategy as a decolonial pedagogy for English language teaching by understanding students' linguistic repertoire (Fang, Zhang, and Sah, 2022). Decolonizing pedagogy is the need the transformative potential to liberate learning practices and to radically transform the ways in which colonized individuals set themselves free in learning process (Wei and García, 2022). Again, Wei (2022) asserts that translanguaging can be viewed 'more than a pedagogic or

theoretical perspective; it is a political stance, a decolonizing stance' (p. 173). Hence, a particular political stance and/or a decolonizing stance influence the effectiveness of translanguaging space to legitimize translanguaging practice as a practical justice pedagogy.

Regarding to the colonial history in Indonesia, it has affected students' linguistic repertoire to continue English imperialism through the naming of linguistic phenomena, segregation and hierarchy of languages, and the power of monolingual policies and practices in the class (Rajendram, 2022). Translanguaging recognizes that the students whose multiple named languages in their repertoire naturally move between their multiple languages (Dobinson, 2023). In Indonesia, the perspective of English learning represents a native-speakerism ideology (Zein, 2019). This view considers native speaker 'standard' English as the end goal (Fang and Liu, 2020). This happens often because we are still shadowed from the coloniality which is displayed in the racism and patriarchy environment. Whereas translanguaging offers the different ways in which the students employ various language resources to make meaning, without obedience to (named) language boundaries and to the socio-political and ideological circumstances (Wei, 2018).

The Use of Linguistic Landscapes as a Pedagogical Tool

Urban LLs provide an opportunity of practicing the language and insights into the effective ways in which language is deployed in multilingual contexts on public signs in a particular place (Wu, Silver, and Zhang, 2021). Linguistic landscapes consist of public writing such as public signs, billboards, store names, and sometimes refers to the public linguistic space of a particular place (Gorter, 2006; Spolsky, 2009). Effective definition put forward by Landry and Bourhis (1997) that LL is the language or images displayed in communal road signs, business signs, billboards, public roads, and place names in an urban agglomeration (p. 25). Naturally, people walk down the street and pay attention to the public signs. Thus, this situation indicates that LL displays an arena where social and economic issues take place.

As a classroom advantage of discussing public signage, LLs can be considered more appropriate, informative, and communicative to bring into class discussion as a teaching material (Gulten, 2021). These studies support the concept that exposing students to the LLs may provide awareness of the languages used in public spaces and give new insights into how classroom interactions can be extended to the surroundings of the students' community. Moreover, LL discussion activity can promote the development of students' speaking competence as it engages them towards the opportunity to relate what they experience outside the classroom with texts displayed in urban spaces (Gorter, Cenoz., and der Worp, 2021).

3. Methodology

Project Design and Participating Subjects

The study was devoted for a collaborative ethnography exploration of LL fieldwork, along with co-production of creative activities using the design of mood board in the class. Thus, I instigated a classroom project in a General English class of 41 first-year Indonesian university students. All students were born and raised in Indonesia and spoke Indonesian as their first language. Regarding to the participating teacher who is willing to participate in this research, Mr. R (Pseudonym) has adequate experience for ten years in teaching English in this university.

Pilot Project

The starting point for collaborative LL-based project is following Sayer's (2010) and Barrs' (2020) proposed LL research model. The researcher replicated their procedures for carrying out this collaborative LL project as follows:

1. The students first got two weeks of lectures that introduced them to the concept of LLs as examples of the public signs that display English in their local surroundings.
2. The teacher then required the students to form seven small groups of 6 to 7 students to discuss LLs in their surroundings. Then, the students were introduced to the collaborative LL-based project.
3. Afterwards, the students were then required to print copies of the signs and then brought them into the classroom for class discussion. The students were then required to sort their pictures into categories. The teacher asked the students to critically analyze the pictures of signs through teacher-mediated questions proposed by Rowland (2013) including:
 - ✓ What kinds of signs do you see in the picture.
 - ✓ Where is the sign located.
 - ✓ Who wrote the sign.
 - ✓ What is the message conveyed through texts or symbols.
 - ✓ Who is the intended audience?
 - ✓ Why do you think English is used on the sign?
4. The students then integrated processes of signs collection and interpretation to engage in the collaborative activity of engagement with the LLs through making a mood board, then encouraged to present the mood board product to the class.

Data Collection

The project included two research instruments for the collection of data: classroom observations and video stimulated recall interview. The researcher made use of classroom observations and field notes written up at the same time during the collaborative LL project and co-production of mood board activity. The video stimulated recall interview was then conducted after the observations.

Data Analysis

The video recordings of the classroom observations and post-video-stimulated recall interviews as the data sources were then analyzed by employing Multimodal Conversation Analysis (MCA) and Interpretative Phenomenological Analysis (IPA) (Tai, 2023). MCA was deployed to analyze the video recordings of the classroom interactions. First, the researcher rewatched the video recordings of the classroom interactions by looking for translanguaging practice and then transcribed the video manually in which the screenshots from the video clips were taken. Second, the screenshots of video recordings were transcribed by using transcription convention proposed by Jefferson (2004) and Mondada (2018) (see Appendix A). Third, the analysis of each line was conducted to scrutinize the diverse series of talk.

Meanwhile, IPA was deployed to analyze the video recordings of post-video-stimulated recall interviews. IPA was used as the analytical method for perceiving translanguaging practices that were created in certain moments of classroom activities. To ensure that the IPA analysis was valid, the procedure of video-stimulated-recall-interview data analysis was organized based on 'three key theoretical underpinnings: phenomenology, hermeneutics, and

idiography' (Tai, 2023, p. 52). After accomplishing the MCA analyses, fieldnotes analyses, and IPA analysis, it then allows for the data to be triangulated.

4. Findings and Discussion

Co-production of Mood Board: Portrait and Analysis of Process and Product

This part accounts for pedagogical project of LL-based project in paving the way for EFL students to involve in translanguaging practices and facilitate English learning by employing their various linguistic and non-linguistic resources in classroom interaction. After the participating students had explored the city landscape in their surrounding area, they were required to bring photographic prints of signs to class to discuss with their group members. First, the students attempted to organize and identify the signs into categories. They were then encouraged to cut out and sort their pictures into categories (see Figure 1).



Figure 1. Cutting out and sorting photographic prints into categories

In organizing the photographic prints of signs into categories, the students attempted to describe the pictures and identify the patterns and interrelation across parts of the pictures of signs. After organizing and identifying the signs into categories, in this segment, the mood boarding process was created as a bulletin board which has any arrangement of categorized pictures, letters, colors, and shapes that makes up a coherent idea of the collected LLs from the students' local surroundings. A mood board is a type of visual representation of carefully selected collage of images and texts that functions to convey a general idea and an emotional mood about a certain topic (Chang et al, 2020).

Each group then prepared a paperboard, colored paper, scissors, a glue stick, and several categorized prints of pictures collected from their previous collaborative LL project investigations in their local neighborhood. Each group member performed different tasks, some focusing on designing up background of mood board. Others made various textures with the colored board by cutting the edges (see Figure 2).



Figure 2. Mood board in progress: Designing up the background of mood board

As a way of decorating the mood board, some students decorated textures of the mood board surface by giving ornaments, colored paper, and glitter on the mood board (see Figure 3). In addition to this, they applied cut out shapes from colored paper, then stuck onto the paperboard to construct the themes from the text and photographs. The activity of decorating the mood board therefore provided the students to explore their creativity and enabled them to see the relationship between various elements with their selected pictures.



Figure 3. Mood board in progress: Decorating the mood board

In addition to this, some students arranged the layout and positioned the photographic prints of images and stuck them onto the paperboard. Moreover, others incorporated more handwritten text that related to the images. It was also initiated by the students to freely combine the text from the LLs they had taken before. Accordingly, the process of making mood board therefore allowed the students to explore their previous LLs project experiences into a resultant artefact (see Figure 4).



Figure 4. Mood board in progress: Arranging the layout and positioning the images

The mood board products once completed. The project revealed that EFL students must experience learning and become aware of English usage in their local neighborhoods. It consistently reflects as put forward by Chesnut et al (2013) that the students gained further insight and experiences on the explorative fieldwork on LL to understand various language as semiotic embodiment in social contexts. The mood board products once completed (see Figure 5), then each group was provided a visual space for presenting their resultant mood board to the class.



Figure 5. The mood board as resultant artefacts once completed

Representative Extracts: Analysis

In this part, two classroom observation extracts during the collaborative LL project in the classroom were selected as representative interactions. For reporting purposes, the researcher only sorts out the representative extracts of the video recordings instead of describing all the transcribed interactional activities. The first extract illustrates how collaborative LL project paved the way for EFL students to engage in translanguaging practices and facilitated English learning (see Extract 1). The second extract showed the representative interactions which illustrate how the group was presenting their resultant mood board that was displayed in front of the class.

Extract 1: Answering a Student-Initiated Question During the Co-production of Mood Board

From classroom interactions, the teacher, Mr. R (T) was explaining and guiding students (S) to discuss their discoveries of photographic prints of signs with their group members by utilizing the PowerPoint slide. T required that S should categorize the photographic prints of signs by identifying the connections and patterns across parts of the pictures of signs. T then encouraged S to cut out and sort their pictures into categories. Before T planned to move to the next explanation, a student (S) tilted his head and gazed at his friend to his right and S then self-started a question. S questioned whether there are any criteria in categorization. T then planned to address the students' question by pointing at the PowerPoint slide.

- 11 T: [Well] listen (.) listen everybody (.) please you categorize.
 +T pointed at the screen, extending his right-hand arm.



Figure #1

- 12 T: Kategorikan dia yah from those pictures. ((Categorize the signs))
 +T Extending left-hand index finger pointing at the screen.
 13 (0.1)
 14 A store sign (.) if you have (.) if you have store sign, please you think okay] for the title store sign and then put the picture.
 +T Extending left-hand index finger contingently pointing at the screen.
 15 (0.1)
 16 T: A government warning and notice if you have please you make the title and pick the picture ()
 +T contingently kept moving his right-hand up and down at the screen.



Figure #2

- 17 T: and then the art of mural you pick which one is the picture and then covid 19 (.) if you have don't forget
 18 +T moved towards the students slowly.
 T: >Okay< but sir I don't have for example I don't have billboard
 19 T: Hello, I don't have billboard sir, it's ok
 +T moved back to the screen and waved the hand.
 20 (0.2)
 21 T: () You just pick the pictures you have based on the categories
 22 (0.1)
 23 Okay † All right do it right now.
 +T moved towards the students.
 24 + S tilted his head and gazed at his friend to his right
 + S chatted to his friend
 + S raised a hand and self-initiated a question



Figure #3

- 25 (0.1)
 26 T: Yes?
 +T raised his head and looked at the student and walked over him
 27 S: Sir it is *gak papa yah kalo misalnya kita gak bikin* (0.1) about covid 19 sign ((it is ok if we don't make))
 +S looked at T and approached him
 28 (0.1)
 29 T: That's ok yah (0.1)
 +T nod his head and pointed at the PowerPoint slide
 *--->



Figure #4

- T: Yah, you speak the picture based on (what you got) if it's not about covid 19 is ok, forget it and skip, all right?
 30 (.)
 31 S: Thank you sir
 32 T: Yes
 +T turned his body, facing other student and checking the activity
 33 (4.2)
 34 S: Sir!
 +S called T again, raised his hand while standing up, and again self-initiated a question



Figure #5

- 35 T: *Iya* (0.5) ((yes))
 +T turned his body, facing to S and walking over to him

36 S: °So do we group the picture berdasarkan kategori? ° (0.2)
 ((Do we group the picture by category?))
 37 (0.3)
 38 T: [Ok]
 (0.2)



Figure #6

+T directs his gaze to the screen, uses his index finger to point at the PowerPoint slide and occasionally looks at S
 T: and then (0.1) covid 19 you clasify and categorize based on the picture (0.1) you match.
 (0.4)

Extract 1: Answering a Student-Initiated Question During the Co-production of Mood Board

In line 11, T asked S to categorize the signs. Further, in line 12, T rephrased his statement in Indonesian ‘*kategorikan dia yah*’ (Categorize the signs) based on the connections and patterns across parts of the pictures of signs. The extract showed that Mr. R simultaneously deployed his multilingual (Indonesian and English) and multimodal resources (i.e. extending left-hand index finger pointing at the screen and contingently kept moving his right-hand up and down at the screen). Although T was supposed to be employing English as the main linguistic convention to give explanation in the class, T also employed distinct semiotic resources to provide convenient space for S to promote a multilingual and multimodal forms in gaining the pedagogical objectives.

Further, in lines 26, S raised his hand and initiated a question by uttering *gak papa yah kalo misalnya kita gak bikin* (it is ok if we don’t make) in Indonesian and looking at T (line 27). S then switched back to English to utter ‘covid 19 sign’. Simultaneously, in a 0.1-second pause, T nodded his head and pointed at the PowerPoint slide and directly responded to S’s question by uttering ‘That’s ok yah, yeah, you speak the picture based on (what you got) if it’s not about covid 19 is ok, forget it and skip, all right?’ S responded the corrective feedback in English by uttering ‘thank you’. Simultaneously, in line 38, T directed his gaze to the screen, used T’s index finger to appoint at the PowerPoint slide and occasionally looked at S to respond the question by uttering ‘ok, and then covid 19 you classify and categorize based on the picture you match’. That is, this extract revealed that S also spontaneously empowers his multilingual (Indonesia and English) and multimodal forms (i.e. raising his hand while standing up and tilting his head) to engage in translanguaging practices.

During the video-stimulated-recall interview, for extract 1, the teacher and students were asked to explain the rationales for them to engage in translanguaging practices during the project. R then invited T to explain why he is keen to affirm his utterance using Indonesian and his rationale for using such flashy use of gestures while pointing the screen. R is attentive to understand the rationale of T’s use of gesture to make sense of his pedagogical practice, obtain the reason why T uses Indonesian to restate his statement, and know T’s feeling when the student is asking a question in Indonesian. It is noticeable in the MCA analysis that T makes use of extending left-hand index finger, moving his right-hand up and down at the screen, and tapping his fingers contingently on the board to attract students’ attention.

In extract 1, not only teachers, but student also uses various linguistic resources (Indonesian and English). T acknowledges that he never compels his students to fully use English in the class, so it is not a problem if they use various linguistic resources. T believes that the use of various linguistic resources can facilitate the students in learning English. That is, T sets free the students to mobilize their various linguistic resources to construct different ways of speaking. It consistently reflects as revealed by Infante and Licon (2021) and Sembiente et al (2023) that translanguaging practice is already part of teachers and students' language practices and provides meaningful opportunities for them to engage multimodal and multilingual resources in meaning-making with the classroom community.

Extract 2: Engaging Students Participation in Classroom Discussion

From the classroom interactions, the teacher (T) was asking a group to present their project. The students (S) began to stick the mood board on the whiteboard, then the teacher (T) was guiding students how to present their mood board in front of the classroom by giving advice for them to explain their resultant mood board based on their understanding and using their own sentences instead of focusing on their mobile phone and notes. In line 5, T engaged S to prepare the presentation well. T then encouraged S to explain the findings based on their understanding.

- 1 +S walked slowly to the front of the classroom.
 +S took a sticky tape and sticked the mood board on the whiteboard.



Figure #1

- 2 (1.0)
 3 +T took the microphone.
 4 (0.1)
 5 T: [Well] (0.1) before you begin (0.1) once again I said to you, please you prepare very well
 6 T: When you are standing here, okay!
 +T moved his right hand towards the front of the classroom.
 7 (0.1)
 8 T: you can (.) you can bring a paper, you can bring a phone
 +T simultaneously took a paper showing to the students.



Figure #2

- 9 T: but when you explain, please you explain based on your understanding. Just, don't just focus on your mobile phone, just reading yeah!
 +T kept looking the paper in his hand.
 10 T: Please you don't be textual
 11 (0.1)

- 12 Jangan kamu terus-terusan baca (0.1) textual. ((Don't keep reading))
 + T kept looking at the paper and moved it contingently.
- 13 S: Yeah, Okay↑ please you try to explore your ability to explain based on your understanding yeah↑
- 14 T: [Okay] you can bring this as your support (01) but please↑ don't focus on your text yeah↑
 +T showed the paper in his right hand to the students.
- 15 (0.1)
 T: (you are free free) Alright okay come on!
 +T gave the microphone to S1. *--->>
- 16 (0.2)
- 17 +S1 took the microphone while holding the paper in his hand.
 S1: [Good morning, everyone]
- 18 S1: So, we are here (would do) presentation (0.1) (today's our discussion) about linguistic landscape.
- 19 S1: before we go (0.1) we start the presentation.
 +S1 turned her body facing her friend and whispering.
 +S1 passed the microphone to the friend next to her.
- 20 +S2 took the microphone while holding a cellphone in his left hand.
 S2: Saya ada pantun ni, dengerin yah. ((I have a Malay four lines poem, please listen))
 +S2 directed her gaze to the class and occasionally looked at her cellphone.



Figure #3

- 21 S2: Pergi ke pasar beli terasi. ((go to the market to buy shrimp paste))
- 22 SS: cakep. ((great))
- 23 S2: belinya dengan kemiri. ((Do not forget to buy candlenut))
- 24 SS: cakep. ((great))
- 25 S2: sebelum kami mulai presentasi. ((Before we start the presentation))
- 26 SS: cakep. ((great))
- 27 S2: izinkan kami memperkenalkan diri. ((Let us introduce ourselves))
- 28 SS: hahahaha
- 29 (0.2)
 +S2 gave the microphone to S1.
- 30 +S1 He slightly bowed his head and once looked at the note in her hand
 S1: 大家好。我叫 Chery 我是尼亚斯人 ((Dàjiā hào. Wǒ jiào Chery wǒ shì Ní yà sī rén)) ((Hello all, my name is Chery, I am Nias tribe))



Figure #4

- 31 SS: hahahahaha
 + S1 gave the microphone to S3.
- 32 +S3 took the microphone.
 S3: こんにちは 私の名前は サンタ・リヤニ・ストゥメアン。
 ((Kon'nichiwa, watashi no namae Santa Riyani Situmeang)).
 ((Good afternoon, my name is Santa Riyani Situmeang)).
 +S3 smiled and gave the microphone to S4
- 33 S4: My name is Fitri Amaliyah Tanjung
 +S4 gave the microphone to S5.
- 34 S5: my name is khaidir.
 +S5 gave the microphone to S6.
- 35 S6: My name is Jonatan.

Extract 2: Engaging Students Participation in Classroom Discussion

It is noticeable in this extract that Mr. R utilized numerous gestures through the paper to give an example to students not to be monotonous using notes or mobile phones during presentations. T encouraged the students to have a stance toward their selected LLs. T encouraged them to be affiliated with their own understanding about their LLs discoveries from local surroundings. It can be noticed that T was attempting to make use of paper as a resource for assisting the process of providing students' understanding so that they did not focus on notes and mobile phones. T gave students the freedom to explore their understanding of the LL they encountered. T uttered an affirmation marker 'yeah, okay' in

high intonation which denotes his concern about being confident to explore their own sentences in presentation session.

Moreover, the extract analysis reveals that Mr. R simultaneously emphasized his statement in line 12 again by repeating the whole sentence ‘jangan kamu teru-terusan baca’ in Indonesian and looking at the paper concurrently. That is, it illustrates his affirmation of the target Indonesian expression. T uttered ‘jangan kamu teru-terusan baca’ in Indonesian to warn students to be confident to employ their own understanding toward the selected LLs. The extract showed that Mr. R simultaneously deployed his multilingual (Indonesian and English), multimodal resources (i.e. moving the paper in his right hand and looking at the paper contingently) to stimulate students’ imagination of avoiding themselves from monotonously focusing on paper during the presentation. Further, Mr. R rephrased the warning in English and asked his students to think about using the notes just for supporting them instead of fully focusing on the notes (see line 13). Simultaneously, the student nodded head to respond to T’s warning.

During the video-stimulated-recall-interview for extract 2, The researcher (R) then invited T to describe his perspectives on the effectiveness of the translanguaging practices in promoting a decolonial pedagogy in English learning by recognizing learners’ linguistic repertoire during the LL project and his rationale in implementing the various translanguaging strategies to challenge the monolingual ideology, especially on activating students’ multilingual and multimodal repertoires as a key role in facilitating English learning. In this extract, T acknowledged that warning students to explain their resultant mood board based on their understanding and using their own sentences instead of focusing on their mobile phone and notes, is an attempt to ensure that students are paying attention to their talk.

Afterward, the researcher and T were jointly making sense of the students’ rationale of employing their creativity and criticality reciting pantun (Malay oral poetic form) to strategically communicate before the presentation in line 20. T believed that the students not only attempt to calm themselves down by reciting pantun before the presentation, but also attract the audiences’ attention on their presentation. Notably, T acknowledged that the students have included cultural values or ideology by reciting pantun in their presentation. It is evidenced that in classroom interaction, the students explore their creativity by reciting pantun for those reasons. This contributes to the creation of an integrated translanguaging space which bridges students’ cultural and ideology values in which they can develop their positive emotionality to enhance their linguistic and communicative competence. That is, this condition consistently reflects as pointed by Dovchin (2021), when translanguaging practice is employed in the classroom, it may provide EFL students with an emotionally safe space where they feel comfortable to manage their negative emotions through employing different layers of linguistic resources.

5. Conclusion

It is evident in the classroom analysis that the findings in extract 1 that the LL project provides opportunities for the students to employ translanguaging practices by exploring their entire linguistic and semiotic repertoire. That is, the embodiment of the students’ translanguaging practices can facilitate their English learning in the classroom. This finding reinforces previous findings revealed by Tian (2022) that in a translanguaging space, the students were given the freedom to explore their entire linguistic and semiotic repertoire authentically to portray different way of learning English and facilitate them in language

learning. In this extract, T attempts to implement translanguaging as a pedagogy in classrooms by opening a space for the students to be confident and free exploring their multilingual and multimodal resources during the classroom interaction. This approach consistently reflects as stated by García et al. (2016), when translanguaging is carried out as a pedagogy in classrooms, it can provide four purposes: (1). Helping the students engage with and understand complex texts; (2). Developing students' academic language skills; (3). Creating space for bilingual ways of learning; (4). Supporting students' bilingual identities.

Further, drawing on extract 2, T mentioned that translanguaging practice is a potential approach in providing freedom for his students to employ their diverse multilingual and multimodal resources in classroom interactions. Since they can learn a foreign language from their first learned language. Moreover, T resists the English-only monolingual ideology to facilitate his teaching and learning. It is evidenced that T admits the importance of understanding translanguaging as a unitary repertoire and translanguaging practices should also be understood as more than a pedagogical, but a political and decolonizing stance in providing freedom for his students to employ their diverse multilingual and multimodal resources in English learning. The findings reinforce the argument revealed by Wei and García (2022) that translanguaging as a political stance has the potential to decolonize English language teaching.

Viewed in this way, it is noticeable in the combining MCA and IPA analysis that translanguaging spaces were characterized by creativity and criticality. The extract presented shows how creative appropriations and translanguaging practices emerge through bringing Indonesian values through reciting pantun into English language learning. However, when the student incorporated the classroom presentation that integrated the pantun, she demonstrated a learning practice that shows not only the interplay across languages and different multimodal resources, but also the interplay across ideologies and culture. The practice illuminates that translanguaging was driven by ideology and culture. What happened in this extract was a need to communicate in which the students make use of languages and cultures simultaneously or what the researcher calls 'transcultural communication'. As argued by Baker (2021) that in the wider range of multimodal resources typically forms transcultural communication practices.

Accordingly, the findings of the project contribute to bi/multilingual classroom management to provide learning and using diverse multilingual and multimodal resources as a transcultural process. Further, the findings how engaging translanguaging as an analytical classroom strategy can help teachers to recognize and understand how they can manage students' participation and engagement in a translanguaging space.

Regarding the approach generated from the blend of MCA and IPA methodological framework for investigating translanguaging in multilingual classrooms, may not be generalized to other English classroom contexts given the contextualized nature of the study, that will potentially create some limitations. First, the participants' translanguaging practices may differ in other level, other subject scope, or in other English language classroom. Second, for the reporting section, the researcher can only sort out the representative extracts instead of presenting all the transcribed instances of participants' translanguaging practices. Therefore, Further researcher is suggested to pay attention to the details how teachers get involved with the whole classroom interactions and construct translanguaging spaces by adopting a longitudinal study which can observe and analyses changes in a translanguaging practice over time.

Acknowledgment

First and foremost, the authors would like to thank The Agency for the Assessment and Application of Technology (Badan Pengkajian dan Penerapan Teknologi-BPPT), The Education Fund Management Institute (Lembaga Pengelola Dana Pendidikan-LPDP) and Indonesian Education Scholarships (Beasiswa Pendidikan Indonesia-BPI) for supporting this project.

Appendix A. MCA Transcription Conventions

Sequential and timing elements of the interaction

[Beginning point of simultaneous speaking (of two or more people)
]	End point of simultaneous speaking
=	Talk by two speakers which is contiguous
OR	(i.e. not overlapping, but with no hearable pause in between) continuation of the same turn by the same speaker even though the turn is separated in the transcript
(0.2)	The time (silence in tenths of a second) between utterances
(.)	A micro-pause (one tenth of a second or less)

Paralinguistic elements of interaction

wo:rd	Sound extension of a word (more colons: longer stretches)
word.	Fall in tone (not necessarily the end of a sentence)
word,	Continuing intonation (not necessarily between clauses)
wor-	An abrupt stop in articulation
word?	Rising inflection (not necessarily a question)
<u>word</u>	(underline) Emphasized word, part of word or sound
word↑	Rising intonation
word↓	Falling intonation
°word°	Talk that is quieter than surrounding talk
wo[rd	Onset of overlapping talk or other sounds
wo]rd	End point of overlapping talk or other sounds
hh	Audible out-breaths
.hh	Audible in-breaths
w(h)ord	Laughter within a word
>word<	Talk that is spoken faster than surrounding talk
<word>	Talk that is spoken slower than surrounding talk
WORD	talk louder than surrounding talk
\$word\$	Talk uttered in a 'smile voice'
(word)	Word in doubt
()	Unclear word(s)

Other conventions

(word)	Approximations of what is heard
((comment))	Analyst's notes
#	Indicating the exact moment at which the screenshot was taken.
+	Marks the onset of a non-verbal action (e.g. shift of gaze, pointing)
XX	Inaudible utterances
* *	Each participant's actions are delimited between two identical symbols and are synchronized with correspondent stretches of talk.
+ +	The action described continues across subsequent lines
*--->	until the same symbol is reached.
--->*	The action described continues after the excerpt's end.
*--->>	Action's preparation.
....	Action's apex is reached and maintained.
---	The point at which tracing a particular embodied action begins or ends.
//	Participant doing the embodied action is identified in small characters.
mar	

Sources. Adapted from Jefferson (2004) and Mondada (2018)

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