
“It Is More Expressive for Me”: Translingual Approach to Meaningful Literacy Instruction Through Sijo Poetry

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Through a qualitative analysis of one-on-one poetry workshops, this article explores ways in which a Korean American adult—Author 2 (Park)—develops translingual dispositions (Lu & Horner, 2013) and linguistic awareness of Korean. Situated within the translingualism literature (e.g., Canagarajah, 2017), *sijo*, a type of Korean poetry, became a conduit for gaining a greater insight into how meaningful literacy (Hanauer, 2012) can be enacted. The authors conceptualize the *sijo* composition session as a translanguaging event in that Park wrote autobiographical poems, employing multiple linguistic resources—English as an additional language and Korean as a heritage language. The analysis demonstrates that linguistic changes were frequently driven by Park’s desire to communicate her message to achieve the convergence of linguistic and meaning negotiations. The findings explicate the continual process by which this translingual practice operates as recursive negotiations between language and meaning and between the two languages within the constraints of the *sijo* format. Those translingual negotiations became a conscious tool for self-expression as well as a valued tool for language development. The authors argue for the incorporation of poetry writing into second language teaching to enhance learners’ understanding and expressions of personal and transnational experiences.

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미국은 머리에만 있었고 볼 수 없었다.

A glimpse of my grandmother at the landing gate brought tears of joy

미국이 이제 와서야 나한테는 현실이라. (*sijo* written by Park)

America was only in my head. I couldn't see it.
A glimpse of my grandmother at the landing gate brought tears of joy
Finally, I came to know America as a reality.¹ (translated by Park)

In a one-on-one poetry workshop, a generation 1.5 immigrant—Author 2 (Park)—composed the above poem to improve her expressive ability in Korean, her heritage language, with a facilitator-researcher—Author 1 (Kim)—whose first language is Korean. In the following conversation, we negotiated the nuances of vocabulary and expressions connected to Park's feelings and encounters:

Park: 가족얼굴 (*the faces of my family members*). *Ok, let me think about this.*

Kim: “가족”도 괜찮지만, 가족 중에 제일 먼저 눈에 들어왔던 분을 써 주셔도 될 거 같아요 (*While “family” would be fine, it may also be good to describe someone whom you saw first among the family members*).

Park: OK.

...

Park: I agree. “할머니 문틈새로 (*my grandmother through a crack at the landing gate*)” How do you say “눈맞춤 (*eye contact*)”? No, it's not. It's “입맞춤 (*kiss*).” “눈을 부딪히는 (*eyes meeting*)”? No.

Kim: “눈을 마주치는 (*eyes meeting*)”?

We began this article with an epigraph as an example of a translanguaging approach to recount Park's lived experience as a Korean American immigrant girl through the use of *sijo*, a type of Korean poetry. Canagarajah (2015) claims that “as we acquire new linguistic and semiotic resources, our competence is constantly reconfigured, requiring new learning” (p. 423). If we accept this theoretical assertion, the most crucial question for educators becomes how language instruction can successfully address the “synthesized” (p. 423) nature of language competence. The epigraph above showcases that translanguaging practices occur through translanguaging negotiations (a dialogue between Kim and Park) where the two languages are synthesized to express meaning. The resulting poem demonstrates a distinctive visual contrast between the Korean and English alphabets, engendering a synergistic effect on the reader. This is because it symbolizes Park's transition from Korea to the United States, allowing for a more expressive way of

¹Park, the second author, translated all the poems from Korean into English.

talking through the translingual negotiation. Canagarajah and other translingual scholars (e.g., Horner, Lu, Royster, & Trimbur, 2011; Lee & Jenks, 2016; Williams & Condon, 2016) would argue that this epigraph could be one way to exemplify the meaning-making process.

The term *translingual practice* (e.g., Canagarajah, 2015; Horner et al., 2011) has emerged to capture a combined effect of multiple semiotic resources, including languages, in communication; this theory has gained legitimacy among composition scholars and applied linguists. The poem above, the outcome of Park's moving across languages (English as an additional language and Korean as a heritage language), demonstrates a translanguaged representation of her meeting with her family at an airport when she came to the United States. García (2009) defines *translanguaging* practices as "multiple discursive practices in which bilinguals engage in order to make sense of their bilingual worlds" (p. 45). Whereas *translanguaging* (Creese & Blackledge, 2015; García & Lin, 2017; Wei, 2011) mainly addresses ways in which speakers operate in multiple languages, *translingualism* highlights the mutual relationship of semiotic repertoires that underlies communicative strategies (Canagarajah, 2013b). What they have in common, however, is that these terms are employed to note the dynamic movement between languages for communicative needs, against the tendency to compartmentalize learners' languages. Complicating this process of translingual practice and translanguaging is the concept of *translingual dispositions* (Horner et al., 2011; Lee & Jenks, 2016; Lu & Horner, 2013) to highlight one's orientation toward language diversity and the boundless nature of communicative competence. We adopt this notion of translingual dispositions in this article, but we use the term *translanguaging* for a more concrete form of using multiple languages flexibly—conceivably a narrower notion than García (2009) suggests in bilingualism. Nonetheless, we use *translanguaging* to capture how we, as participants in the literacy event of sijo writing, use our "integrated repertoire of linguistic features" (García & Lin, 2017, p. 15) to mediate learning and understanding, rather than *code-switching*, which might inadvertently imply language separation.

Translanguaging as pedagogy (e.g., Creese & Blackledge, 2015; García, 2009) means to allow bilinguals to use their full linguistic repertoires for communication with agency. Unfortunately, many bilingual educators often have a traditional perception, which has urged, implicitly or explicitly, teachers who work with students to not allow students to speak their first languages in class, which is a manifestation of monolingual ideology. However, studies indicate that translanguaging strategies provide learners with enriched ways to make meaning (Canagarajah, 2011a; García & Lin, 2017), enhance understandings and social engagement (Creese & Blackledge, 2015), and promote

literacy in both languages (Cummins, 2017). Research has also documented the affordances of translanguaging for education: facilitating higher order thinking and lexical choices in a high school English classroom (Stewart & Hansen-Thomas, 2016), humanizing practices in multilingual classes through poetry and photography (Childs, 2016), and communicative success in undergraduate writing (Canagarajah, 2011a). Enforcing a monolingual ideology may prevent multilingual students from using their full linguistic repertoire to express themselves, thus hindering the development of language use and ways of knowing. Therefore, there is a strong need for the development of translanguaging pedagogy that is liberating and empowering (García & Lin, 2017).

To this end, this article explores a Korean American's early experiences as a generation 1.5 person in the United States through Korean poetry in one-on-one writing workshops. Translanguaging practices are embedded in this project at two levels: (1) Park as a poet and Kim as a facilitator using both Korean and English during *sijo* workshops for this research, ensuring that the poems are the outcomes of translanguaged dialogues between Park and Kim, and (2) lyrics that in fact mixed two languages. Even when poems are in Korean, it was not difficult to find instances where Park integrated linguistic features from both languages in the verses. As such, we conceptualize the *sijo* composing session as a translanguaging event in that the two languages available—English and Korean—were used “in a dynamic and functionally integrated manner to organize and mediate understanding ... and learning” (Blackledge & Creese, 2017, p. 33). That is, the translanguaged conversations in the poetry workshop in this research aim to help Park develop a translingual disposition by getting her more conversant with semiotic resources such as poetry and her heritage language.

ATTITUDES TOWARD LANGUAGE DIVERSITY: TRANSLINGUAL PRACTICE

A starting point for honing Park's communication skills in Korean is developing a translingual disposition, characterized as “the disposition of openness and inquiry that people take toward language and language differences” (Horner et al., 2011, p. 311). Although researchers use different terms for movements of communicative practices—including code-meshing (Canagarajah, 2006; Young, 2004), translanguaging (Blackledge & Creese, 2017; García, 2009; García & Lin, 2017), and a translingual approach (Canagarajah, 2013a, 2017; Horner et al., 2011),

they have collectively agreed that “meaning-making is not confined to the use of ‘languages’ as discrete, enumerable, bounded sets of linguistic resources” (Blackledge & Creese, 2017, p. 33). In defining language diversity and literacy, we follow this translanguing orientation that sees “difference as the norm” (Lu & Horner, 2013, p. 585) and “perceives a synergy between languages” (Canagarajah, 2015, p. 419) for communicative activities. Certainly, whether to frame languages as separate or integrated entities is an ideological act (Blackledge & Creese, 2017; Canagarajah, 2013b). Simply put, from a translanguing perspective, social practices and meaning making using all linguistic repertoires, strategies from different languages, and other semiotic resources are valued rather than grammar and discrete linguistic components. Indeed, research on written products such as literacy narratives (Canagarajah, 2011a, 2013a; Lee & Jenks, 2016) reveals the value of translanguing dispositions. However, translanguing scholarship mainly employs a product-centered approach without delving into the process of translanguing. Canagarajah (2011b) was surely right about this oversight; we cannot fully understand why bilinguals made certain choices across languages by simply interpreting the product created. To address this scarcity of research on the translanguing process, this research investigated not only the products but also the composing process for a more sophisticated understanding of making meaning across languages from the translanguagers’ perspectives. Canagarajah (2017) asks us to conceptualize “meaning as multimodal and multisensory” and urges us to analyze “affective, imaginative, aesthetic, and material considerations” (p. 7). Similar developments took place in other fields as more scholars have recognized the significance of affective considerations beyond language systems: subjectivity and emotionality in applied linguistics (e.g., Hanauer, 2012; Kramsch, 2009) and desire in TESOL (e.g., Motha & Lin, 2014). These interdisciplinary insights into literacy assist us in linking a translanguing perspective to a meaningful literacy framework (Hanauer, 2012) that aims to humanize second language instruction in this study.

MEANINGFUL LITERACY

Poetry has been increasingly used to understand significant life experiences, such as adolescence (Furman, Langer, Davis, Gallardo, & Kulkarni, 2007), wartime experiences (Hanauer, 2015), earthquake experiences (Iida, 2016), and study abroad experiences (Hanauer, 2010). Furman et al. (2007) assert, “As a document of social phenomena, poetry can be viewed as a vehicle through which to communicate powerful and multiple ‘truths’ about the human experience” (p. 302). This potential for accessing multiple truths is usually not available in

academic prose. There has been a well-developed literature on the benefits of using personal writing in English education, for example, personal engagement with English (Park, 2008, 2013b; Widdowson, 1994), increased self-understanding through literature (Carter, 2007), development of rhetorical awareness and negotiation strategies through literacy narratives (Canagarajah, 2011a, 2013a), and enhanced translanguaging dispositions through literacy narratives (Lee & Jenks, 2016).

In keeping with this established tradition, a growing body of research supports the benefits of poetry in educational settings such as higher education (Bizzaro, 1993), bilingual education at high school (Stewart & Hansen-Thomas, 2016), second language research and instruction (Disney, 2014; Hanauer, 2012; Iida, 2012, 2016; Kim, 2018; Kim & Kim, 2018; Newfield & D'abdon, 2015), and teacher education (Cahnmann-Taylor, Bleyle, Hwang, & Zhang, 2016). One such benefit is that autobiographical poetry is useful to either examine (Kim, 2018; Kim & Kim, 2018; Hanauer, 2010) or facilitate language learning (Hanauer, 2011; Iida, 2012). Hanauer's (2010) large-scale study of English as a second language poetry formed a foundation for the scholarship of poetry as research by demonstrating that the unique capacity of poetry leads second language writers to discover meaning. These studies, however, hardly address the learners' process of engaging with poetry and what this process does to language learning, because they rely exclusively on written poems, not the composing process. That is, considerable uncertainty still exists about this complex process of linguistic and meaning negotiated interactions, especially when they entail learners navigating across languages. By using poetry's ability to provide "reflective and linguistically negotiated understandings of personally meaningful events" (Hanauer, 2010, p. 56), we hope that the present research offers another repertoire of tools that can be employed in second language teaching to help learners convey subtle emotions and deep thoughts in poems, thereby humanizing education (Hanauer, 2012).

In fact, in emphasizing the humanizing qualities of poetry writing in second language instruction, Hanauer (2012) suggested a meaningful literacy framework, arguing that "learning a language [is] part of a process of widening and deepening the ways an individual can understand, interpret, feel and express her or his personally meaningful understandings to themselves and within social settings" (p. 108). This meaningful literacy perspective diverges from other approaches to second language instruction in that evocative genres of writing (Park, 2013a, 2013b) such as autobiographical writing and other reflexive writing are at the center of the instructional design.

Self-reflection by narrating life stories enhances learning, not merely the upshot of a learning process (Hallqvist & Hydén, 2013). Using her own poems to describe her significant memories as a Korean American teacher-scholar, Park (2013a) exemplifies how autobiographical writing, particularly via poetry, can contribute to a theoretical understanding of an individual who went through the process of constant negotiation in many positions. Park's poetry uncovers the competing ideologies "permeat[ing] through every fiber of [her] being as a member of an academic community" (p. 8). After all, a combination of profound reflection and emotional attachment, which literacy tasks such as poetry entail, is one of the keys to making something meaningful. Perhaps, however, heritage language literature predominantly focuses on grammar, spelling, vocabulary, and translation yet hardly on learners' literacy practices (Choi, 2015) nor on ecological explanations for adults' Korean learning (Jenks, 2017). Considering this trend, infusing translingual practice into the meaningful literacy framework would surely enrich pedagogy (Kim, 2018; Liao, 2018; Stewart & Hansen-Thomas, 2016). A translingual approach highlights "the permeability of linguistic boundaries" (Lu & Horner, 2013, p. 582) and the flexibility of employing semiotic resources to construct meaning across these boundaries, and meaningful literacy instruction emphasizes learners' authentic purposes for making meaning through highly reflective and emotional literacy tasks (Hanauer, 2012). However, a dearth of research exists on how the new paradigm of translingual practice can be enacted in a way to enhance meaningful literacy. Therefore, with a goal of moving a humanized understanding of translingual practices forward, this study explores how a translingual individual uses self-reflective poetry while simultaneously promoting translingual competence. We argue that writing *sijo* is one way to accomplish this goal.

SIJO: CULTURALLY-ENGAGED PEDAGOGY

Sijo (시조, pronounced SHEE-jo) is three-line structured poetry organized by line and syllable count. *Sijo* consists of around 45 syllables, with each line averaging 14 to 16 syllables. For each line, there are four syllabic groups, each of which is composed of three or four syllables, as shown below. In the first line, a writer presents a problem or a theme of the poem. The second line shows developments in the thoughts of the writer about the theme introduced in the first line. In the last line, a writer concludes the poem with a twist on the original meaning of the poem. Contemporary *sijo* allows some variations in syllable count.

The following sijo is a the well-known traditional sijo written by 정몽주 (Chǒng Mongju) in the 14th century:

이몸이 죽고 죽어 일백번 고쳐 죽어
 백골이 진토되어 넋이라도 있고 없고
 임 향한 일편단심이야 가실줄이 있으랴

Though this body die and die, it may die a hundred times,
 my white bones become but dust, what's called soul exist or not:
 for my lord, no part of this red heart would ever change. How could it?

(McCann, 2008, p. 365)

The syllabic distribution of the sijo above follows the pattern below:

초장 (First line): 3—4—3—4
 중장 (Second line): 3—4—4—4
 종장 (Third line): 3—5—4—3

STUDY

Conducting an in-depth analysis of a series of one-on-one poetry-writing workshops and follow-up discussions, this article explores the ways in which a Korean American adult (Park) develops translanguaging dispositions. Sijo, Korean poetry, is used as a literary form of understanding her transnational experience. In the workshops, we served dual roles: Kim as a facilitator and researcher offering instructions and prompts, as detailed below, and feedback on the poem drafts, and Park as a poet and researcher. As part of a larger study on the use of Park’s autobiographical sijo, this article involves 10 poems produced in four workshops (356 minutes: approximately 6 hours in total), as indicated in Table 1. All the sessions were audio-recorded, and Park’s brainstorming memos, the draft poems, and the final products were collected.

TABLE 1
Summary of Data Collected

Workshop 1	73 minutes	Introduction to the genre features of sijo and sample sijo Composed 1 poem
Workshop 2	79 minutes	Composed 3 poems
Workshop 3	86 minutes	Composed 2 poems
Workshop 4	118 minutes	Composed 4 poems

Researchers' Positionality

By engaging in this dialogic relationship as a facilitator-researcher and a poet-researcher, we model the role of reflexivity as a necessary conceptual tool in understanding our lived linguistic histories and challenge the ways in which we see language use to negotiate meanings. This process of reflexivity becomes our foundational positionality. As such, we define reflexivity as recognition of self, other, and experiences beyond the normative practices of using one language at a time to negotiate meaning (Pillow, 2003).

The facilitator-researcher: Kim. Kim completed her formal education up to her master's degree in South Korea and obtained her doctoral degree in the United States. She has taught English at a U.S. university. She communicates primarily in Korean, her first language, while she functions in English at work and informal social venues. She participated in this literacy event by guiding, commenting on Park's sijo drafts, and discussing Park's experiences.

The poet-researcher: Park. Park is a professor at a public university in the United States. She immigrated to the United States with her family when she was 8 years old in the mid-1970s. All of her education was in English, and even though she is fluent in conversational Korean, she prefers to use English in most contexts except when she speaks to her parents' generation. This is her first attempt at writing sijo.

It needs to be noted that our symbiotic relationship facilitated the composing sessions in a unique way because Kim served as a "human resourc[e]" (Jenks, 2017, p. 688). That is, she mediated the writing primarily as a human resource that facilitates the development of heritage language and expressive abilities, as Jenks (2017) illustrates, with more knowledge of sijo, the Korean language, and the Korean culture. Our interactions were very rich particularly because we operated along an axis of Korean to English, rather than merely selecting one language over the other. We spoke each language for different purposes in different amounts with varying mixtures of the linguistic features of the two languages and diverse writing strategies.

Sijo Instruction and Composing Workshops

In addition to the researchers' positionality, it is necessary to explain how Kim mediated the writing in the workshops to show how her involvement shaped Park's development. First, Kim introduced genre characteristics of sijo by explaining the format and sharing

examples of sijo in both Korean and English. One of the challenges in composing sijo is its structured nature, so we discussed how the syllabic distribution worked by analyzing the structure of sijo samples and the messages the poets attempted to deliver in them. Then, Park composed sijo about her unforgettable memories, following Hanauer's (2012) meaningful literacy instruction. Unlike Hanauer's design, however, we also paid attention to the composing process. For this purpose, all the sessions were digitally recorded and transcribed. We spoke both English and Korean during the sessions to construct meaning and make sense of Park's stories. This process comprised (1) freewriting for brainstorming sijo mostly in English and occasionally in Korean, (2) integrating English in sijo when Park felt it worked better, and (3) engaging in a translanguaged dialogue to revise the poems she had written. To start brainstorming, Park was asked to make a list of her significant life experiences in the United States. Kim encouraged Park to choose topics for sijo chronologically; therefore, this study covers memories from her entrance into the United States to her middle school years. To draft her sijo, she selected sections of her brainstorming notes that stood out to her. During the sessions, which in themselves are manifestations of translanguaging practice, we discussed the experiences Park had written about, the reasons for the importance of each memory, and the ways to revise the poems confirming Park's linguistic assumptions and suggesting linguistic options.

Data Analysis

Data analysis was divided into two phases to examine both the sijo products and the composing process.

Phase 1: Analysis of poems. First, we performed a thematic analysis recursively to capture the central themes of Park's anecdotal accounts. In this process, we drew on Hanauer's (2010) notion of "poetic identity" as "a [p]articipant's subject position on autobiographical events and experiences expressed through the focusing potential of literary language resulting from a specific physical and discursive context of writing" (p. 62). Thus, each poem has been analyzed qualitatively concerning the contexts where the memory happened, the content Park expressed, and her choices regarding style, literary devices, and language. Ultimately, however, the translanguaging lens allowed us to privilege our holistic understanding of the translanguaged discourse in the composing process and the ways it offered communicative affordances.

Phase 2: Analysis of the composing process. Phase 2 was dedicated to analyzing the conversations during the sijo workshops using grounded theory (Corbin & Strauss, 2008). Thematic coding was conducted through the constant comparison method (Corbin & Strauss, 2008). We continually revised our categories as we examined the workshop transcripts. From initial analysis, three themes emerged: *linguistic negotiation*, *meaning negotiation*, and *discovery of new meaning*. We noted that overlaps frequently occurred, which in itself reveals the inherently integral nature of language practices. In addition, because *meaning negotiation* and *discovery of new meaning* are quite similar in that both involve discovery, we merged the two, resulting in one code, yet two codes in total. We categorized a unit as *meaning negotiation* when it primarily addressed elaboration or redefinition of the memory described, brainstorming ideas, shaping content, or rhetorical strategies. Units identified as *linguistic negotiation* mainly dealt with the format for the sijo structure, word choices, orthography, grammar, sentence structure, and style. Nonetheless, we have to admit that it was extremely hard to separate the two types of negotiation because linguistic choices shift meaning. We deem that this recognition would be vital specifically in a translingually disposed interaction like ours.

FINDINGS

Sijo: Understanding the Experience

The sample poems are presented chronologically in this section to show snapshots of significant experiences in Park's life.

A transition from South Korea to America. The following sijo grew out of Park's freewriting for the memory of her entry into the United States:

Sijo 1

미국은 머리에만 있었고 볼 수 없었다.

A glimpse of my grandmother at the landing gate brought tears of joy
미국이 이제 와서야 나한테는 현실이라.

America was only in my head. I couldn't see it.

A glimpse of my grandmother at the landing gate brought tears of joy.
Finally, I came to know America as a reality.

Sijo 2

할머니 외삼촌 손을 잡고, 반갑고 기쁜 만남
공항 수화물 쪽으로 향하면서 가벼운 마음
뜨거운 그들의 손, 마음도 뜨거워라

It was a pleasant and happy meeting clinging onto my grandmother and uncle.

Heading toward the Baggage Claim at the Airport, I felt relieved.

Their warmheartedness was transferred to me when I held onto their hands.

The first line describes how Park perceived “미국 (America)” in South Korea. “머리에만 (imagined concept)” signifies the new land was purely an informational representation of the stories she heard from her family. The second line illustrates the shift in her emotions. The vivid image in this memory was the moment she caught a glimpse of her family through a little crack at the landing gate. She wrote the second line in English. The visual contrast between the Korean and English alphabets creates a powerful effect on the reader because it symbolizes her transition from South Korea to America. Readers can immediately see the creative mix of the two languages, representing both the world she had left and the new land in which she had just arrived. In the third line, the informational representation of the new land “became real” (Session 1) and thus she finally positioned herself as part of this new reality.

In sijo 2, Park uses two derivative forms of “뜨거운 (hot)”: “뜨거운” and “뜨거워라.” Her use of two similar words in this short poem signifies her communicative intention of depicting a strong sense of warmth. Also, sijo 2 displays the image of holding hands twice to highlight the source of joy, family, using “손을 잡고 (holding hands)” and “그들의 손 (their hands).” The imagery of holding hands, the resulting sense of heat, and her emotional state easily permeate the poem. Sijo 2 captures how Park saw “their hearts through that warmth” (Session 2). She explained:

So that was something very vivid because I was 8. My first brother was 6, and my youngest was 2. So, there was that element of heat. The 2-year old brother was crying and, I mean, at the same time we were excited about being there.

(Session 1)

Coalescence seems to be a running theme in these two sijo in different ways. Her emotions were stretched to a state of relief and delight mingled with “the element of heat” (Session 1) when she finally saw her family at Northeast International Airport.

Immigrant daily life. Park reflected on her life in the United States after she was reunited with her grandmother at the age of 8, resulting in the following:

Sijo 3

온 가족이 재회하면서, 기쁨을 얻었지만
하루하루 걸어가는 비좁은 삶의 길
평탄치 않은 삶의 길, 그것도 삶이라

As the family reunited, we were blessed and happy again.
We wrestled with the challenging day-to-day path.
Even the uneven path of our lives is life itself.

길 (path) is a central metaphor for Park's life in this poem. Park used 길 (path) to characterize the life that her family went through as immigrants. “비좁은 (narrow)” and “평탄치 않은 (uneven)” imply how they wrestled with the day-to-day challenges of living as immigrants, as suggested in “하루하루 (day-by-day).” By using the modifiers “비좁은 (narrow)” and “평탄치 않은 (uneven)” when describing her life, she creates an image of her family trying to navigate a challenging path. As a twist, however, Park accepted that it is “life itself.” Family is a pervasive theme in four poems out of 10, as evidenced in her positioning regarding “재회 (reunification)” (sijo 3) with her family in the poems.

School literacies. Park wrote a narrative about her English speaking and writing experiences at middle school, resulting in the two sijo below:

Sijo 4: Part I

영어로 말할 때는 어렵지 않았지만
똑똑한 남학생 왈, “Gosh, you write long sentences!”
그런가? 다른가? 틀린가? 갈 길 머네.

I did not face any challenges when speaking English.
One smart male student stated, “Gosh, you write long sentences!”
Do I? Am I different? Am I wrong? There's a long journey ahead.

Sijo 4: Part II

영어로 말하기 쓰기는 전혀 다르네
꼼꼼한 선생님 왈, “You should be in a higher reading group!”
그런가? 다른가? 맞나? 정말 그런가?

Writing in English is different from speaking in English.
An engaged teacher commented, “You should be in a higher reading group!”
Do I? Am I different? Am I correct? Really?

Park differentiates written English from spoken English in these two connected poems. Her use of contrasting perspectives is depicted in several ways. First, she deliberately employed the same structure in the two verses. The first lines start with “영어로 (in English),” the second lines contain a translanguaged quotation, and the third lines consist of a series of questions, albeit differently nuanced in meaning. Additionally, the parallel structure of the second lines of these poems is interesting because she positioned herself as an emergent bilingual. Her use of adjectives “똑똑한 (intelligent)” and “꼼꼼한 (meticulous)” hints that she put high trust in their perceptions of her literacy skills. Then, in the third line, she deployed twists, thus demonstrating her changing subject positioning. She moved from accepting others’ evaluations to evaluating her own literacy critically by expressing uncertainties. For example, though she valued the teacher’s evaluation, Park “doubted [the teacher] for some reason” (Session 4). Her criticality was most noticeable in the third lines because the series of questions in Part II embody the “irony” she felt (Session 4). This criticality was strengthened by her last question, “정말 그런가? (Really?).” Park recalled that she questioned her long sentences—she framed it as a “dilemma” during the revision process (Session 4)—by looking at her classmate’s answer that was both concise and clear. As the first lines of the two *sijo* imply, she was comfortable with spoken English, but she became aware of the differences between speaking and writing. The boy’s positive comments and his different ways of writing made her think that she definitely had a long journey toward becoming a legitimate English writer. As Park compared the comments of the teacher and the male classmate, she started to doubt her ability in positioning herself in an advanced reading group. Not only did she doubt her ability, but she also doubted others’ perception of her identity as a reader and a writer.

The Composing Process: Translingual Practices

The cross-linguistic dialogues capture various negotiation strategies, ranging from meaning to linguistic negotiations. It was not uncommon, however, to observe diverse mixtures of meaning and linguistic negotiation and, more significantly, meaning negotiation stimulating linguistic negotiation. This includes changing expressions, contracting vowels, changing conversational verb endings to poetic endings, and more. Moreover, linguistic mediation often led to sharpening the descriptions of her memories in the poems and adding more relevant memories to the content of a poem through revision. Most revealing was the richness of Park’s negotiation practices and the

interconnectedness between linguistic and meaning negotiation, frequently to create new meaning and understanding. Thus, overall, the results elucidate the process by which translanguaging practices operated as ongoing negotiations between languages and between meaning and language when the two languages came together.

Linguistic negotiation and the structured nature of sijo. The most prominent practice in the composing process was the conflation of linguistic negotiation with meaning negotiation. Park executed diverse linguistic negotiations to follow the sijo format and clarify her writing. A dominant issue throughout the revisions was how she played with words to construct her meaning while also creating the desired sijo structure. In other words, the sijo form allowed for winnowing of meaning, a judicious selection of the right word with which to convey meaning within the restricted form. For example, “평탄치 않은 (uneven)” in the third line of sijo 3 was chosen after she tried various words. She identified at least 10 relevant words, such as “not flat,” “hilly,” “평평한 (even),” “평평하지 않은 (uneven),” “평평하지 않다 (not even),” “비좁고 (narrow),” “very narrow,” “very uneven.” Expression revisions were predominantly prompted by an effort to properly format her poem. In sijo 4 (Part I), Park initially wrote “갈 길이 더 멀어졌다 (There’s still a long journey ahead)” for the last group of the third line. However, she changed it to “갈 길 머네 (There’s a long journey ahead)” to make it four syllables, which also involved a discussion about the tone she wanted to create and how she could create it. Accordingly, what brought about this change was not only the appropriate number of syllables but also the poetic distancing of her way of writing from the American boy’s way of writing for school. The translanguaged discussions of the syllabic distribution, words, rhetorical choices, and meanings interwove to highlight her sense of ambivalence regarding her school literacy. Putting an autobiographical memory in a poem, then, does not merely mean lexical choices: It also means articulating emotions by organically considering rhetorical effectiveness. The meaningful literacy perspective (Hanauer, 2012) supports this observation; developing lexicon emerged from Park’s authentic purpose to communicate her meaning. The structured nature of sijo motivated and in some cases forced Park to play with language in meaning-centered contexts.

More significantly, the very restrictions of the poetic form provided opportunities to refine and negotiate expressive meaning. The stream of talks to revise sijo 2 is an illustrative example of the unique way in which the syllabic regulation of sijo led Park to redefine her memory and shape the language to vividly convey the essence of this memory. The drafts of sijo 2 are as follows:

Draft 1

비행기에서 내려서 뜨거운 만남 (A warm and happy greeting after we deplaned.)

손을 잡고 baggage claim 쪽으로 (We walked toward the baggage claim holding our hands tightly.)

할머니 손, 외삼촌 손이 뜨겁다 (그의 마음이 보인다). [My grandmother’s hand is warm; my uncle’s hand is warm (I feel the warmth of their hearts).]

I feel the warmth of their hearts.

Draft 2

반갑고 뜨거운 만남 (Happily reunited)

할머니 외삼촌 손을 잡고 (I hold my grandmother’s and uncle’s hands.)

공항 수화물쪽으로 향하면서 가벼운 마음 (Walking toward the airport’s baggage claim, I am relieved.)

다가온 뜨거운 손, 내 마음에 기쁨이라 (I am happy to be reunited physically and emotionally.)

We had the following conversation for revision.

Extract 1

-
- Park: I could shorten this because the focus is not “내려서 만남 (deplaned),” you know. . . . So, I want this to be “뜨거운 만남 (Unforgettable meeting), 손을 잡고 (holding hands).” 아니야 (No), **that doesn’t make sense.** “손을 잡고 (holding hands),” “뜨거운 만남 (Unforgettable meeting),” “반갑고 뜨거운 만남 (Unforgettable meeting),” “baggage claim 쪽으로 가노라 (Walking toward the baggage claim.” OK, I wanted to say “짐 (baggage)” 뭐야 (**what is it**)?”
- Kim: “수화물” 이라 그러거든요 (We call it “baggage”).
- Park: OK. “수화물 쪽으로 가노라 (Walking toward the baggage claim)” **No, it doesn’t. It’s not the same feeling.** . . . 향, 향 (toward, toward)
- Kim: “향한다 (going toward)”?
- Park: Oh, “향한다 (going toward).” I like that better than this. [She crossed out “쪽으로 가노라 (walking toward that direction).”] And then this. Yeah, this one and this one [She circled something]. (Session 2²)
-

Several things happened simultaneously in this discussion. First, Park started the initial draft with the statement “비행기에서 내려서 (we deplaned).” As seen in the second draft, this phrase was deleted after she considered the syllabic groups, which made her shorten the first draft. Only then, she thought very carefully about which aspect of this memory was vital, resulting in strengthening the warm sensation that she felt to capture the “element of heat” (Session 2) of this memory.

²To record the composing process as much as possible, Park thought aloud. Her thinking aloud is in bold in excerpts.

This convergence of linguistic and meaning negotiation resulted in her deleting the first phrase. The consideration of the syllabic count stimulated her to reconsider the focus of this memory, making this an instance in which linguistic negotiation facilitates meaning making. Second, she played with language to express the aspect of the heat of her memory more accurately: “뜨거운 만남 손을 잡고” (unforgettable meeting, holding hands) “손을 잡고 (holding hands),” “뜨거운 만남 (unforgettable meeting),” “반갑고 뜨거운 만남 (happy and unforgettable meeting).” She constantly mustered all the linguistic resources available to her, including her knowledge of Korean. For example, she initially wrote, “~쪽으로 가노라 (walking toward that direction).” She then tried another word starting with “향~ (toward).” With Kim’s help, she remembered the word and chose it instead. This type of lexical negotiation frequently happened throughout the sijo workshops. The revision process clearly illustrates how the constraints of the sijo form compelled the writer to concentrate on the most crucial idea and the most effective way to clarify the layer of the meanings of that idea. Consequently, the sijo form clearly contributed to understanding, vis-à-vis linguistic and meaning negotiation.

Another example of linguistic negotiation, specifically by changing linguistic structures, was shown when she changed “손이 뜨겁다 (the hands are warm)” to “뜨거운 손 (warm hands)” in the final line of sijo 2. This revision accentuating her sense of joy and comfort involved restructuring the phrase from a subject and a verb to an adjective and a noun. This use of a noun modifier effectively highlights the hot sensation she felt. Another routine practice during the revision process was reorganizing sentence structures. A significant factor behind changes in sentence structures was how closely they aligned with Park’s message and emotion. In fact, she moved “할머니 외삼촌 손을 잡고 (holding hands with my grandmother and uncle)” to the beginning of the first line in sijo 2. She made this decision because she felt “it ma[de] it more meaningful” (Session 2). As another example, Park revised the second line of sijo 3 after Kim said, “여기 순서를 바꾸는 게 meaning이 잘 전달될 것 같아요 (I think that rearranging these phrases would make the nuance of the meaning clearer)” (Session 2). More importantly, Park moved this last phrase to the middle position, as suggested, because she believed “it’s something wrong here in terms of meaning” (Session 2). Again, sijo 2 undoubtedly emerged through constant negotiation of linguistic choices with meaning and of English with Korean. Therefore, it was difficult to separate language from meaning; rather, the sijo and the translanguaging workshop enhanced both.

Meaning negotiation. The sijo workshops enabled Park to elaborate and interpret her experiences, recursively shape the content of each sijo,

and employ rhetorical strategies like contrast. Extract 2 illustrates how she revised the third line followed by the second line of *sijo* 1.

Extract 2

-
- Kim: [She read Park's draft aloud] "Became more realistic."
더 이 새 나라가 내 나라같이 느껴졌다. 이제 현실이 된 거네요?
(You felt this new country was yours. Has it become a reality now?)
- Park: Oh, "현실 (reality)"! That's what I was thinking about! . . . "현실이라 (is a reality)"?
No. "현실이였다 (was a reality)"? No, I am not referring to the past. . . . We've got to figure out these numbers.
- Kim: Yeah. Do you want to put "이제는 현실이라 (Now, it is a reality)" or just "현실이라 (It is a reality)"?
- Park: Say that again.
- Kim: "이제는 현실이라 (Now, it is a reality)"?
- Park: [nodded]
- Kim: Then, it's counted as the last two chunks. You need to make these long phrases into just two.
- Park: Shorter. OK. We're gonna do "이제는 현실이라 (Now, it is a reality)."
That's three and four, right?
- Kim: Yeah.
- Park: I need to make those big chunks three, four. 그쵸 (right)?
- Kim: 네 (Yes). You need the first two chunks here . . . 아까 말씀 하실 때, 여기 공항에서 만났을 때, 이거를 더 vivid하게 설명 해 주셨던 것 같은데. 문이 이렇게 열리면서, 울었다고 하셨잖아요. (When you talked about it, I think you explained this more vividly. You said that you cried when the landing gate opened.)
- Park: Oh! Yeah.
- Kim: "만났을 때" 보다는 그런 거를 (It might be better to write about that than "when I met.")
- Park: Oh, I see. Yeah! That makes sense! (Session 1)
-

Park changed "more realistic" to its Korean equivalent with a poetic ending "현실이라 (It is a reality)" while clarifying what she meant and picking up the word "현실 (reality)" from Kim's reformulation of her meaning. Park considered the structured nature of *sijo* very carefully. At times, it took replacing a word with a synonym to produce a desirable structure. At other times, however, it took more than a lexical change. Extract 2 demonstrates how composing a structured poem can lead to meaning negotiation. She revised her sentences so that each line consisted of four syllabic groups. Consequently, she had to "shorten" the long phrases in the first draft while placing "이제는 현실이라 (Now, it is a reality)" at the end of the third line. Park's revision again elucidates the complex process by which the linguistic negotiation interwove seamlessly with creating meaning with the facilitator's help in labeling her experience—offering the word "현실 (reality)" in this case. Another reason for the revision of the third line was her intention of contrasting her perceptions of "미국 (America)." Eventually, "became real" in her first draft was revised to "이제 와서야 나한테는 현실이라 (Finally, I came to know America as a reality)" (see Table 2).

TABLE 2
Syllabic Distribution for the Third Line of Sijo 1

3	5	4	4
미국이 (America)	이제 와서야 (finally)	나한테는 (to me)	현실이라 (a reality)

(Finally, I came to know America as a reality.)

Extract 2 epitomizes a dynamic interaction between emerging new ideas in the context of linguistic complexity—in this case the structured form of sijo and poetic endings. A stream of thoughts sprang to Park’s mind in response to Kim’s encouragement to consider “the first two chunks.” To create the desired structure, Park came up with the idea that the clause she originally planned for the first half of the third line (“공항에서 외갓집 가족을 만났을 때 [When I met my maternal side of the family at the airport]”) could work better for the second line. This occurred when Kim reminded her of her brainstorming memo about the memory of “a cry of happiness” she felt when she saw family at the landing gate. This prompted Park to describe this sensory detail in the second line, which resulted in “A glimpse of my grandmother at the landing gate brought tears of joy” in sijo 1. Thus, the two languages interwove to support an enhanced understanding of her memory. This translanguaging practice operates as recursive negotiations between languages and between meaning and language particularly when expressing transnational experience within the constraints of the sijo format. This final version, however, did not emerge until another round of extended discussion. Figure 1 shows intermediate drafts of sijo1.

Both the discussion of the revisions as well as the production of the poetry were translingual. Park’s creativity was illustrated when she strategically wove English and Korean together in the second line. She adopted this translingual practice after a 35-minute translanguaged dialogue. To revise the second line, Park started with “공항에서 할머니와 눈마춤 눈물 고였다 (shed tears when I saw my grandmother at the airport),” as shown in the middle portion of Figure 1. At first, she tried several different words to express a glimpse of her grandmother: “눈마춤 (눈맞춤: eye contact),” “눈을 맞추치는 (눈을 마주치는: making eye contact),” and “눈 마주침 (eye contact).” Although she eventually threw away these Korean versions, playing with these Korean words evidently crystalized her flurry of thoughts about the memory, which Hanauer (2010) would call “linguistic negotiation of personal thoughts, feelings and experiences” (p. 60). The *linguistic negotiation* of scratching out words and phrases can be seen in Park’s notes (Figure 1) as one way to perfect or clarify the meaning and its nuances. It was a decisive moment when Park wondered if the English version

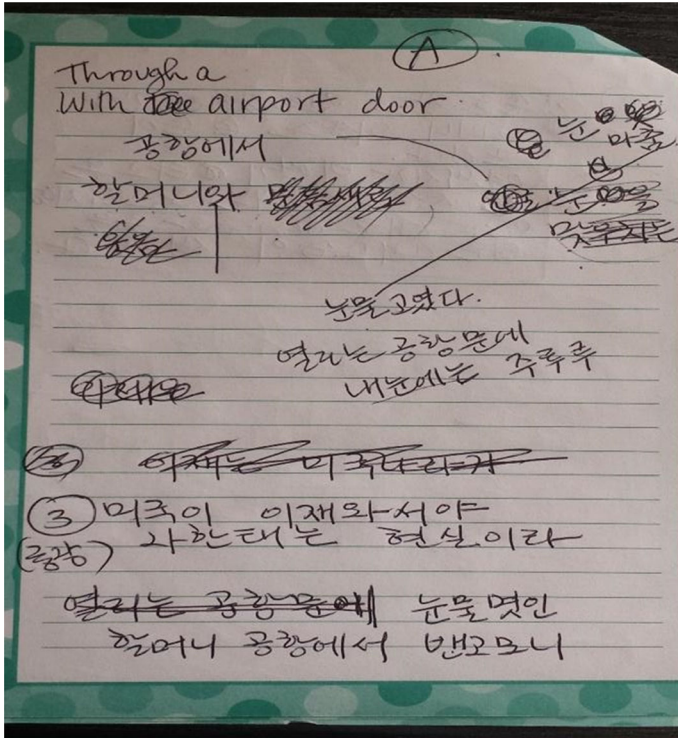


FIGURE 1. Revision worksheet for sijo 1.

would work better for the second line after she played with the Korean phrases above. She explained why she incorporated English into sijo1:

I want to write this [the first line] and this [the third line] because I understand those very clearly. But this [the second line]. I just don't feel like it represents what I'm feeling. . . . Because poetry is all about how you sense what it is that you want to write about. . . . I like these words [Korean words for "a glimpse"] that they match into this structure. But it doesn't have the kind of meaning that I have for this and this stanza. . . . It [the final version] is more expressive for me because these, I don't know, I understand it the way I've written and it comes as that. But with this [monolingual version], it doesn't quite catch the expression or the meaning for me. . . . In Korean it doesn't sound as poetic.

(Session 1)

Finally, Park incorporated the English phrase in its entirety to capture her emotions and make the second line more poetic, as indicated in the previous section. Her choice was not exactly to select between the

Korean version and the English version. Rather, our translingual practice created a hybrid version that embodies both languages to express Park's emotions more poetically as well as more truthfully from her own perspective. Thus, Park developed the ability to effectively communicate her experience across languages and cultures. This translingual negotiation illustrates how a translingual disposition emerges, leading to an increase in translingual competence, which was advocated by Canagarajah (2015) in his translingual model of literacy acquisition. In this model, competence is "integrated, with all languages in one's repertoire making up a synthesized language competence" (p. 423).

Ongoing negotiations between language and meaning. As discussed above, the pronounced characteristic of the *sijo* workshops is the convergence of linguistic negotiation and meaning negotiation on the part of the poet-researcher. It is enlightening to see not only how her desire to create meaning led to the intertwining of linguistic and meaning negotiations but also how this conflation helped Park redefine her experiences. Finally, and perhaps most interestingly, the composing process for each *sijo* features recurrent patterns of translanguaging strategies. For example, Park spoke English mostly to brainstorm and explain her memories, but she relied more on Korean while composing *sijo*. Park's strategies corroborate Wei's (2011) argument about the act of translanguaging. Wei asserts that it is "transformative in nature; it creates a social space for the multilingual language user by bringing together different dimensions of their personal history, experience and environment" (p. 1223). Park explained:

It feels like I'm writing a story. All of these are like in little incidents. . . . I think by doing this, whether it's all in Korean, or whether it's code-switched, whether I write in English first so that I quickly put the words down, it helps me to go back and forth . . . think about the meaning but also think about how the sound correlates with the meaning.

(Session 3)

This reflection illustrates that Park recognized the act of "going back and forth" between the two languages, even merging them at times, as a tool for understanding and expressing her meaning; she developed translingual competence. As such, translingual negotiation became a conscious tool for self-expression as well as a valued tool for language development. Then, the analysis indicates that translingual negotiation evidently involves learning and appreciating the expressive nuances of language within the poetic arrangement. This insight can take on broader significance because promoting translingual negotiation in

various forms such as poetry can be a transferable teaching strategy in English language instruction.

IMPLICATIONS FOR TEACHING AND LEARNING

Although the results of this study are not generalizable to the larger population of (English) language learners, insights gained from Park's development of translanguaging competence can raise pedagogical questions related to assisting language learners about translanguaging dispositions, translanguaging, and translanguaging practice. This set of characteristics, we would assume, cuts across learning additional languages. Our work concretizes translanguaging (e.g., Canagarajah, 2013b; Horner et al., 2011; Lu & Horner, 2013) through poetry instruction focusing on the composing process. Translanguaging pedagogy can take a wide range of different forms, but we underscore the pressing need for a more expressive approach to language learning, and thus a more personally responsive task (Hanauer, 2012). The qualitative analysis of poetry workshops reveals that a poetry-writing project provides a meaningful venue of self-understanding and self-expression by promoting translanguaging communication. Taking it a step further, we propose *meaningful transliteracy* by connecting translanguaging literacy (Canagarajah, 2013a) and meaningful literacy (Hanauer, 2012). That is, we suggest that educators incorporate poetry writing in second language instruction as a tool to extend learners' understanding and a second language far beyond a collection of decontextualized grammar and vocabulary. The learning outcomes of this literacy approach in classrooms would be translanguaging dispositions leading to the development of essential abilities to make meaning across differences (Horner et al., 2011) with academic, social, and cultural implications.

First, linguistic negotiations for self-expression through poetry carry academic implications for second language classrooms. The results establish that linguistic changes were frequently driven by Park's desire to communicate her message and emotion, that is, a rhetorical strategy to engage with readers as well as demonstrate self-knowledge. These are complex decisions that decontextualized grammar or vocabulary exercises are not likely to prompt. Our translanguaged dialogue about different lexical options in both Korean and English, such as “눈맞춤 (eye contact)” (sijo 1), was illuminating because such translanguaging practice enables “fluid discourses to flow” (Creese & Blackledge, 2015, p. 26) for linguistic negotiation and in turn makes poetry a unique resource for instruction through which learners play with nuances of the language. This translanguaged interaction also exemplifies how

“idiomatic novelties” should be considered as “a positive case of transfer from the other languages in one’s repertoire” (Canagarajah, 2011a, p. 402). Not only an instance of transfer, however, “*눈맞춤* (eye contact)” has been “appropriated and transformed” (Canagarajah, 2015, p. 423) in such a way that the features of both languages are embedded. These different features have not created a mere combination of different codes. They are the outcomes of us positioning ourselves at different points on the continuum of English and Korean. They have resulted in a new understanding in Park’s mind, what Creese and Blackledge (2015) would call “new language reality” (p. 26; see also Garcia, 2009). This organic process of making meaning is why translingual negotiation is transformative (Lu & Horner, 2013). Transformations of this sort are extended with the combination of the poet’s willingness to express herself through deep reflection and the facilitator’s cognizance of the target language and poetry writing. Not only in Korean instruction, weaving poetry into English instruction could surely help students engage in transformative learning, thereby critically reflecting on their desires, which Motha and Lin (2014) convincingly theorized as being “at the center of every English language learning moment” (p. 332). For this reason, writing *sijo* in English would be a worthwhile pedagogical adaptation. Hence, it is recommended that future research be undertaken to examine how English *sijo* works in English language learning.

Specifically, the very restrictions of the *sijo* form regarding syllabic line regulation engendered the writer’s sharp focus, with the guidance of the facilitator—it would have been a language teacher in other contexts. This negotiation ensured the language chosen expressed Park’s meaning as sharply as possible. It was clear that translanguaged interactions, predominantly characterized by linguistic negotiations, leveraged Park’s strengths in both languages to heighten awareness of Korean lexicon by learning subtleties and nuances of the words she already knew as well as new words. As such, the findings speak to the potential of translingual practices in English as an additional language (EAL) classrooms, ideally poetry writing, to learn different words and associations students could create in an effort to make the writer’s message accessible to the audience. Taken together, the linguistic outcomes of Park’s revisions represented a broad spectrum of language issues such as restructuring sentences and wording to suit the syllabic distributions of *sijo*, negotiating the various connotations and associations that different word choices can have, increasing clarity and coherence, and addressing orthographic and grammatical errors. These language issues are what second language teachers would desire to teach, and a poetry unit might be a legitimate option to achieve this goal. Particularly, the analysis suggests that poetry writing provides

opportunities to learn how linguistic choices shift meaning. Our translingually disposed conversation to revise the poems often led us to discuss how different grammatical choices would make difference in meaning in conjunction with explanations about the grammatical features in question. This practice is consistent with Larsen-Freeman's (2001) grammaring framework that encourages EAL educators to teach form within meaning-centered contexts. Instead of teaching correct form prescriptively as a process of knowledge transmission, her framework enables students to consider various forms to achieve a communicative goal. This is what Williams and Condon (2016) recognize as part of "common ground" between translingual and second language scholars because it respects "student choice based on variable contexts" (p. 12). Thus, we argue that poetry writing might offer a translingual context in second language writing classes, presumably one way to develop "second language writing and translingual writing as related yet distinct areas of research and teaching," as Atkinson et al. (2015, p. 383) highlighted.

Second, the social implication of getting students to be more cognizant of resources such as literary forms and languages is to extend their linguistic heritage. In an autoethnographic study, Jenks (2017) documented the process by which he learned Korean across different social settings including interactions with his family members. Social engagements as a participant in the family community to him was both a motivation to learn Korean and an outcome leading to greater proficiency in Korean. Particularly, his learning trajectory demonstrates that semiotic and human resources including a more competent Korean speaker contributed to Korean learning. Our analysis attests that *sijo* writing allows learning Korean to be mediated by both semiotic resources—including the poems studied and produced, typical poetic endings for *sijo*, and the cultural knowledge accompanied with *sijo*—and a human resource (Kim). This mediation occurred through translanguaging negotiations, sometimes manifested as negotiation to label the stories described in Korean, and other times as negotiation to use nuances of the Korean language. The fluid nature of translingual practice (e.g., Extract 1) indeed substantiates the "inherent plurality of language resources at play in any communicative act" (Lee & Jenks, 2016, p. 318). The convergence of linguistic and meaning negotiations by freely moving across the two languages—Korean and English—was by far the most interesting observation in this study. In particular, this translanguaging negotiation, a new way of expressing, draws on "different dimensions of [multilinguals'] personal history, experience and environment" (Wei, 2011, p. 1223), coupled with translingual disposition resulting in translingual competence. Considering "the permeability of linguistic boundaries" (Lu & Horner, 2013,

p. 582) in the modern globalized world, improving translingual competence is of utmost importance in cross-language and cross-cultural communication.

Finally, teachers and students can benefit culturally from *sijo*—a cross-cultural literacy task—by promoting translingual dispositions and, eventually, intercultural competence through both the products and the process. As Schwartz and Terry (2017) argue, “Culturally responsive pedagogical tools challenge students to acknowledge familial and community voices and reconsider those voices as culturally and historically authoritative” (p. 223). One might question whether this culturally responsive pedagogy can work with students from different cultures. However, even when the teacher and the student do not possess the same linguistic profiles, *sijo* could stimulate translanguaging, which would entail translations—a meaningful language act navigating diverse linguistic boundaries (Lu & Horner, 2013)—or elaborations to learn about other cultures. The translanguaging scholarship (e.g., Blackledge & Creese, 2017; Cummins, 2005; García & Lin, 2017) argues for bringing multiple languages to instruction, whereas the extent to which a first language is integrated has remained inconclusive. For example, Smith, Pacheco, and de Almeida (2017) examined how three bilingual teenagers used their heritage languages—Spanish, Bahdini, and Vietnamese—constructively to compose digital projects about the heroes in their lives. More notably, their teacher did not share any of these languages. Nonetheless, the researchers concluded that the participants’ translanguaging practice, including information search or translation for clarity, empowered the students and supported their process of meaning making. Therefore, *sijo* instruction can be useful to a greater range of students, foreign speakers who learn Korean as well as heritage language learners. Perhaps more importantly, *sijo* can also help monolingual students—whether they study Korean or not—adopt translingual dispositions by honoring language diversity and deconstructing, or at least destabilizing, monolingual ideology (Lee & Jenks, 2016; Horner et al., 2011). This ultimately results in an increased cross-cultural awareness. Acknowledging the significance of developing all students’ translingual competence, Lee and Jenks (2016) accentuate that monolingual students should be among them. To do so, they argue, therefore, that educators should offer monolingual students the chance to “reflect on . . . linguistic plurality and difference” (p. 322). And we claim that *sijo*—a very culturally specific literary form—is a viable option for monolingual students to consider plurality across languages and cultures, which helps them “do translingual dispositions” (Lee & Jenks, 2016, p. 321). From a translingual perspective, this process undoubtedly entails deconstructing the prevalent view, which represents difference as not normal (Lu &

Horner, 2013). After all, Liao (2018) illustrates how English-speaking students became more open to linguistic diversity through poetic autoethnographies in college composition courses. Further, given that English communication needs to be understood as “a process . . . of cultural adaptation” essential in a globalized society, as Widdowson (2017, p. 275) articulates, *sijo* written in English could become an effective way of developing English competence by constituting a cultural resource for enhanced global awareness.

We are by no means insisting that *sijo*, whether it be in Korean or English, is the only way to connect a translingual disposition (Horner et al., 2011) to meaningful literacy instruction (Hanauer, 2012). What we can assert, however, is that autobiographical poetry is a promising tool to create translingual space where meaningful convergence of multiple languages and of linguistic and meaning negotiations can occur for self-expression and linguistic knowledge including word choice, rhetorical choices, and style. Accordingly, poetry writing might be one way of “integrating writing within its broader focus on developing all communicative skills in an additional language” in the field of TESOL (Canagarajah, 2015, p. 429). It is important to promote these translingual negotiations as a way to achieve translingual competence. Therefore, we claim that if one of the aims of language learning is to expand learners’ expressive capacity and develop intercultural competence, educators need to take the translingual turn in various forms for meaningful and translingual literacy.

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