Universität Hamburg
DER FORSCHUNG | DER LEHRE | DER BILDUNG

Research Group LIDS
(Literacy in Diversity Settings)

UNIVERSITY OF TORONTO
OISE | ONTARIO INSTITUTE
FOR STUDIES IN EDUCATION

CERLL
Center for Educational Research
on Languages and Literacies

CERLL Research Circle

Exploring pre-service language teachers' beliefs about plurilingualism through arts-based approaches:

writing (about) plurilingual poetry

25.11.2024   Sílvia Melo-Pfeifer

cidtff
centro de investigação
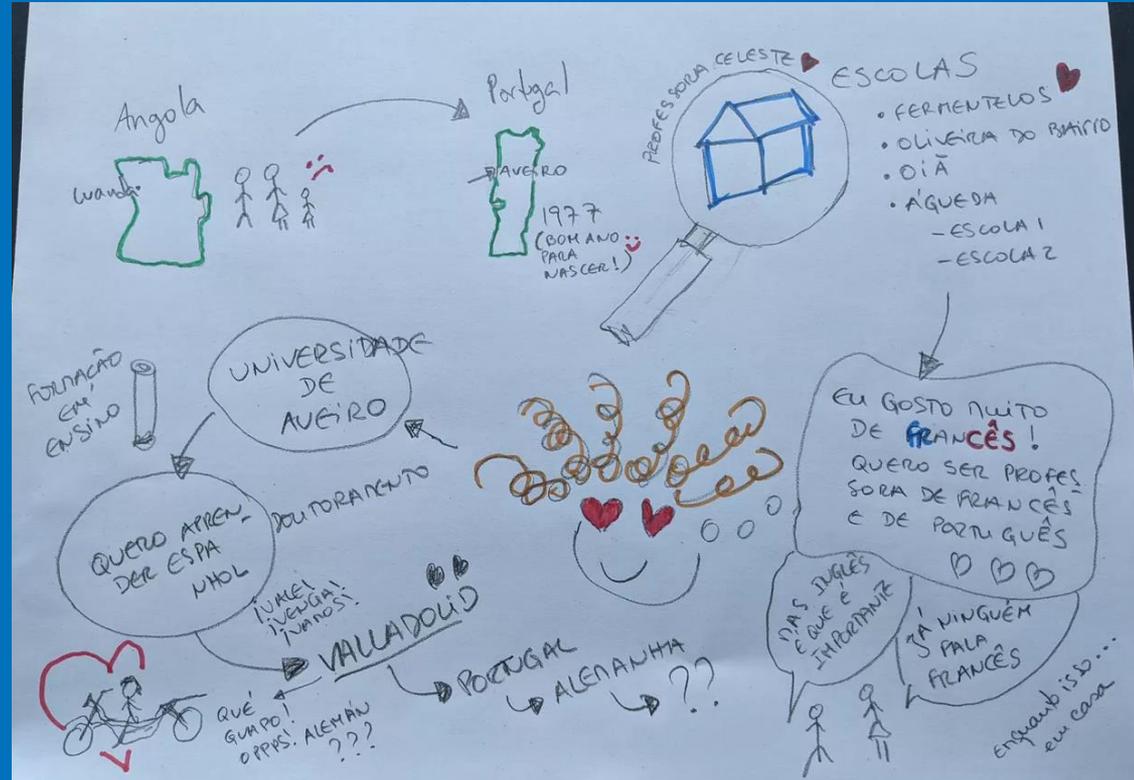Didática e Tecnologia na Formação de Formadores

Agenda

Universität Hamburg
DER FORSCHUNG | DER LEHRE | DER BILDUNG

1

Einleitung / Introduction

Sílvia Melo-Pfeifer

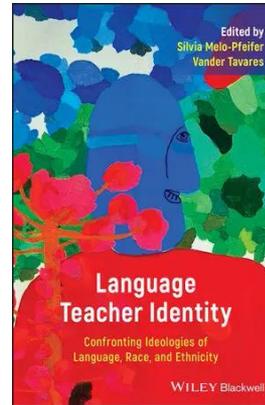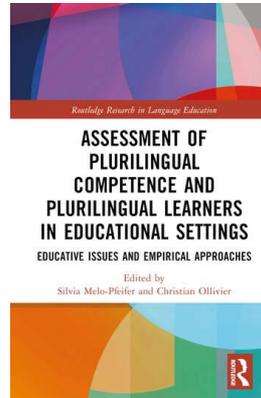# My research journey: bringing issues of multilingualism and social justice to mainstream (language) classrooms and (language) teacher education
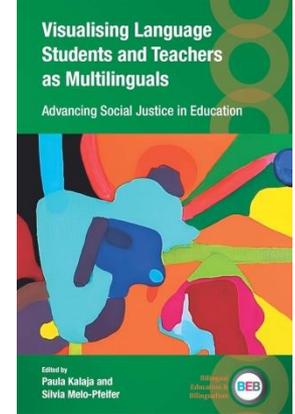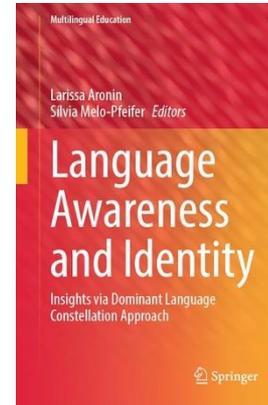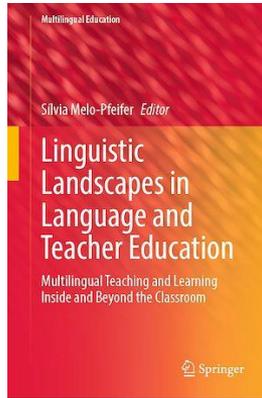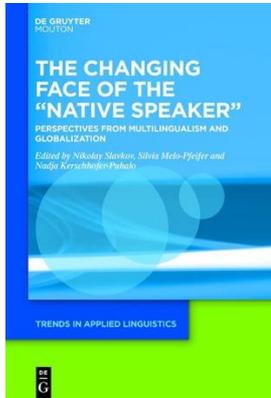
Erasmus Plus Projects:
- **LoCALL** (Local linguistic landscapes for global language education in the school context)
- **AGILE** (Higher education resilience in refugee crisis)
- **BOLD** (Building on Linguistic and Cultural Diversity for social action within and beyond European universities)
- **PEP** (Promotion de l'Éducation Plurilingue)

Universität Hamburg
DER FORSCHUNG | DER LEHRE | DER BILDUNG

"

"The idea of poetry as a form of arts-based research and research representation has been of growing interest to qualitative researchers in the past two decades" (Faulkner, 2016, p. 9).

"In language education, aesthetic explorations are still in their early stages" (Moore, 2024).

2

Poetic inquiry

"
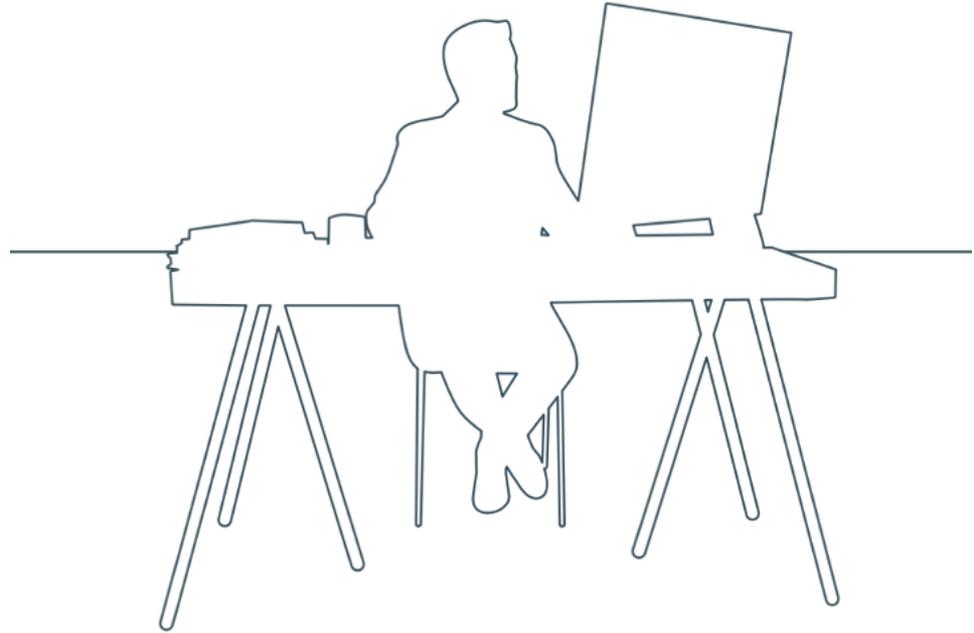
"Poetic inquiry is a form of qualitative research in the social sciences that incorporates poetry in some way as a component of an investigation"
(Prendergast, 2009, pp. 560)

Uses of poetry in social sciences (Hanauer, 2010)

- to represent and reinterpret existing data;

- to collect data;

- to collect field notes.

„PI is not selected by researchers as a way to avoid the stringent nature of scientific studies or to diminish the need for thorough, well-supported studies, but is chosen as **a method to realize new or different ways of knowing with the potential for a variety of views and voices**" (Vincent, 2018, p. 51).

DEVELOPING QUALITATIVE INQUIRY

Second Edition

Poetic Inquiry
Craft, Method and Practice

Sandra L. Faulkner

SERIES EDITOR:
Janice Morse

ROUTLEDGE

UH
Universität Hamburg
DER FORSCHUNG | DER LEHRE | DER BILDUNG
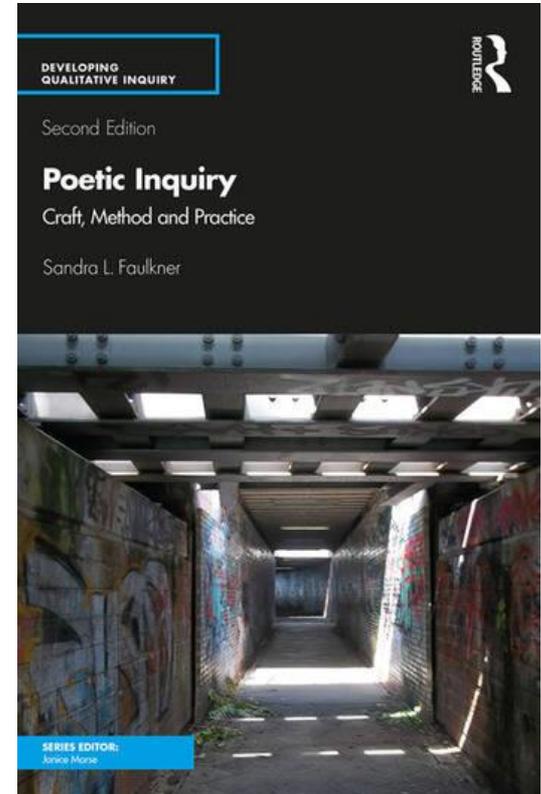
Uses of poetry in social sciences

- Poetic inquiry as both a method and product of research activity (Faulkner, 2016, p. 20):
    - A method to inspire reflexivity and introspection;
- "Poetry can be used as a tool and method for presentation of research data, as a source of data, and as a source for data analysis" (Furman, 2006b).
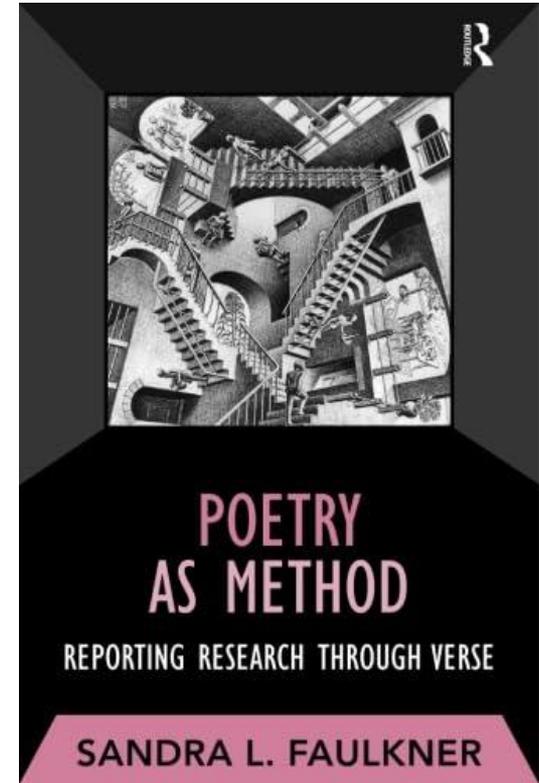
Plurilingual poetic inquiry

- The use of poetic inquiry, as an arts-based approach, is part of the **esthetic paradigm in plurilingual education** (Dompmartin-Normand & Thamin, 2018; Kalaja & Melo-Pfeifer, 2019; Moore et al, 2022; Moore, 2024);

- "We define plurilingual poetry as that in which a poet may use their different languages (and/or their different language varieties) in a single composition" (Albuquerque & Moore, 2024, p. 4)

- "Narratives of the self can be categorized as interpretive poetry or performative writing" (Faulkner, 2016, p. 26):
    - plurilingual poetry as forms of „identity texts" (Cummins & Early, 2010);

Plurilingual poetry

- **Receptive and productive approaches** to the use of PP in language education:
  - both allow to "re-evaluate, through and in aesthetics, the place and function of [linguistic] experience" (Massin, 2013, p.16; in Moore et al, 2022);
  - "the enjoyment of poetry in more than one language, and authorship through creation, can help children acquire the phonology and meaning (i.e., begin to take **ownership**) of different languages" (Moore et al, 2022, p. 3);
  - If the writer and the reader do not share the same linguistic repertoires (Albuquerque & Moore, 2024 call this issue a challenge), PP creates **intersubjective "spaces of void"** to be creatively filled, spaces of increased attention to the language(s) of the Other;

    - Role of the educator: to explore **the value of intermittent incompleteness**.
    - **Creative writing** meets **creative reading**!

Plurilingual poetry in Applied Language Studies: two examples

- **Kubokawa, J. (2023).** The multilingual poetry task: Innovating L2 writing pedagogy in the secondary classroom, *Journal of Second Language Writing*

"I argue that the multilingual poetry task can innovate L2 writing pedagogy, address common problems that multilingual writers and their teachers face, and provide resident immigrant learners with affordances such as innovative developments in multilingual writing techniques, an understanding of compositional aspects of writing via open poetic forms, and an opportunity to explore humanistic aspects of language learning."

- **Albuquerque, D., & Moore, E. (2024).** Foregrounding co-artistry in an aesthetic and plurilingual/ pluriliteracies approach to additional language teaching and learning. *Frontiers in Education*

"our plurilingual poetry workshop was also concerned with using poetry to engage learners' full linguistic repertoires (p. 4). (…) Spontaneous interactions during the sessions supported language learning [by adult migrant learners, in a program aimed at teaching host languages (Catalan/Spanish), in Barcelona] (p. 14). As we highlighted in the introduction to this article, our approach to teaching and learning languages as plurilingual and aesthetic practices responds to calls in the field of additional language education to foreground learners' experience, affect, and emotions" (p. 14).

3

Design do estudo empírico /
Design of the empirical study

The empirical study

Participants: German students in the teacher education program:

- 15 French student teachers, seminar "L'approche par compétences en cours de FLE";
- 22 Spanish student teachers, seminar "Enfoques plurales en clase de ELE";

Winter semester 2021/2022 (yet another pandemic semester!): asynchronous interactions, in discussion forums.

Prompts:

1. Think about the theme "Living together" and write a poem using all the languages from your plurilingual repertoire.
2. Think about your plurilingual writing strategies: how did you choose words and languages? How did you combine your languages? What effects did you want to achieve? Did you really use all the languages in your repertoires? If not, why not? What feeling(s) did you have while writing? ("réflexion métalinguistique et métaexpérientielle", Dompmartin-Normand, 2016, p. 237, in Pedley, 2018).
3. Comment on a poem by your colleagues from a multilingual point of view;
4. What is the potential of this task for the EFL classroom? Use the literature from the previous sessions to reflect on this!
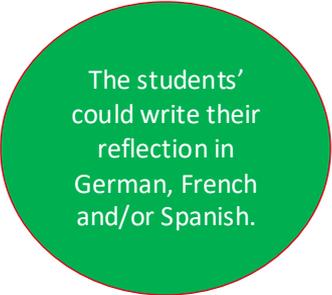
The students' could write their reflection in German, French and/or Spanish.

The empirical study

Think about the theme "Living together" and write a poem using all the languages from your plurilingual repertoire.

Different from poetry in SL classroom (Hanauer, 2010).

We are all plurilingual: task not limited to students with a migrant background

Clear encouragement of plurilingual writing: not the translation of the same poem in different languages!

Example

Sme rozdielni, sme jedno

Quand tu te promènes dans la street,
Tu entends beaucoup de façons de greet.
Il y a des gens qui disent « Ahoj ! »,
That is something to enjoy.
Il y a des autres qui se serrent la main,
On dirait pas vraiment des copains.
Toi et tes copains, vous vous faites la bise,
C'est comme ça qu tu te sens at ease.
Tu y vas pour leur demander la façon bizarre de dire « Bonjour ».
« Ah, c'est comme ça qu'on fait chez nous à Hambourg ! »
La prochaine fois que tu vois tes amis,
Vous utilisez la façon d'Hambourg : Vous êtes vraiment ravis !
La chose qui au début semblait si étrange,
Fait jetzt aussi partie de ta Begrüßungsmélange.
Unterschiedliche façons font un nouveau façon,
Sme rozdielni, sme jedno.

It actually **took me much longer** to write the poem than I thought at the beginning. I started **sorting out** which languages I could include. Then I thought I'd just start writing, which was quite difficult because I hadn't yet sorted the languages properly in my head and **always thought of several languages directly when I wanted to think of a rhyme**.

For me - and certainly for the pupils - this task gave me the opportunity to reflect on my knowledge of foreign languages. In addition, writing a multilingual poem **makes the differences and similarities in the syntax, vocabulary and sound of different languages clear <u>once again</u>**.

(original in German)

The reflexive corpus (poem as a process)
- The reflection about the creative process
- The reflection about the pedagogical transposition

4

Results

Universität Hamburg
DER FORSCHUNG | DER LEHRE | DER BILDUNG

A corpus of plurilingual poetry

- "Through the use of consciously applied meter, cadence, line length, alliteration, speed, assonance, connotation, rhyme, variation and repetition, poetry can evoke embodied responses in listeners and readers by recreating speech in ways that traditional research prose can not" (L. Richardson, 1997b, p. 143; in Faulkner, 2016, p. 16).

- "The question of whether to write in first or third person, to include the poet explicitly in the work is a decision of voice" (Faulkner, 2016, p. 42).

Living juntos (by SJ)

What does it mean?
Living together means compartir el mismo lugar
Living together means using the same tools
Living together means dieselbe Sprache zu teilen

¿Qué significa?
Vivir juntos significa zusammenzuarbeiten
Vivir juntos significa pasar tiempo juntos
Vivir juntos significa laughing together

Was heißt das?
Zusammenleben heißt respecting each other
Zusammenleben heißt ayudarse uno al otro
Zusammenleben heißt aufeinander Rücksicht zu nehmen

A corpus of plurilingual poetry

Conviver é uma coisa linda

Zusammen leben is a very nice thing
Porque si **nos llevamos todos** muy bien
On peut profiter de beaucoup d'expériences
Und daraus ergibt sich die eine oder andere Chance

Si viviera sola sin nadie a mi lado
Je crois que je m'ennuierais bientôt
I wouldn't leave the house anymore
Und **meine** Motivation wäre weg – for sure.

A convivência pode significar muitas coisas
Kommt drauf an mit wem, wo, in welchen Häusern.
Comme en société, en famille ou en coloc
Living together can also include a shock.

Si **a uno** le gusta estar desnudo en casa
Et **l'autre** n'est pas du tout d'accord avec ça
Müssen **wir** uns einigen, das ist ganz klar,
cause otherwise **we** won't make it far.

Lo importante será siempre de ser flexible
E adaptar-se também, que incrível!
I hope that you find a good way to care
En tout cas, l'amour est un bon instrument pour le faire.

(LO)

The creation of the plurilingual poem

- "**I just started** and wrote the poem **relatively quickly**, I think it took me 10-15 minutes. <u>**While**</u> <u>writing</u> and <u>rhyming</u> with other languages, I came up with the idea of the 'shock' and so further verses were created. I have to say that I'm not quite as satisfied with the rhymes because <u>it doesn't always sound that good due to the different speech melodies and stresses</u>. Nevertheless, I found it a very fun exercise and also a good topic for it, although at the beginning I was a bit sceptical about whether I could even manage it. What helped me a lot to get a structure in my head was **simply** <u>changing the language in each line</u>. Even if you sometimes had the tendency to stick with one language, it was good to keep up this quick change. What I also read in the forum was <u>language changes within a line</u>, which I found very entertaining and really creative!" (LO)

- "I chose the languages **in the order in which I acquired them**, using a different language for each line because I speak the four languages every day. I started with a different language at the beginning of each verse, and I wrote the last line of the last verse in German because it is the last language I acquired. The effect I was looking for was actually that of **rhythm** and **melody**. To achieve this, I paid attention to the stressed syllables of each sentence so that it would **sound good despite the language changes**. So my primary goal is actually to achieve a **harmony between languages**" (AML).

The creation of the plurilingual poem

- „**I used one of the three languages in each strophe, alternating between them**. I used the **rhyme scheme** 'abab' in the first verse and 'aabb' in the second. I chose the rhyming words according to the content and the pronunciation of the final syllable. I used all the languages that I speak." (MGW)

- "At the beginning, I found the task a bit strange, but as I **slowly got into it** and **funny rhymes emerged**, I really enjoyed writing it and had **to laugh at myself** a few times." (AK)

- "Each verse consists of three lines, each ending in a different language, in addition to the formulated question of what 'living together' means. With this stylistic device, **I have tried to create the effect that the languages can also 'live together' and support and promote each other.**" (SJ).

Ein Weihnachtsgedicht (by AK)

Laughter, lighting, love and kisses
Bunte Lichter, Weihnachtsschmuck
Olor a vela en las narices
The world is bathed in a beautiful look

Am heiligen Abend sind alle bereit
We´re looking forward to the presents tonight
Todos esperan a papá noel
Who loudly through the chimney fell

Big bright eyes and endless joy
Es wurd getanzt, gesung, gelacht
Ha sido un evento hoy
Kuss unterm Mistelzweig hats auch gebracht

Ya sea en español, inglés o alemán
Wishes are for everyone
Drum wünsch´ ich dir, das ist doch klar
Feliz Navidad, Merry Christmas und ein frohes neues Jahr!

Universität Hamburg
DER FORSCHUNG | DER LEHRE | DER BILDUNG

The creation of the plurilingual poem

- "I **incorporated almost all the languages I know**: German and Farsi as my mother tongues, English and Spanish as foreign languages. I also wanted to include French at first, but I didn't do it after all. I'm not sure exactly why.(…) The topic 'living together' made me think of **unity** among humankind and peace. **That is why I did not separate the languages into separate strophes**, but wrote a single strophe with the verses in different languages. The intention is that **the form of the poem reflects the content** (…) The **English in the middle of the poem** is intended to represent the centre, 'English as a centre language for humanity'. ". (FM-A)

- „At first, **I wanted to write a poem in which no particular language dominated**, but nothing meaningful came of it. So I decided to use a 'main language' for the poem after all, just to have a starting point." (SB)

Die Erde ist ein Land und alle Menschen sind seine Bürger

si solo todo el mundo lo entendiera

that living on one earth means sharing,

caring, respecting, loving

each other.

زندگی زیباتر می شد

اگر عشق قوی تر از نفرت می بود

(by FM-A)

Universität Hamburg
DER FORSCHUNG | DER LEHRE | DER BILDUNG

(Plurilingual) identity exploration

- "I used all four languages that I speak. Although I also understand a lot of Portuguese, French and Italian, I don't speak these languages, and therefore didn't use them. It is also **noticeable** in retrospect that **at no time did I think about using regional variants** of Catalan or Spanish that I know. That is, at the time, **I somehow felt inwardly** that these 'provincial' dialects did not belong in the mix, which is not true." (AML)

- "(…) I noticed that I automatically always looked for rhyming words within the same language and that cross-language rhyming turned out to be more difficult than initially expected. I think this is because **I usually (due to my combination of subjects) always try not to mix the languages**. Since French and Spanish are very similar, I sometimes have the problem of switching from one to the next seminar. **Often I mix them unconsciously** or use the Spanish word instead of the French without realising it. That's why **I'm constantly working to get my brain to consciously switch from one language to the other" (VM)**.

- "The poem reminded me of my semester abroad in Spain (Granada). A place I didn't know, but **where I never felt out of place because the language allowed me access.**" (NOA)

UH
Universität Hamburg
DER FORSCHUNG | DER LEHRE | DER BILDUNG

Reflections on language, plurilingualism, and creativity

- "I used five languages here: German, English, French, Spanish and Portuguese, because I wanted to see if I could **really** **integrate all of them**, and it **actually** worked." (LO)

- "I can well imagine that students would also enjoy writing a poem with the languages they speak. This would also include **languages that are not taught at school**. (…) The students act as mediators and representatives of all their languages, especially those that other students do not know. In addition, the **students learn to observe and analyse languages and thus recognise similarities and differences between them**. However, this requires that the poems be discussed in class. For example, verses that some students do not understand can be translated, or the rhyming words can be **examined more closely**." (AK)

- "Creative writing in several languages **frees** learners from the pressure of having to do justice to a less than free text type and a single language. They can focus on the language(s) they can and/or know – from very good to fragmentary. No matter which languages and how good the language level, **in the short form of a poem, everything has the same value and expressiveness**. In the follow-up, the task can be seen as reinforcing the (self-)awareness of the writers as multilingual members of a heterogeneous society – free from preconceived notions." (MS).

Universität Hamburg
DER FORSCHUNG | DER LEHRE | DER BILDUNG

Beliefs about plurilingualism that influenced language use

Categories	Definition	Example
devaluation of partial repertoires	Overvaluing productive competences	"Although I also understand a lot of Portuguese, French and Italian, I don't speak the languages and therefore haven't used them."
maximalist view of language competences	Disregarding "bits of languages" in different languages	"Using individual words in another language (…) didn't seem to make much sense to me." "I left out other languages that I only know a few words of, such as Swedish or French."
neoliberal multilingualism	Reproducing linguistic hierarchies while acknowledging multilingualism	"I have limited myself to English, French and German." "Hungarian, which is not even an Indo-European language, (…) so there is comparatively the least content in Hungarian"
native-speakerism-in-multilingualism	Valuing an idealized model of speaker within multilingualism	"I have used all the languages I have learnt or speak as a native speaker."

Universität Hamburg
DER FORSCHUNG | DER LEHRE | DER BILDUNG

(Melo-Pfeifer & Tavares, 2024)

5

Diskussion / Discussion

Preliminary results

- The creative act of blending languages in poetry provides a powerful avenue for:
    - the participants to reflect on their own plurilingual identities (perform the plurilingual self): the performing writing of a plurilingual self;
    - challenge monolingual and monoglossic biases;
    - gain appreciation for the fluid nature of language use (contrasting to longstanding monoglossic *habitus*);
    - analysing student teachers' plurilingual competence (socio-affective dimension, and cognitive, linguistic and communicative repertoires; Andrade & Araújo e Sá, 2003).

- Ideologies and beliefs about plurilingualism provoke self-inflicted reduction of the languages used for creative purposes:
    - Ideologies of multilingualism: Between epistemic inclusion and exclusion (Melo-Pfeifer & Tavares, 2024)

Plurilingual poetic inquiry

- The role of the writing prompt ("living together")?

- Poetry, by its free, fragmented, visualised nature, helps students to reflect about:
    - "invented" linguistic hierarchies;
    - language choices (inclusions and/or exclusions);
    - the "aesthetics of blending and merging" (plurilingual rhythm, rimes, metrics, etc.);
    - the accommodation of different voices;

Universität Hamburg
DER FORSCHUNG | DER LEHRE | DER BILDUNG

6

Conclusão / Conclusion

Universität Hamburg
DER FORSCHUNG | DER LEHRE | DER BILDUNG

Poetry "is an interpretive act of critical thinking"
(Davis, 2021).

A theor*ethical* standpoint for my research

- "***theorethical approach***", i.e., neologism implying a positive, affirming, empowering and celebratory attitude towards teachers' linguistic and cultural repertoires and experiences, that could be reinvested in future teaching practices.

- *Theorethical* merges "theory" and "ethical" concerns related to teacher education principles:

  – models, theories, tasks and materials better suited to respond to the needs of linguistic education nowadays;

  – preparation of teachers to responsively cope with linguistic and cultural diversity; and,

  – linguistic and cultural diversity as inescapable issues across the curriculum, in diverse educational settings.

Conclusion and ways forward

- PP allows student teachers 'to arrive at their own understanding [of plurilingualism and heteroglossia, in my case] without excessive researcher influence' (Blackledge & Creese, 2023, p. 6):
  - Awareness of the need to implement plurilingual education at schools;
  - Pleasure provoked by the task (emotional investment): positive psychology in teacher education (too much focus on challenges, problems, limitations and anxieties nowadays);
  - Creative, experiential language teacher education;

- Ways forward:
  - Work with pupils' plurilingual poetic texts, in different school contexts;
  - Create an art exhibition and/or a publication to showcase the work;
  - Translate my own research/results into poetic forms;

"

Poetic inquiry made me rediscover pleasure in doing reseach that showcases our "inability to make the world intelligible" (Longenbach, 2004, in Faulkner, 2016, p. 16).

7

References

Universität Hamburg
DER FORSCHUNG | DER LEHRE | DER BILDUNG

References

▪ **Albuquerque, D., & Moore, E. (2024).** Foregrounding co-artistry in an aesthetic and plurilingual/pluriliteracies approach to additional language teaching and learning. *Front. Educ.* 8:1296658. doi: 10.3389/feduc.2023.1296658.

▪ **Andrade, A.; Araújo e Sá, M. (2003).** Análise e construção da CompetênciaPlurilingue – alguns percursos didáticos. Comunicação apresentada no IVEncontro Nacional de Didáticas e Metodologias da Educação, Percursos eDesafios, Évora.

▪ **Blackledge, A. & Creese, A. (2023).** Essay 4. Poetry. *Essays in linguistic ethnography: Ethics, aesthetics, encounters* (pp. 59–73). Bristol, Blue Ridge Summit: Multilingual Matters.

▪ **Cummins, J., & Early, E. (Eds.) (2010).** *Identity Texts: The Collaborative Creation of Power in Multilingual Schools*. Trentham Books.

▪ **Dompmartin-Normand, C. & Thamin, N.** (Éds) (2018). Démarches créatives, détours artistiques et appropriation des langues. *LIDIL, 57.* URL: http://journals.openedition.org/lidil/4830.

▪ **Faulkner, S.** (2020). *Poetic inquiry. Kraft, Method and Practice*. Routledge (second edition).

▪ **Faulkner, S.** (2016). *Poetry as method*. Routledge (First published 2009 by Left Coast Press, Inc.).

▪ **Hanauer, D. I.** (2010). *Poetry as research: Exploring second language poetry writing*. Amsterdam, NL: John Benjamins Pub. Co.

- **Kubokawa, J. (2023).** The multilingual poetry task: Innovating L2 writing pedagogy in the secondary classroom, *Journal of Second Language Writing*, 61,101039, https://doi.org/10.1016/j.jslw.2023.101039.

- **Melo-Pfeifer, S.** (forthcoming). "Nunca achei que poderia escrever um poema plurilingue tão facilmente": A escrita de poesia plurilingue como tarefa reflexiva para estudantes universitários de Português Língua Não Materna". In *Estudos de Língua, Literatura e Cultura.* CHAM, Universidade Nova de Lisboa.

- **Melo-Pfeifer, S., Tavares, V.** (2024). An inconvenient truth: When ideologies of multilingualism lead to auto-inflicted epistemic exclusion by multilingual students in higher education. *International Journal of Applied Linguistics*. https://doi.org/10.1111/ijal.12634

- **Moore, D. (2024).** Walking our landscape as Interculturality. A visual essay in resonances. In Dervin, F. (2024). *The Routledge Handbook of Critical Interculturality in Communication and Education* (pp. 308-328). Routledge.

- **Moore, D.; Oyama, M.; Roy Pearce, D. & Kitano, Y.** (2022). When Awakening to Languages Meets Plurilingual Poetry: Aesthetic Explorations in an Elementary School in Japan. *Leseforum*, 1, 1-17. https://www.leseforum.ch/sysModules/obxLeseforum/Artikel/756/2022_1_fr_moore_et_al.pdf

- **Prendergast, M**. (2015). Poetic inquiry, 2007–2012: A surrender and catch found poem. *Qualitative Inquiry, 21(8)*, 687-685.

- **Vincent, A.** (2018). Is there a definition? Ruminating on poetic inquiry, strawberries, and the continued growth of the field. *Art/Research International: A Transdisciplinary Journal*, *3*(2), 48–76.

Offene Fragen und Diskussion

Kontakt

Research Group LIDS
(Literacy in Diversity Settings)

cidtff
centro de investigação
Didática e Tecnologia na Formação de Formadores

Prof. Dr. Sílvia Melo-Pfeifer

Didaktik der romanischen Sprachen
silvia.melo-pfeifer@uni-hamburg.de

UHH
Universität Hamburg
DER FORSCHUNG | DER LEHRE | DER BILDUNG