

1 Transladoras Sin Fronteras: Merging Linguistic Borderlands to take up Students' Translanguaging Corriente

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Many researchers challenge the translanguaging stance sociopolitically as a valid tool for language development (May, 2014). However, we find it to be indispensable for bilingual educators because it promotes bi/multilingualism and positive effects on students' bilingual identity. This chapter differs from most studies because instead of studying translanguaging in isolation we aim to show how it can be applied in the classroom and how it can affect student learning and identity. Here you will see how members of a Translanguaging Participatory Action (PAR) project implement strategies gained from individual inquiry into their classroom practice. The PAR project was created to further develop dual-language bilingual education (DLBE) teachers' knowledge(s) and experience(s) regarding their instructional practices in biliteracy and translanguaging through active participation and critical transformation through collaborative study. This chapter will focus on the empirical work of three DLBE teachers' implementation of Translanguaging Pedagogy (García *et al.*, 2017) and henceforth we will refer to this project as the Translanguaging '*Teacher-researcher collaboration*' (TTRC) (Tian & Shepard-Carey, 2020) project.

The TTRC project is situated in an urban school district in the Southwest whose student enrollment at the time of the study was 91,110, 16.6% of whom are identified as English learners (EL). The purpose of this research is to learn from in-service bilingual educators' current instructional practices in biliteracy and translanguaging through a study in which participants engaged in research about their own enactment of Translanguaging Pedagogy. The answer lay in understanding how

translanguaging shapes biliteracy. The research questions we focused on were:

- What biliteracy and translanguaging practices do teachers engage during language arts instruction?
- How could teachers leverage the validity of their culture-specific ways of knowing and their translanguaging?

The TTRC project is positioned to understand how these teachers leveraged translanguaging in their DLBE classrooms. First, we will describe *la corriente*, our framework and the pathways to biliteracy explaining the literature we draw from to enact a flexible biliteracy approach. Second, we will explain how translanguaging shapes biliteracy by providing a brief overview of the methods, teacher's context and the testimonios of each teacher's translanguaging co-stance. Third, the teachers will provide a description of what biliteracy and translanguaging co-design practices they engaged in during language arts instruction followed by the findings from our joint understanding on how translanguaging shapes biliteracy. Lastly, we will share implications for further research and practice that merge linguistic borderlands to tap into students' translanguaging *corriente*.

La Corriente

La corriente represents the way students' fluid language and cultural practices flow through the classroom, even when invisible, like a pervasive water current (García *et al.*, 2017). A current is always present in a river, even if the river appears to be still and quiet. Similarly, even if students' fluid linguistic repertoire and translanguaging are not leveraged in the classroom, the *corriente* is always there *mezclando las tierras fronterizas* merging the students' linguistic borderlands. Rather than linguistic isolation the harnessed energy of a leveraged *corriente* creates dynamic multilingual classrooms of empowered students.

The expectation for the participating teachers in this TTRC project is to adopt a Translanguaging Pedagogy. That is, the teachers in the TTRC described in this work discover their personal *co-stances* that would influence the collective dynamic bilingual identity of their students and themselves. By valuing and expanding Translanguaging Pedagogy in the classroom context, they developed a unit/lesson instructional *co-design* that integrates students' linguistic repertoires and allows spaces for flexible *co-shifts* determined by students' linguistic needs and practices during learning (García *et al.*, 2017; Tian & Shepard-Carey, 2020). Through this collaboration our goal is to better understand our students' bilingualism and biliteracy through Translanguaging Pedagogy. Although the school district enacted the district Seal of Bilingualism and Biliteracy in 2004, there is no clear definition of biliteracy in most policy discussions, nor did

we find clear articulations of a biliteracy pathway that embraced students' translanguaging corriente (García *et al.*, 2017). Thus, urgency to define biliteracy and develop a biliteracy pathway that leverages a Translanguaging Pedagogy is of utmost importance in our work.

Pathways to biliteracy

The origins of the term biliteracy was first published by Barbara Flores (2011) to explain how language-learning must be functional for the learner at the time of learning and the learner must see the significance and purpose. Furthermore, Flores (1979) describes biliteracy as 'the way a bilingual student knows one or more languages well and can read and write based on personal and social functions within the biliterate environment which surrounds the learner' (1979: 35). Traditional bilingual education classrooms most often follow either a convergent biliterate model or a separation biliterate model (García, 2009). The convergent biliterate model is generally found in transitional bilingual education classrooms, where reading and writing is performed in two languages, but usually following the reading and writing norms of the English language. The separation biliterate model is found in many DLBE classrooms, where the use of English and Spanish in literacy activities always occurs separately. For example, students read in one language and write in the same language. In contrast, the Translanguaging Pedagogy that we offer differs from the previous biliteracy models described; instead, we enact a flexible biliterate model that uses two named languages together, merging students' dynamic bilingualism into our teaching and learning.

Shifting to a Translanguaging Pedagogy is critical for our emergent bilingual (EB) students in Bilingual Multicultural Education Programs (BMEPs). Translanguaging is important in developing biliteracy because a bilingual's inner voice (the interpersonal voice) always contains features that are traditionally related as two named languages, but to a bilingual are a single, complete language repertoire (García, 2009; Otheguy *et al.*, 2019). That is, even with a monolingual written text a bi/multilingual student is always constructing meaning bilingually to make connections to themselves, their worlds and to the texts of those worlds (García *et al.*, 2017). When bilingual teachers require EB students to use only one named language as they engage with texts inter-and intrapersonal, they limit these students' opportunities to learn and further expand their linguistic repertoire.

Different perspectives and approaches to teaching biliteracy are needed in the field of bilingual education. Bilingual educators have a cause for concern with the increase of Hispanic/Latino/a/x simultaneous-bilingual children (children who develop two languages at the same time) in BMEPs to find a more appropriate pathway that leaves behind the traditional concept of sequential biliteracy acquisition (children who develop literacy in

one language first then learn a second one). A move towards embracing a flexible biliteracy approach that takes up EB students' corriente and to co-shift as needed for deep comprehension of text and language development is necessary in the bilingual education field (García, 2009).

Understanding How Translanguaging Shapes Biliteracy

The PAR research recruitment of bilingual education teachers was done through a Google Survey in which the teachers responded to a list of questions that focused on their knowledge-base of biliteracy approaches and translanguaging pedagogy. The survey was sent to 169 bilingual education teachers; 44 responded to the survey with a response rate of 26%. At the end of the survey, teachers were asked if they wanted to be a part of a study group focused on biliteracy and Translanguaging Pedagogy; 15 bilingual educators enrolled. Data gathered by Susana, a District Biliteracy Specialist, from interview questions regarding teachers' knowledge and perspectives about biliteracy and translanguaging were employed to create study group topics based on *The Translanguaging Classroom: Leveraging Student Bilingualism for Learning* (García *et al.*, 2017) and research articles to establish a common understanding of Translanguaging Pedagogy. The project was formed to jointly produce knowledge and critical interpretations of readings with others to transform their pedagogy. The project was an ongoing learning process, a research approach that emphasizes co-learning, co-participation and systemic transformation (Greenwood *et al.*, 1993; Tian & Shepard-Carey, 2020).

Currently, there are very few DLBE programs that understand how to leverage translanguaging in DLBE classrooms. To implement a flexible biliteracy approach in bilingual education programs, we implemented a TTRC method through qualitative design. Further, TTRC affords a cyclical process of research, action and reflection from all participants. Teacher participants are to be experienced, reflexive and capable of participating in the entire research process generating knowledge through participants' collective efforts and actions. To address the effectiveness of the TTRC project, participants were interviewed to document their stance, how they leverage the validity of their culture-specific ways of knowing and their translanguaging. The pre-interview provided questions about biliteracy and translanguaging teaching and learning. Post-interview was in the form of Testimonios to learn about their translanguaging stance. Testimonios as a pedagogical tool lends itself to a form of teaching and learning that brings the mind, body and political tension (Bernal *et al.*, 2016) to the forefront of Translanguaging Pedagogy. Teachers were instructed to consider thoughtfully and creatively [their] histories and experiences associated with their translanguaging journey. Other research methods used were classroom observations and collection of student artifacts.

Data analysis

We engaged in three rounds of coding using a thematic analysis approach (Braun & Clarke, 2006). We chose thematic analysis because it allowed us to look broadly across our entire data set. We first separately coded our individual classroom observations and student artifacts, taking note of themes from these data. We categorized data in response to our research questions. From here, we engaged in a second round of coding, reorganizing teacher insights into broader themes, for example: literacy and language use; stigma of home language; and critical self-awareness. Finally, we continually returned to the data to hone our definitions of broader themes until we concluded with three overarching patterns: *acknowledging students' linguistic repertoire*, *unifying pieces of their bilingual identity* and *experiencing translanguageing in a variety of contexts and settings*.

Maestras en acción: Los testimonios

Although all three teacher collaborators taught in a Spanish-English DLBE context, the TTRC teachers' settings are quite different. Monica's DLBE Kindergarten class included both monolinguals and simultaneous bilinguals. The DLBE program is an 80/20 model where Monica conscientiously models using knowledge of one named language to help the other when reading, writing, drawing, speaking and thinking. Suzette's third-grade classroom is situated in a rural area of this urban school district whose students are largely part of a multigenerational Spanish heritage language community. Suzette revitalizes the language through culturally relevant opportunities for sociolinguistic interaction in a 50/50 DLBE model. Ximena teaches an Advanced Placement (AP) Spanish literature course in a dual language high school where most students participate in the district Seal of Bilingualism and Biliteracy. She approached her courses using a decolonial pedagogy juxtaposed with a colonized curriculum, engaging students in critical language practices that draw on their bilingual identities. You will hear their voices of how the teachers in the TTRC project developed a translanguageing co-stance.

Monica: Translanguageing es natural

Kindergarten teachers have the unique privilege of introducing to and guiding children through the new world of school. A bilingual Kindergarten teacher, for many, is also a guide into bilingual life. The concept of named languages as a fixed set of rules and words or the implications of speaking another named language with proficiency are often not firmly developed when students enter Kindergarten. Instead, their understanding of named languages, language ability, and language identity are quite fluid and will develop over the year. Translanguageing es natural for Kindergartners because of this fluidity; they will naturally

use all their named language knowledge because it is not separated internally. An established translanguaging co-stance in this initial classroom experience will greatly affect the formation of their academic and bilingual identities this first year and very likely the years to come.

In my bilingual journey, I have come to understand translanguaging as the acknowledgement of all knowledge and experiences and finding not only a harmony, but an essential usefulness in their connection. Establishing a translanguaging co-stance that encourages creativity and flexibility in language drawn from multiple sources of knowledge happens naturally because of the unique qualities of Kindergartners.

Despite my cultivating such a fluidity, my class does have mandated language allocations. I, however, do not demand that the children adjust their speech accordingly throughout the school day. It would not be realistic, nor would it be fair. We are not fully immersed in the target language at the school level and these young children are just learning to use their voice to contribute to classroom conversations; I would not want to discourage their emerging voices. Besides, often I am checking for knowledge and understanding of concepts in our various subjects; named language(s) are the vehicles the children use to get there.

Suzette: Open la compuerta de la Acequia Madre

My translanguaging stance springs from a current that flows in my veins. I compartmentalized my bilingualism as it played out in various contexts: Spanish to pray and speak with my grandparents; formal Spanish and English at school and Spanglish at home. I realize now that my bilingualism is a linguistic movement within that guide my actions, emotions, and responses. This experience allowed me to embrace the Translanguaging Stance with an open heart to see students' language and culture holistically. Students shouldn't view their language as belonging to a certain context or relationship but rather a unifying piece of their identity.

Over the past two years, I have come to adopt the translanguaging co-stance to name the philosophy held in my heart for which had no name in bilingual education; bilingual students hold a unified system of language which include multiple named languages resulting from personal, societal, cultural, and educational experiences that influence their identities. As a bilingual educator, I am responsible for implementing strategies to bridge the home and school. Upon reflection of my students' profiles in bilingual schools where I have taught for the past 20 years, I yearned to bring English and Spanish together in the classroom in a structured but natural manner to diminish roadblocks to critical thinking resulting from students' specific language needs.

In the first year of the project, we studied translanguaging pedagogy. Sheltering alone does not suffice for all students to move beyond comprehension to critical thinking in the bilingual classroom. Translanguaging incited my curiosity as to how I could maintain the rigor of bilingual education whilst allowing the corriente of bilingualism to flow naturally in my classroom. It is from here that we began to

co-design instruction, incorporating translanguaging spaces for students to engage with each other and with content, enriching discussion and writing with their complete language repertoire.

Ximena: Moving within and around their corriente of named language(s)

My stance as a veteran bilingual educator, with more than 18 years of classroom experience teaching Spanish in a variety of settings, my stance (re)fashions itself every time I learn something new. I am a knowledge-seeker who rarely, if ever, is satisfied with the status quo basura that many times demoralizes bilingual teachers. I seek, through my stance, to give the best to my students, cultivating knowledge that empowers interactions in class that provide them the language they desire and deserve; creating opportunities for them to delve into the intersectionalities of their lives.

For the last 12 years I have taught Spanish Language Arts (SpLA) in a dual language setting at the high school level. I taught 10th-grade SpLA, 11th grade AP Spanish Language and Culture, and 12th grade AP Spanish Literature and Culture. For this chapter, I am concentrating on the 12th grade AP Spanish Literature and Culture class. Our dual language program requires students to take SLA every year as well as English Language Arts (ELA) and they take two content areas (Math, Science, Social Studies) in Spanish, the rest of their classes are in English. They have a total of seven classes that provide them many opportunities to move within and around their corriente of named language(s). I intentionally mention the grade levels because it is important to note that our students have the unique opportunity to experience language in a variety of contexts and settings.

In this project, I embraced the space to discuss and learn from other teachers who were walking in their linguistic corrientes as bilingual teachers and how co-designing for translanguaging impacted my students' corriente as well as my own.

As you read los testimonios of how these teachers came to understand translanguaging, we ask you as readers to be open to hearing perspectives that may be different from your own testimonio as a bilingual educator. Monica's, Suzette's and Ximena's pedagogical practice, process and product begins with theorizing about translanguaging, and they approach their co-design with reverence for the process which transforms their classrooms in creative, innovative and nurturing ways *acknowledging* their students' corriente *in a variety of contexts and settings* to be described next.

Monica: Pedagogía a lo natural

My involvement in the TTRC project greatly impacted the way I set up the learning environment, both physically and philosophically. It validated centering my pedagogy on the natural ways my young students learn and see the world and I used this awareness to develop and co-design lessons, activities, and assessment.

I found a way to find harmony among what I felt was right and natural for the children with what I was expected to implement into my teaching. I made sure that my Spanish instruction in the main subject areas included the Spanish-language materials and curriculum we were given, while making sure to strategically include and use supports in the home language when needed. Keeping the children’s natural linguistic flexibility in mind, more often I began to conscientiously talk about using knowledge of one named language to help the other and modeled how it can be done when reading, writing, drawing, speaking and thinking.

The English Language Development (ELD) Block had been the part of the day towards which I felt the most resistance because I felt pressured to stick to only using one named language: English. Co-collaborating with my compañeras in the TTRC project, I reconsidered my priorities for my EB students and restructured the way I co-designed and delivered my lessons. I moved from using a mental ‘Puente de palabras’ list to help connect ideas from one named language to another to developing an actual physical chart in the form of a large dry-erase flip chart that children were able to access both during the actual discussion and afterwards for reference (see Figure 1.1 Puente de palabras chart). How the chart was implemented further evolved from drawing *in front of* the children into a guided drawing activity in which the children *drew in their notebooks alongside me* while we bilingually discussed concepts (e.g. las estaciones, fall, otoño, winter, invierno) we had just studied, co-creating individual, yet collaborative drawings. Figure 1.2 is an example of a collaborative drawing of the plant cycle.

As a person who draws often, I understand that drawing develops a deeper understanding of the subject matter, much more so than from observation alone. Guided drawing quickly became our new main mode

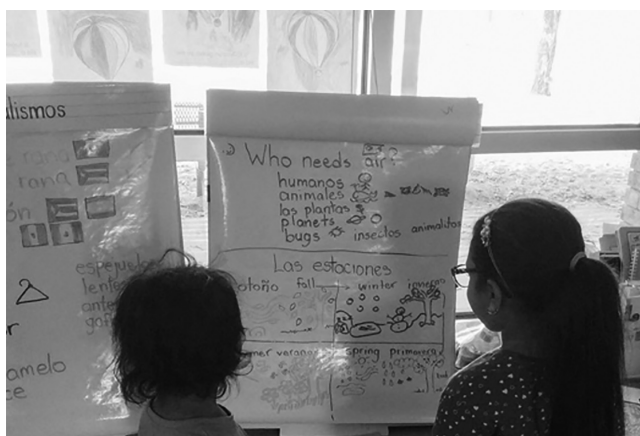


Figure 1.1 Puente de palabras chart

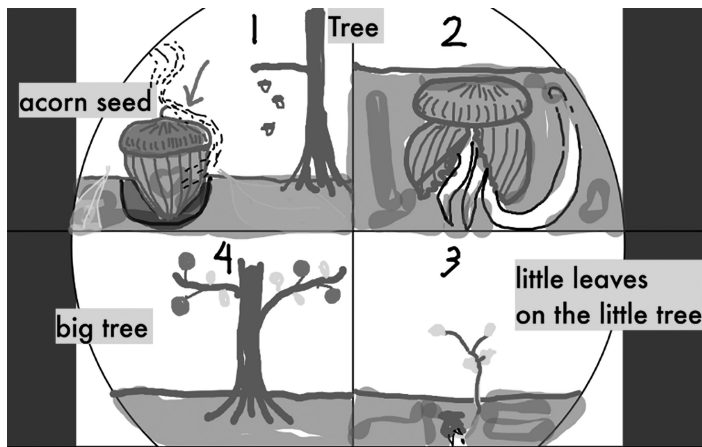


Figure 1.2 Collaborative drawing of the plant cycle

of learning during the ELD block because drawing together not only provided an opportunity for deeper understanding of content, consideration of supporting details and opportunities for me to model and students to apply new Spanish and English vocabulary words in conversation, but it also added an interactive element to an otherwise lecture-style lesson and the students were much more engaged.

When it came time for assessment, I wanted to develop something outside of the curriculum assessment tools. I thought about what I knew about young children and how they express their thoughts and ideas. Kindergartners' minds are geared towards learning words, labels and pronunciation, having just experienced that phase of development. In fact, Kindergartners are very adept at expressing themselves and understanding others through non-verbal communication; many have infant or toddler siblings who require a developed understanding of various forms of communication.

Furthermore, because the children are young and are only just learning to write and to speak in both Spanish and English, it is important to allow them a variety of ways to demonstrate their understanding of lessons. As previously discussed, drawings are the primary way that young children express their thoughts in a written form, but other elements need consideration when looking to assess a unit's worth of learning. The ways in which I modified my instruction based on my co-collaboration in the TTRC project now needed to be reflected in the ways I assessed my students. I knew that drawing would need to be combined with oral explanation and possibly other forms of expression and I looked to the children themselves to see what they naturally do when learning.

I noticed that when children were working at their tables, conversation was guaranteed. Because of their stage of development, young children

tend to narrate their thoughts and to explain their actions to anyone around. It is common to hear ‘I drew this because ...’ or ‘Esto es el ...’. In gearing up for assessment, I supplied the children with a graphic organizer upon which they were to draw the main points of the unit. I then took advantage of this verbal buzz by circulating the room with an iPad or other recording device because it is in this initial thinking phase of the assessment process that the children will express themselves most freely. The children will also listen and react to each other and have a built-in opportunity to collaborate and potentially enhance their understanding.

After a few sessions, the students are then ready to officially show their learning. By this point they will have had multiple weeks of stories, both fiction and non-fiction, videos and songs throughout the day as well as activities in which they acted out the stages of growth of plants, for example. Young children are very creative. If asked, they *can* represent roots, sprouts and leaves through creative movement and willingly show their expertise. When I am ready to assess, I select them individually and ask them to bring their graphic organizers with them. I ask them to explain what they have written and drawn, and I record their oral explanation. Later I will check it for content and language use.

Co-collaboration with the TTRC project influenced more evolutions in my form of assessment. *Individual explanations* of finished work with me as the audience progressed into *student presentations* in front of the whole class. As we approached the end of the unit, I let both the children and their parents know about the class presentation as well as my expectations and intentions. I took both pictures and video clips of their presentations to reference later for report cards. This proved to be enjoyable for the kids and effective for me, and really gave the children freedom and autonomy to develop their own visual tools and ways to demonstrate their learning using their creative, translingual and multimodal ways of meaning-making. For an example of students’ visual tools used to assess their learning see Figure 1.3.

Suzette: Regar the rows del jardín

Year two of the TTRC project included analysis of students’ language profile and identification of skills to develop academic and social English and Spanish. As teacher co-collaborators we discussed connections between language-specific (exclusive use of linguistic features of one named language to perform classroom tasks) and general linguistic (refers to speakers’ ability to perform with language, the ability to tell a joke, to explain) task-based performances and how these terms fit into the preexisting schema of language objective and content standards. We identified differentiated language objectives using WIDA descriptors, and ‘rings’ for individual assistance or scaffolds (Sánchez *et al.*, 2018, to increase language production in their content areas. My co-design was a Social Studies and Language Arts thematic unit named *Encuentros of Cultural*



Figure 1.3 Students' visual tools

Groups in the United States and New Mexico. I utilized the standards from English Language Arts (ELA) curriculum unit, 'Point of View' and integrated culturally relevant Social Studies content. Culturally relevant texts and culturally responsive environments are precursors to effective Translanguaging Space (Wei, 2011). Columbus Day has transitioned to Indigenous Day in my state, and I wanted students to think critically about the cultures which shaped our state, make opinions about its historical events, and identify various viewpoints in historical texts. Figure 1.4 describes the translanguaging lesson design with essential questions, general linguistic and language-specific task-based performances.

In our TRRC project we designed translanguaging lessons to benefit each of our unique class language profiles. Teacher observations were a part of translanguaging lesson implementation. Feedback I received from my colleagues included adding complex language conversation structures for increasing inquiry questions from ¿quién?, ¿qué?, ¿dónde?, ¿cómo?, ¿cuándo? to deeper questions: ¿qué pasaría si, ¿cuándo debería? By creating a graphic organizer to support students in developing more in-depth questions, we activated a critical multilingual awareness where teachers give students permission to reflect on their own bilingualism and biliteracy and

Essential Question: What makes people view the same experience in different ways? <i>¿Por qué se ve el mismo evento desde diferentes puntos de vista?</i>	
Task-Based Performances	
General Linguistic Students will orally compare/contrast the most important points and key details presented in two historical fiction texts about the encounter between Spanish explorers and Native Americans by jointly constructing a graphic organizer with teacher and other peers.	Language-Specific Los estudiantes van a expresar su opinión y elaborarán una estructura organizativa que enumere las razones que apoyan su opinión. Los estudiantes van a usar palabras y frases de enlace (ejemplo: porque, por lo tanto, al fin) para conectar la opinión con las razones y ofrecen una declaración o sección final.

Figure 1.4 Translanguaging lesson design

their meaning-making resources (García & Kleifgen, 2019). We modeled questions, then students wrote their own questions. Questions included: ‘Were the Indigenous and Spaniards friends or enemies? Did the Indigenous people lose their culture? Were they afraid of the Europeans?’ They discussed opinions, evidence and questions in guided reading groups with collaborative academic discussion protocols. Although I modeled in Spanish, students used English in their discussions. Por ejemplo, una niña preguntó, ‘¿Por qué mataron muchos de la gente Piro de Acoma?’ Su compañera respondió, ‘En mi opinión mataron mucha gente porque los indios Piro compartían muchas cosas pero luego querían más y más por eso se enojaron mucho.’ In addition to content and language, students needed considerable background knowledge in argument discourse to better support them in practicing this type of organization. We created a Translanguaging Space for students to state opinions about a familiar topic. For example, we asked the students to discuss the following questions: ¿Es mejor tener un perro o un gato para una mascota? ¿Por qué?

In writing Spanish opinion essays, students and I analyzed the language of opinion writing in English and Spanish through co-created anchor charts. These daily lessons occurred at specific times during the ELA or SLA block. Students studied sentence syntax needed to demonstrate language-specific performances and practiced using frames with content-specific vocabulary. In addition, students utilized the Translanguaging Space to demonstrate general linguistic performances, increasing motivation, engagement and performance during language-specific instruction. During guided whole-group read-aloud, close readings of mentor text and modeled writing, students deconstructed Spanish text with critical multilingual rings for comprehension. They collaborated to jointly construct evidence of their comprehension, opinions, connections, and evidence. I administered a pre-writing assessment (Figure 1.5)

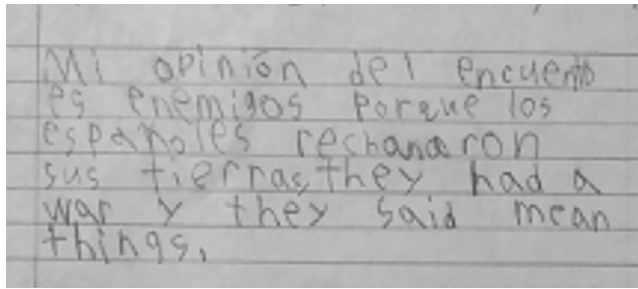


Figure 1.5 Pre-writing sample

of students' ability to write a Spanish opinion essay. The prompt was: 'Were Indigenous and Spaniards friends or enemies?'

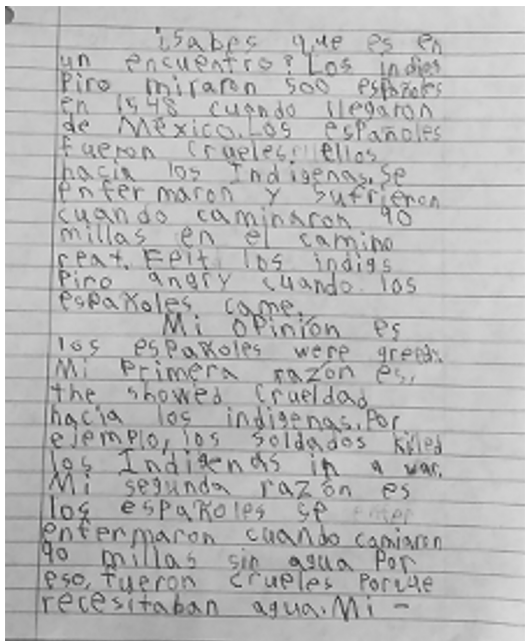
The amount and quality of Spanish writing in the pretest was emergent. This student applied the frame 'Mi opinión', used language from the read-aloud 'encuentro' and made inferences, 'said mean things.' The translanguageing that occurred in pre-writing samples demonstrated application of critical thinking in her complete language repertoire to write with the language she had access to at the beginning of the unit.

The post-writing assessment (Figure 1.6) of this same student sample included three detailed paragraphs.

Students were successful in determining points of view and forming opinions of a historical event both in writing and speaking. By choosing a mentor text which provided various viewpoints, students had multiple entries into the topic of Spanish Colonization in the Southwest. The Translanguageing Space brought students together by thinking critically about language use through analysis of 'El Encuentro.' This metaphorical encuentro, in a historical and classroom-culture context, was embedded into students' language repertoire in Spanish although they will remember the content and cultural relevance in their own personal translanguageing reflection to activate a critical multilingual awareness in a Translanguageing Space.

Ximena: Descolonízate: A colonized curriculum

Spanish Language Arts (SpLA) is a relatively new content area and has traditionally been taught through a Modern Language lens. Nonetheless, bilingual teachers who teach these courses at our school have spent many years learning the content of Language Arts in Spanish within a US context. While learning about SpLA I have often found myself in an English Language Arts (ELA) space to learn how to teach the content and then transfer the knowledge to my SpLA class. Teaching AP Spanish Literature is a love-hate relationship. Many years ago, I began the process of decolonizing this curriculum by infusing borderland theory by Gloria Anzaldúa



- 1) 'Los españoles fueron crueles. Ellos hacia los Indígena se enfermaron y sufrieron' showed la manifestación de su opinión sobre temas con frases comunes.
- 2) She also writes 'Mi opinión es los españoles were greedy.' Her use of the word 'greedy' demonstrates the power of experiential language. Students use this word in personal ways and although I taught 'codicioso' through predictive illustrations and quotes from the mentor text depicting the serpent-like eyes of the Spaniards when seeing gold; the student's written sample recalled the meaning but processed it from Spanish to English.
- 3) Ella defendió sus ideas u opiniones con ejemplos y detalles y conectó sus ideas con sus razones a través de conectores, 'Los españoles se enfermaron cuando caminaron 90 millas sin agua, por eso fueron crueles.' She associated her personal point of view with the Spaniards to justify her opinion. Student writing shows cultural and sociolinguistic diversity in a Translanguaging Space provided opportunities for development of critical metalinguistic awareness.

Figure 1.6 Post-writing sample

and decolonial thought by reading Katherine Walsh, Walter Dignolo and Aníbal Quijano. Decolonization is the dismantling of structures that maintain the status quo via addressing unbalanced power dynamics, which are extremely present in AP curriculum (Quijano, 2007). To decolonize is more than a process of dismantling, though, as the decolonized systems are recreated, revitalized, and replaced using Indigenous Knowledge(s) and Way(s) of Being. The TTRC project validated my instructional choices and empowered me to use the process(es) in my classroom and to deliver professional development to my school community. I have always moved between my named languages to fit any given purpose or situation, and so do my students. Thus, implementing a

Translanguaging Pedagogy supported my understanding of heteroglossic ideologies, where two or more named languages coexist dynamically while creating knowledge that support our multifaceted bilingual identities. Participating in the TTRC project has moved me in the direction of building new crossroads in curriculum development, assessment and professional development.

At the beginning of the year, we intentionally explore the following concepts: intersectionality, *Nepantla* and *Borderlands* within oneself. We call these *translanguaging fronteras*. Since we move back and forth within the literature it is of essence that students understand and apply how they can connect to pieces of text that they do not always have the cultural capital to understand, so that it is more than reading words on a page. As such, every year we co-construct the meanings of these concepts to later apply them into the texts they will explore. By creating Translanguaging Spaces, it supports students to use their whole linguistic repertoires to tackle complex concepts by weaving their two or more languages to create unique poems of their own intersectionality as Border People. That is, *gente nepantlera*, constantly living in the in-between spaces of language, culture and *conciencia crítica* (Anzaldúa, 1987).

Then the use of 'I' becomes a void, as we work in a 'we' space, where we create knowledge of geographical, cultural and linguistic nuances and spaces in the literature we read. It is in this space where translanguaging supports multilingual students in the appreciation and exploration of literature, even one that does not necessarily represent who they are as Border people. In addition, this pedagogical theory, when used purposefully and intentionally, opens the opportunity to decolonize the prescribed curriculum of AP. It is up to us to make connections to these academia-chosen texts for example, connecting to hip hop and *norteña* music. In our class we posit we are not the counter-narrative, we are the norm; this is something translanguaging reinforces within us. To force a community to mold themselves into dominant narratives is asking them to change who they are as Border People. It is a position as a *translanguerrera* to combat the lack of culturally sustaining curriculum and create spaces of *Nepantla*, the painful in-between spaces which can exist for people of multiple cosmologies who choose to begin a journey of self-discovery and regain lost epistemologies (Anzaldúa, 1987).

During the first few days of school, I introduce our *Trenza* poem. This poem takes two texts that speak to our cultural, linguistic and the *conciencia crítica* of our community. The texts, *To live in the Borderlands* by Gloria Anzaldúa and hip-hop song, *Soy bilingüe* by Snow Tha Product are chosen as examples of translingual texts. Both women are Mexican American and, in their texts, outline the realities of living in the *Borderlands*. We then begin to read Anzaldúa first as a whole class, I read the poem multiple times and students listen. After each reading, they highlight the parts that represent intersectionality, *Nepantla* and

Borderlands concepts. In small groups students discuss their highlights and explain why they highlighted certain passages as they relate to the concepts. In this processing space, students utilize their entire linguistic repertoire. Then, students repeat the process with a new group of classmates. In the second round they are adding to their collective creation of knowledge as everyone in each group must have highlighted and annotated texts. Then students have small group discussions about what they understand and feel with Anzaldúa's words. Lastly, I ask students to identify any rhetorical devices that Anzaldúa uses and why she would use them. Students defend the use of rhetorical devices to express the deeper meaning of the text. Students choose a portavoz for their group to report out what the consensus of the poem, about what it means to them and any questions about the language they may not understand. We apply the process to the oral text 'Soy bilingüe' by Snow Tha Product. To assess reading comprehension students, create their own texts to present orally to the class. They are required to choose 25 words from Anzaldúa's text, 25 words from Snow Tha Product's text and more than 50 words of their own to create a poem or song about their own intersectionality as Border people. Figure 1.7 gives a few examples of the finished product of student poems. By creating these Translanguaging Spaces at the beginning of the year we can draw on our own lived experiences to connect to texts from a multitude of cultural and linguistic backgrounds. Once they experience excitement with these texts because they see their reflejo in them, they appreciate the other literatura more and are more analytical towards the AP list of readings.

Yo sé quien soy

¿Quien soy yo?

Who am I?

Nací desde abajo y estoy creciendo con humildad

Believing I betrayed my Indian blood

My parents working hard to put me above

De pequeña ignoraba los consejos de mi madre, enojada

Y ahora me arrepiento ¿porque hice esas pendejadas?

Having to change my voice so my accent don't come through

Having to pronounce every syllable in Spanish so my family won't disapprove

¿Quien soy yo?

Who am I?

Yo nací desde abajo y estoy creciendo con humildad

Figure 1.7 (Continued)

Soy hispana, mexicana, mulata, mestiza pero todo eso no me identifica
 I'm a half breed Mexican-American
 A woman who can speak both English and Spanish
 Con el nopal en la frente
 Me juzgaron varias gentes
 Yo quiero vivir sin fronteras
 Porque con barreras, no avanzas ni te recuperas
 People call me burra trying to steal my voice
 Wanting to change my race and I'm trying to avoid
 I know I'm amazing, and I know I'm fantastic, I know who the hell I am so you need to look right
 past it
 don't judge me for my skin, judge me for my actions

¿Quién soy yo?
 Who am I?
 Yo nací desde abajo y crecí con humildad

I am proud to say my name and love to say it loud and clear.
 I am Alexandra Ximena Jáquez Domínguez Vasquez Anaya
 Yo reconozco mi sangre ancestral y sé que es lo que me hace y ojalá que mi linaje mantenga su
 cultura y lenguaje.
 Yo, ahora vivo en Nepantla, en un espacio sin espacio.
 Tomo un poco de sufrimiento a veces confusión pero al fin llegue a la conclusión que mi sanación
 es lo más importante.

¿Quién soy yo?
 Who am I?
 Nací desde abajo y crecí con humildad

It's hard to see my family scream when they hear
 La migra is coming and they just disappear
 It's a fight to resist the beckonings of these strangers to finally give in and become the white
 bread that I always found unsettling
 But in the end it doesn't matter to me
 Because I know who I am

And I know who I'll become
 And I'll be dead before anyone changes me.

¿Quién soy yo?
 Who am I?
 Yo ya se quien soy, I know who I am, and con humildad i'll spread my voice.

It's More Than Just Chile-

Hold up, lemme clear my throat
 I use my voice to start speaking

Figure 1.7 (Continued)

The truth 'bout how we always seeking
 A way to understand nuestra cultura,
 how the world seems to open up
 when we find the greater meaning,
 Como esa, no hay una misma aventura.
 I hold heritage
 from workers who had to pick
 grapes 'til their olive-red skin,
 Wounded, turned black
 Straight from poverty, can't turn back
 There was a battleground established
 Not knowing if a shred of hope can be found
 Despite that, they ran to their dreams in the United States
 While running desperately from the hounds
 But wait, it doesn't end there
 Let me speak well on my name
 As well as my background,
 Even the chile don't hit the same
 I'm no stranger, but I ain't a fellow either
 That's when my heart starts fighting with my head
 Porque ellos dicen, 'no seas de allá'
 That I should feel a connection with the vision here instead
 La tierra donde nacieron mis padres
 la amo tanto como amo a mi misma
 Sus tradiciones se me quedaron marcadas
 Trabajan muy duro, por eso me pongo lista
 But wait, it doesn't end there
 Let me speak well on my name
 As well as my background,
 Even the chile don't hit the same
 They ask 'what's happenin''
 Laughing at me, they dare to ask if
 I'm one or the other,
 I'm neither, I'm simply fantastic
 Es cierto, soy fenomenal
 Behind my back, dicen 'la nena no sabe español'
 And I say, 'Porque no me lo dicen a la cara?'
 Soy Mexicana, bigger sensation than the Superbowl
 I can spit both in English and Spanish
 Once I prove the fact, the talkers vanish
 I'm either that girl or no girl, there's no in between
 I'm sure you can guess which side of me I let them see
 I like to live my life, I've never settled for less

Figure 1.7 (*Continued*)

Como mujer, eso me hace 'desmadrosa'
 Les gustan decir que 'está loca la chava'
 The rumours are true, cierto que soy otra cosa
 But wait, it doesn't end there
 Had just flipped the switch like a tortilla
 Unbothered con mis tacos de lengua
 Movin' on con mi horchata, see ya

My Rap

Soy un león, que lucha en la vida,
 Que no se rinda
 Que va y busca,
 Que va y agarra lo que quiera
 Un rey que le gusta salsa y crema, en su comida

Hola que tal, dime como están,
 Yo ni soy de aqui, ni soy de alla,
 Hola que tal, dime como están,
 Yo si soy de aqui, y soy de alla,
 Una horchata y dos de lengua, (x2)
 Yah, yah, yah,

To live in the borderlands means your alive,
 To live in the borderlands means,
 Haters with clean white teeth want to cut you down,
 Take out the hate, bring out light (x2)

Soy un león con una actitud,
 Que la gente me respetan,
 No como un giesel were people walk through you,

So many problemas, para arreglar,
 Familia llorando pasando desgracias
 Matando sueños, acaban vidas, yo soy Juan
 Y tengo 17,
 Yo no ando con rodeos,
 Estoy enfocado, encontrando mi vida,
 Buscando respuestas,
 I'm Getting hippped up talking like,

Itch I jaja con jota, haha with the j,
 I speak english and spanish, I'm bilingual all day,

Figure 1.7 *(Continued)*

A boxer, a stranger, fighting back in the borderlands,
 You are the battleground, whether male or female,
 Punching you, hating you, throwing you out feeling like a nobody,

To survive the Borderlands you must live sin fronteras,
 Be a Mexican-American eating frijoles on hotdogs

Figure 1.7 Student poems

Merging Linguistic Borderlands

More translanguaging studies need to address teachers translanguaging stance (e.g. Deroo & Ponzio, 2019; García, 2017; García, 2019; Menken & Sánchez, 2019) and students' bilingual identities with Latino/a/x/ and Chicano/a/x teachers and students in US context. Drawing from Gloria Anzaldúa's (1987) *Borderlands/La Frontera* constructs where she establishes the geographical borders between the United States and Mexico as a metaphor for all types of crossings and identities. The types of crossings Monica, Suzette and Ximena share in this chapter draw from linguistic and cultural crossings where they transformed their practice by merging linguistic borderlands to tap into their students' corriente. To do this, they acknowledge students' linguistic repertoire in their unique contexts and settings by leveraging their culture-specific ways of knowing and doing translanguaging to cultivate bilingual identities for themselves and their students.

What does it mean to merge linguistic borderlands? In DLBE classrooms teachers must negotiate language allocation and separation. This negotiation is not an easy task but to be a *transladora* means to negotiate these artificial linguistic borderlands and move from separation biliteracy models into *Borderland Biliteracy* approaches. As *transladoras* we develop what is called *Borderlands Biliteracy* (Johnson & García, 2022) – a co-design that brings forth emergent bilingual students' translanguaging corriente to the surface and recognizes their corriente to co-shift as needed for deeper comprehension of text, expand language development and cultivate a bilingual identity. This TTRC project fosters and supports a Borderland Biliteracy, a flexible biliteracy approach where two named languages are used to interact with grade-level complex modalities and where translanguaging is the norm to assess in a translingual mode, activate a critical multilingual awareness and support Border People. Through these three teachers' testimonios we hear their voices and see through the teacher lens how translanguaging shapes biliteracy in many different forms during Language Arts instruction. We bring to light the different practices that Monica, Suzette and Ximena co-design with their students by *multimodal assessment en vivo*, *building el aguante* with translanguaging, and exploring *translanguaging fronteras*.

Assessing multimodal activities en vivo is key to how Monica checks her students' level of understanding. Whether through guided drawing activities to process texts or through independent work, Monica describes Kindergarteners' natural tendency to self-narrate and how moments of this 'verbal buzz' can be captured with a recording device. Children's translinguistic self-expression is often uninhibited during these types of activities. As they color and illustrate, children might self-narrate, 'Las plantas crecen de semilla a frutos.' or 'Plants need agua y sol.' Class presentations as an end-of-unit assessment provide an opportunity for her young students, with guidance, to use their creativity to invent their own resources to represent learning and understanding. Assessing *en vivo* and encouraging multiple modes to demonstrate knowledge is Monica's way to take into practice the natural ways her young students use language and see the world.

Building el aguante in translanguaging spaces address the challenge of maintaining oral Spanish language stamina when doing complex language conversations. Suzette knows that conversations shouldn't stop when students do not have the Spanish/English vocabulary, but rather students weave in the necessary language features into the conversation by using their linguistic repertoire to process vocabulary and review ideas they must master in Spanish or English. The stamina built during these complex conversations are important to point out since in many DLBE programs the concern is that the dominant language, English, will prevail in these conversations by subordinating Spanish language use. Suzette knows that certain knowledge and skills need to be mastered in third grade. However, by allowing her students to develop this *aguante* in Translanguaging Spaces they can locate from their linguistic repertoire in the named language discourse, grammar and conventions, and vocabulary to create opinions about the Spanish colonization in the Southwest with a voice that drew from their community and families experiences in Spanish.

Exploring *translanguaging fronteras*, Ximena began AP Spanish Literature with the exploration of the following *fronteras*: intersectionality, *Nepantla*, and *Borderlands* that form the concepts that are applied as a lens to examine the prescribed AP curriculum and assessment. Students learn as *Border People* about these *fronteras* and begin to connect to their experience, language, and literacy practices. Both Ximena and her students begin the process of *descolonización* of their minds and then merge both *fronteras* of their cultural and linguistic *corriente(s)* to create equitable biliteracy, bilingual, and culturally sustaining instruction and learning for her students and herself.

Somos translingüistas, traductoras, y translanguereras

In this chapter, we describe how translanguaging co-stance and co-design towards enacting Translanguaging Pedagogy addressing the bilingual *maestras'* culture-specific ways of knowing. These *maestras* are

translingüistas, tradadoras y transguerreras. That is, they are cultural and linguistic negociadoras, understanding our students' and their holistic experiences by drawing on collective knowledge(s) and experience(s) juntos with students and each other.

Translingüistas show their understanding in translanguaging multi-modal ways by drawing, performing, creating, reporting, and writing translingual text. Monica's ELD block remains a challenge for her because the ELD curriculum and its expectations for teachers and students continually change. Infusing another content area with ELD, while meeting the varied linguistic needs of all her students is also very challenging and complex, but it is a worthwhile endeavor. In this block, English vs. Spanish grammar, spelling, and vocabulary are not the main objectives, but rather are discussed and used as tools. So much more is taught in an ELD block grounded in translanguaging principles. Children learn linguistic risk-taking and are treated with respect. Children learn they have many ways to show understanding- by drawing, performance, creating, reporting, and emergent writing. Most importantly, by drawing on their translingual corriente students learn to access and demonstrate knowledge in both named languages, knowing that they have the tools to express their learning in an academically equitable way-the goal of the translanguaging classroom.

Tradadoras are mergers of language and of worlds, able to understand the students' experiences holistically and drawing on them juntos. As a tradadora, Suzette's unit language flows naturally throughout the instruction by harnessing this natural energy to shape Spanish writers, bilingual individuals, and a community of cultural and linguistic diverse learners. To mantener los bordos, she creates self-assessments in the four language domains that motivated students to set goals and developed rubrics to demonstrate proficiency. In sharing student writing, videos, and anecdotes she creates a translanguaging classroom co-shifting their instruction to provide critical multilingual rings representative of students' languages and cultures. It is evident that by building upon sociolinguistic strengths, translanguaging allows students to develop a translinguistic wholeness: pre-write bilingually, carry on an academic conversation in English, defend their opinion in Spanish, discuss bilingually after reading a text multiple times in both named languages and finally write an essay in Spanish, successfully flowing through the language learning continuum.

Transguerreras reconstruct linguistic and cultural interactions of the classroom and of the self. Ximena's translanguaging pedagogy and heteroglossic theory changed her forever as a bilingual teacher. It empowers her instruction, her students' language and culture, and ultimately deconstructs the academic and linguistic demands of the colonized curriculum in a way that opens more corrientes, for more students. Ximena believes that bilingual educators deben abrirse and apply this theoretical epistemology and pedagogy in their classrooms, even when it's

uncomfortable, when you think it doesn't work, when it feels like it's not 'correct'. Outsiders and insiders alike will witness it working. It took time to shift thinking that has been for years imposed upon us to only use authentic monoglossic language practices in the bilingual classrooms.

Be a Crossroads

This TTTC project sheds light on how districts and schools can create a sustainable learning space(s) where teachers can better understand translanguaging in deeper ways and apply it to their practice. However, through this collaboration project we realize that there is more research needed in the following three DLBE pathway research and practice areas. First, to know the true representations of what bilingual young children can do there needs to be multiple ways to show their knowledge. For example, we need more research on how emergent bilingual learners draw from physical, aesthetic and translingual multimodal representations of students work. Second, the need to document how students can sustain conversations to build stamina for learning. In DLBE, students are required to have complex or 'academic' conversations with strict separation protocols which often limits their production. Instead, complex conversations need to happen by providing opportunities for students to leverage translanguaging to make connections, to engage in critical thinking and to promote motivation and creativity which builds el aguante to produce and practice their named languages more. Lastly, areas with scant research are: (1) How to incorporate a student's bilingual identity; (2) How to descolonizar in assessment, curriculum, and instruction in DLBE classrooms by introducing students to Border Theory, for example (Anzaldúa, 1987) and more Chicano/a/x and Latina/o/x literatura to better serve the linguistic and cultural values and beliefs through their translanguaging lens and bilingual identity. Like Anzaldúa states, "to survive the Borderlands, you must live sin fronteras be a crossroads" (Anzaldúa, 1987, p. 216). We are the crossroads with our students, and our fellow translingüistas, transladoras y translanguereras of this colaboración de cruceros.

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