Designing a Community Translanguaging Space Within a Family Literacy Project

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A multilingual family storybook project serves as a community translanguaging space where family and community members collaboratively work to build a collective communicative repertoire of multiple languages and modes.

In this article, we explore how a multilingual family literacy project can enhance family engagement in children’s literacy development in an urban school context. Drawing on translanguaging, the emerging framework of language learning and teaching, we introduce a multilingual family storybook project in which families from multiple backgrounds built on their existing family funds of knowledge. Participating families collaborated through what we call community translanguaging to create their unique family storybooks using varying languages and diverse modes. We provide a detailed description of the project and make a step-by-step recommendation of how such family literacy projects can be designed and implemented in schools. Such a community-based family literacy program can not only reach families from diverse backgrounds but also activate and use family and community linguistic and cultural resources.

The context of this family storybook project begins with our efforts to address the prevalent challenge across schools in connecting with families from diverse linguistic, racial, and cultural backgrounds. Despite the crucial role of families in children’s literacy development (Payne, Whitehurst, & Angell, 1994), schools find it difficult to design effective family literacy programs to engage and integrate family members (Clymer, Toso, Grinder, & Sauder, 2017). As Compton-Lilly (2009) once described how a closer look at the students’ and families’ literacy practices reframed her beliefs about and practices with her students and their families, community-based research on how families engage in literacy practices can facilitate new perspectives. So, we asked, What would happen if the school engages families in a literacy project in ways that validate and draw from the existing literacy practices of these families and their larger communities? How can such a family literacy project counter English-only literacy norms while developing the students’ and families’ multilingual capacity and metalinguistic awareness?

As part of a larger research project, the multilingual family storybook project aimed to address the lack of support for urban multiracial and multilingual families in a Spanish immersion elementary charter school (SIES, a pseudonym) in which K-5 students engage in the core curriculum in Spanish. A Midwestern university research team and SIES educators partnered to develop a Family Stories in Multi-Languages project. Thirteen families participated in a schoolwide bilingual storytelling event and subsequent workshops. Then, five families and six students joined the multilingual family storybook project workshops over the next four months and published storybooks.

Drawing from existing literature on how educators can better access and activate diverse students’ and their families’ funds of knowledge (Dworin, 2006; Moll & Greenberg, 1990), we showcase how our
project leveraged the family’s and community’s linguistic resources through community translanguaging: extended collaboration among the parent(s), child(ren), and other family or community members across multiple languages and modes to create multilingual family storybooks. In the following sections, we first introduce the emerging framework of translanguaging and its expanded application beyond the individual competency or single sign system (i.e., language). Next, we describe how a multilingual family literacy project can serve as a community translanguaging space by leveraging family funds of knowledge and collective communicative resources. Finally, we provide suggestions for designing and implementing community-based family literacy projects in schools.

Translanguaging Across Languages and Modes

The term translanguaging originally referred to a classroom practice that allowed students to use two languages for learning (Lewis, Jones, & Baker, 2012). Gradually, its reference has changed to mean flexible multilingual practices in general (García, 2009). Importantly, translanguaging supports the holistic view of bi/multilinguals’ meaning-making repertoire as one integrated linguistic ecosystem instead of separate linguistic brains (García & Wei, 2014; Wei, 2011). Pedagogically, the approach values and builds on students’ natural language practice of drawing from two or more languages for learning and communicating in their daily lives. Translanguaging is transformative because it allows the person to express his or her messages and identities in much more complex and comprehensive ways (Wei, 2011; Pacheco & Smith, 2015). In classrooms, teachers can help students develop and enhance multilingual proficiency and metalinguistic awareness by flexibly moving across languages and registers. In addition to the flexible language use, translanguaging also involves creative use of diverse modes, that is, multimodality across named languages (e.g., national languages; Otheguy, García, & Reid, 2015), audiovisuals, gestures, and beyond (Wei, 2011). The added layers of meaning, created through multimodal translanguaging (Jewitt, 2008), afford a richer representation of one’s identity than in any single mode while reaching multiple possible audiences at the same time (Kim, 2018).

Community Translanguaging: Beyond Individual Competency Toward Collective Practice

Although translanguaging research has focused on the integrative use of multiple modes, its focus has been mostly on the individual’s communicative system, not beyond and across multiple communicators. In other words, translanguaging scholarship has not examined how people, even monolinguals, collaboratively translanguage by drawing from a larger set of communicative repertoires beyond that of the individual. Simply put, communicative repertoires (Rymes, 2014) can be collectively built and used when people interact with each other and their varying meaning-making tools in a collaborative social space (Pennycook, 2017).

In this article, we expand the concept of translanguaging from the individual competency to the social collaboration through multimodal interaction. Visualize, for example, a space where people interact by writing and speaking in diverse languages, gesturing, making, building, and drawing to communicate. In this “linguistic landscape” (Gorter & Cenoz, 2015), the collaborative use of multiple modes creates richer messages than drawing only from one individual capacity or from only one mode. We call this collaborative meaning-making practice community translanguaging, among social agents and across multiple meaning-making resources. The kinds and scope of the collective meaning-making resources are contingent upon the particular context of the networked social relationships and their combined skill sets in each communicative ecology (Canagarajah, 2018). Community translanguaging can take varying forms according to the kinds of linguistic and other multimodal resources, life trajectories, and community identities that each social agent brings into the space and how they interact for communication. The unique intersection generates
new pathways for the end results, such as the multilingual family storybooks in our project.

**Leveraging Community Cultural/Linguistic Wealth in a Family Literacy Project**

In their review of leveraging, Martinez, Morales, and Aldana (2017) noted that for many students, their linguistic resources and ways of communication from homes and communities are not aligned with those privileged in schools. Such a mismatch allows little room for students to use a familiar set of communicative repertoires (Rymes, 2014) for classroom learning. Furthermore, students’ linguistic repertoires (other than English) are often viewed as deficits. Although bilingual education programs aim to draw from students’ home languages, many such programs still separate languages and prioritize the standard language, with less room for creative language use or translanguaging across languages of school, home, and community (Martinez et al., 2017).

As an effort to counterwork such a separatist and hierarchical view of language practice, we explore how a community of multilingual members collaboratively translanguaged with an integrated community wealth (Yosso, 2005) of diverse personal repertoires of languages, modalities, and cultural identities in a family literacy project. Many educators have attempted to engage families in students’ education through community-based literacy programs (Vera, 2012). However, such endeavors are often designed to fix the families’ deficits rather than to access and activate the families’ resources and skill sets. The diverse cultural and linguistic resources among immigrant and multilingual families tend to be undervalued or marginalized in schools (Kinloch, Larson, Orellana, & Lewis, 2016).

In our project, we captured how family and community members interactively leveraged one another’s communicative skills and ideas to produce a literacy project. For example, students from monolingual English-speaking families contributed to the project with their Spanish skill as it was the language of instruction at SIES. In contrast, students from immigrant families used their home language (e.g., Mandarin) as well as Spanish and English. Family and community members also brought varying language experiences into the project so that teachers, students, and other family members all had something to learn from each other. Essentially, this community translanguaging is aligned with the idea of leveraging the collective “funds of identity” (Esteban-Guitart & Moll, 2014; Pole, 2015) that the community members have collaboratively developed and shared to define, understand, and express themselves and one another. In turn, community translanguaging also aligns with culturally sustaining pedagogy (Paris, 2012), which goes beyond culturally responsive or relevant pedagogy (Ladson-Billings, 1995). It does more than tolerate or acknowledge students’ languages and cultures; rather, it supports students in developing, using, and sustaining linguistic and cultural competency built from their homes and communities.

Building on the notion of community translanguaging, we share in the following sections a school’s multilingual family literacy project in leveraging the family’s and community’s communicative repertoires. We also demonstrate how the multilingual and multimodal family literacy project can serve as a community translanguaging space that offers a unique opportunity for teachers to leverage a wider spectrum of their students’ and families’ funds of knowledge than they can do alone in a classroom.

**The Project and the Context**

A university research team and SIES partnered to design and implement a family literacy project in 2017. SIES had a diverse population with African American students (55%), native Spanish speakers (15%), and non-Hispanic white students (30%). The planning committee, composed of the university research team members, the SIES principal, a literacy specialist, and a teacher who recently published a children’s book, agreed to prioritize the recruitment of families from multilingual and immigrant backgrounds to privilege these families’ funds of knowledge. The planned events were also aligned with the goal of accessing and building on the families’ existing capacities and resources: a schoolwide Spanish–English bilingual storytelling event, a family storybook workshop with families on the same day, and a series of follow-up family storybook workshops for those interested in completing the book. Supporting educators, both from SIES and the university, came from diverse backgrounds—European, African American, Chinese, Ghanaian, Korean, and Mexican—and many were bilingual as well.

Initially, 13 families joined the first multilingual family storybook workshop immediately after the schoolwide storytelling event. In this workshop, participants and the leading educators discussed why
and how we tell stories and how families can create a story using their languages and cultural experiences. An African American teacher who recently published a bilingual children’s book also shared her experience as an author. Parents and children, then, were divided into small groups and started brainstorming ideas using templates, craft materials, colored papers, markers, and crayons. In this article, we use parent(s) to refer to the primary caregiver(s) of the child in the focal families, mainly because parents were the children’s main partners except for the first workshop, in which grandparents and older siblings also participated as caregivers. In implementing a similar project, any adult figure who takes the role of a main caregiver can be invited. The subsequent four workshops, held between February and May 2017, were attended by five families (five moms, one dad, and eight children) to continue and publish their book project (see Table 1).

Data for this article came from field notes from planning meetings, a schoolwide storytelling event, and five workshops; interviews with parents and children from the five participating families; one unpublished and four published family books; and audio recordings of the families’ book reading in 12 classrooms at SIES. For data analysis, we employed the constructivist grounded theory approach, using open and axial coding and constant comparison across data sets (Charmaz, 2010), as well as multimodal analysis by looking at how multiple modes collaborate in creating meaning (Kress, 2000; Rogers, 2011) to identify the kinds and scope of translanguaging among the five families.

**Community Translanguaging in Multilingual Family Storybook Project**

In describing our key findings, we borrowed the language of WIDA (n.d.) standards, Can Do Descriptors, which denote the evolving stages of the learner’s language development: Entering—Emerging/Developing—Expanding/Bridging—Reaching. We use this developmental analogy not as assessment criteria but to describe a similar developmental progress of community translanguaging we found among the participants and as a working procedural model for educators to implement in their own community-based literacy projects.

**Unique Opportunity: Entering (Establishing) Translanguaging Space**

Language learners need a space where they can develop and practice the language by interacting with other language users. In the project, participating families were invited to such a social space, established through concerted efforts between the university research team and the SIES teachers for a mutual goal of supporting families from diverse racial, cultural, and linguistic backgrounds. Participating families shared that the project presented a rare opportunity for parents and children to work together.

Initially, parents conceived of the literacy project as only for “training children” (Pardo’s dad) or “teaching kids how to write a story” (Sage’s mom), not as a collaboration between parents and children and certainly not as a multilingual project. Parents found that the workshop was unique in encouraging them to incorporate their own stories and experiences into the family story. This prompted the family to have multiple rounds of (and, often, intergenerational and cross-cultural discussions on), for example, what topic they would like to write about and from whose perspective(s). (See Table 2 for a list of sample topics.) Sofie, a Taiwanese immigrant mom, chose a topic that described her childhood experience of New Year’s Day in Taiwan, saying that her children would find it interesting to learn about their mom’s childhood and
their home country. Pamela and her daughter, Emma, shared an idea about parallel diaries of Women’s Marches, one that Pamela joined in 2004 and the other that they did together in 2017. Kathleen and her son, Pardo, decided on a story of mom and child dinosaurs, naturally weaving their dreams and life trajectories into the story. Jamie and her sons, Mike and Mac, were instantly drawn to a story they had enjoyed for a while about the moon following them everywhere. Abigail and her mom, Lucia, wanted to share short portraits of their friends from different places of the world, particularly about their languages and cultural traditions that connected to the “outside world.”

By positioning the parent(s), or the main caregiver(s) in the family, as an essential part of the project instead of taking a subsidiary role in developing the child’s literacy skills, the project created a space in which all members could engage as story-making agents by using and combining one another’s ideas, language skills, and identities. As Kathleen said in an interview, this, in turn, brought “the parents and children together,” creating a sense of “community” within the school space.

**Multimodal Translanguaging: Developing Family Literacy Repertoires**

Family members collaborated multimodally through speaking, listening, writing in multiple languages, drawing and crafting in person or digitally, and gesturing to communicate. In this translanguaging landscape, multiple modalities were drawn on and often creatively combined to develop the topic, search for the words across languages, and illustrate images. First, in all families, students took charge of drawing and crafting visual illustrations to go with the verbal story. Mike and Mac, for example, first hand-drew all the images of the moon following the family wherever they went, then digitally reproduced the images using an app.

Second, families had at least two different languages in their inventory of native and learned languages. Students who were acquiring the Spanish language at SIES often took the leading role in writing or translating the story into Spanish. Parents brought their emergent bi/multilingual capacities from their high school and college learning experiences and/or immigrant bilingual backgrounds that included speaking Spanish, Mandarin, and Japanese. They also consulted translating apps such as Google Translate to introduce their characters’ linguistic backgrounds, such as Croatian and Italian. Together, each family built an expanded spectrum of linguistic capacity, such as Mandarin—English—Spanish for Sage’s family, English—Spanish—Japanese—Croatian—Italian for Abigail’s family, and Spanish—English for all other families, each to the different degree of oral and written proficiency in each language and for different members (see Table 3).

**Leveraging: Expanding and Bridging Community Literacy and Cultural Resources**

The combined family repertoire, however, needed cross-checking across cultural contexts for its many nuanced expressions for the bilingual version of the book. For example, Roberto, who is Pardo’s dad and has Mexican origins, shared the challenge of finding appropriate expressions across languages:

> Some words could mean four to five different ways, and it’s just really finding and researching the right word. So, a lot of discussion, you know, what did he mean by that, or what are we trying to say about this? Because in Spanish, this is what it means, so sometimes we had to reword things.
A more sophisticated cross-cultural and metalinguistic knowledge, he indicated, was the skill set they had to develop in the multilingual book project. As a result, an expanded collaboration beyond the immediate family members took place. First, families worked with a translation app (e.g., Google Translate) as the easiest available support for the word-to-word translation. However, because of the diverse meanings of a culturally nuanced word or expression, they went further to make sure that their wording was culturally appropriate and in the correct register. For this, they relied on the extended family members’ expertise in the language of their need. Sofie, Sage’s mom, worked with her sister for the accurate Mandarin version. Roberto, Pardo’s dad, engaged his mother for the authentic Spanish expression. All families sought support from the child’s teacher, who willingly assisted the families for an advanced Spanish version of the stories.

Multimodally, Jamie, Mike’s mom, worked with her sister, who helped refine the children’s digital illustration into a more professional digital look. Pardo’s family was able to create an audio version with the help of their friend, a professional voice recorder, for their “listening” audience. In addition, research team members frequently exchanged perspectives with the families regarding cross-cultural topics such as the benefits and challenges of being bilingual and the linguistic transfer between one’s first and additional language(s). Interacting with multiple agents and repertoires created complex intersections of ideas, linguistic knowledge and capacity, intercultural and intergenerational experiences, and identities of family members. Through the interactive process, family and community members expanded and bridged individuals’ repertoires to construct a larger ecology of community repertoires, which in turn informed and further developed each individual competency (see Figure 1).

As a result of this community collaboration, the final versions had varying translanguaging arrangements, from translation between two or three languages at the sentence or paragraph level to selective code-meshing—inserting words or phrases in a different language into the English sentences or

<table>
<thead>
<tr>
<th>Multimodal interaction</th>
<th>Details</th>
</tr>
</thead>
<tbody>
<tr>
<td>Process in workshop</td>
<td>Gesture, speak, write, draw</td>
</tr>
<tr>
<td>Home language, school language, other learned languages</td>
<td>English, Spanish, Mandarin, Japanese, Italian, Croatian</td>
</tr>
<tr>
<td>Interpersonal, digital</td>
<td>Human resources (linguistic knowledge, interpersonal interaction), digital tools (image creation app, translation app)</td>
</tr>
<tr>
<td>Multiple perspectives</td>
<td>Cross-cultural immigrant experiences, interracial perspective (black–white), metalinguistic awareness</td>
</tr>
<tr>
<td>Product as book</td>
<td>Manual, digital</td>
</tr>
<tr>
<td>Translation (code-switching/meshing) across languages</td>
<td>Spanish, English, Chinese, Japanese, Croatian, and Italian at the word, phrase, sentence, and paragraph levels</td>
</tr>
<tr>
<td>Text, image</td>
<td>Linguistic texts for plot, linguistic identities, and creativity; images representing key ideas, complementing and expanding textual meaning (humor, transition)</td>
</tr>
<tr>
<td>Text, audio</td>
<td>Audio voiceover for listening audience</td>
</tr>
<tr>
<td>Multifaceted identities</td>
<td>Culture and tradition from home country; translilingual identity; intercultural narratives</td>
</tr>
</tbody>
</table>

Table 3
Characteristics of Multimodal Translanguaging
paragraphs—all alongside creative drawings. Texts and visual images together represented the family’s shared history (This March Is Made for You and Me), a parent’s childhood story in a distant place (A Special Dress for a Special Occasion), daily episodes (Our Pet Moony), the dreams of a mother and son (Delightful Dinosaur Dreams), and cross-cultural dialogues (What Do You Know About the Outside World?; see Figure 2). The various and distinct identities represented in these family stories were culturally and linguistically rich. As the family members collaborated, they integrated diverse experiences, linguistic skills, and cultural resources into each unique multimodal story.

Reaching Higher Literacy Skills and Reaching Multiple Audiences

Once expanded, the community repertoire allowed participating family members to reach a higher level of literacy skills. By leading the Spanish version and illustration, students developed enhanced metalinguistic competency of how communicative tools work across languages and sign systems. For
instance, Pardo came up with the idea of adding the Spanish–English glossary in the book for each monolingual reader group. Mike taught his mom the Spanish words, such as _aspersor_ for sprinkler, and how to pronounce it.

Abigail spoke to and wrote about her friends from different immigrant backgrounds in the language of their choice for the characters in their story. Abigail also included the original version of her friends’ writings in their respective home language: Spanish, Mandarin, or Japanese. When translating or describing each character’s original story, Abigail carefully thought through what she wanted to present in the final version and in what language to best portray each character’s unique linguistic and cultural narratives (see Table 4). Sometimes, she juxtaposed the original handwriting of the character, her condensed version in Spanish, and the partial or full English
It is notable that students were equally important decision makers in shaping the story in all processes. As Kathleen said in her interview,

Pardo was also a big part of, uh, nothing was added unless he was advised of what we were going to do. So, he had to make the decision. It was up to him to decide whether we were going to do it or not. It was very much 50/50.

Abigail’s mom, Lucia, also mentioned that “Abigail made the final decisions about what to do and what to include, and all of the images were totally her ideas.” Unlike the typical parent–child collaboration, in which children are usually positioned as the recipient of literacy training, this project empowered the child as a more advanced second (or immersion) language (i.e., Spanish) speaker and writer or creative illustrator and designer than the parents, with the opportunity to work from their individual multimodal competency and with the extended support from other community members.

As a result of the community translanguaging, all families envisioned multiple audience groups, not just the English-speaking one. Their translanguaging stories targeted Spanish and other language readers, also including the audiovisual audience through illustrations and audio versions, such as Pardo’s. When the parent–child pairs read their pre-published books to their class and others at the end of the project, they read both in English and Spanish (the instructional language of SIES), alternating the languages and showing the illustrations at the same time. Students shared feelings of pride and satisfaction about their class reading experience, although some also felt nervous. Emma said, “I was very nervous, the reading in Spanish part made me nervous. I wasn’t sure how our Spanish was gonna go, but it was fun.” What gratified the families the most was the audience’s reaction to their book, such as excitement about their classmate’s book writing and publishing experience, dialogic questions and answers about the illustration or next scenes, and the newly kindled motivation to write their own storybook.

In the follow-up discussion, families shared that the reading event honored the child’s authorship and “brought the school together.” They also shared that their other child(ren) who were not the main author of the story wanted to write their own storybook. Roberto mentioned,

We’ve really gotten into it. I think that kids have so much expression when it comes to writing something that they can express. And we can do it again. His [Pardo’s] sister is a beautiful artist. When she saw him do his drawings, she picked it up at the point and really has taken off….It’s funny how she writes in her journal.

The shared enthusiasm for the book writing project among siblings, other families, and students in SIES was an added reward for everyone involved in the project, demonstrating how a community-based literacy project can motivate collaborative writing
### Table 5
Multimodal Translanguaging Community Repertoires in Fabiola’s Story in Abigail’s Book

<table>
<thead>
<tr>
<th>Agents, modes, and skills</th>
<th>Original Spanish writing</th>
<th>Rephrasing and translation</th>
<th>Illustration</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Agent</strong></td>
<td>Fabiola</td>
<td>Rephrased and translated in Spanish and English by Abigail and Lucia and using Google Translator</td>
<td>Abigail</td>
</tr>
<tr>
<td><strong>Mode</strong></td>
<td>Handwritten</td>
<td>Spanish and English spoken, handwritten, and typed for discussion and writing</td>
<td>Hand-drawn image; handwritten caption</td>
</tr>
<tr>
<td><strong>Skills</strong></td>
<td>Fabiola’s linguistic background</td>
<td>Metalinguistic modulation of Fabiola’s original story into translanguaging mode</td>
<td>Character transition; visual representation of the character’s traits; added humor</td>
</tr>
</tbody>
</table>
and potentially reach a larger audience group when participants were allowed to work with expanded community resources.

**Implications for Translanguaging Pedagogy**

During the project, family members collectively built larger communicative repertoires (Rymes, 2014) by connecting across each member’s diverse linguistic, multimodal, and cultural capacities and experiences. Simultaneously, they further developed and expanded their individual communicative competency. Drawing from this project experience, our pedagogical vision is to provide families, especially those from diverse backgrounds, with opportunities to appropriate their natural translanguaging practice across English(es), other languages, and various modes to meaningfully engage in their children’s literacy development.

We also hope that educators can come away with an expanded notion of literacy and family engagement by creating a space where students, parents, extended family, and community members can collaborate using their entire literacy resources, cultural identities, and ways of representation. This vision challenges teachers who are locked in a monolingual ideology of language education to move toward creating a learning ecology in which multilayered communicative resources, agents, and cultural experiences can be brought and activated for students’ learning. Everyone can contribute to building the community repertoire, thus deepening their own understanding of ways with words and beyond. Teachers can also play new roles in this space, not only teaching how to read and write but also learning from collaborating with students and families about their cultural, linguistic, and technological expertise.

This expanded orientation empowers, rather than marginalizes, students and families from marginalized backgrounds. For example, English learners demonstrated increased self-esteem by creating bilingual picture books (Louie & Davis-Welton, 2016). Literacy classrooms where translanguaging was incorporated into instruction also promoted academic achievements as well as metalinguistic proficiencies through strategic use of diverse semiotic modes (Pacheco & Miller, 2016). As an in-class activity, teachers can incorporate a family history project in which students write about their families and communities, including those from abroad (Dworin, 2006) or design a letter-writing activity to a specific family or community member (Pole, 2015). All these examples have in common the idea of leveraging the (extended) family and community members’ resources and stories as worthwhile assets in developing an integrated curriculum in an inclusive environment.

The collaborative work also relates to the important role of the audience in students’ literacy development (Duke, Purcell-Gates, Hall, & Tower, 2006), as our project demonstrated how community translanguaging naturally expanded the scope of envisioned audience groups. Because of the multiple languages and audiovisual modes involved in the writing process, our participants recognized that their books would reach a wider range of audiences—readers in English and other languages, audio listeners for books with an audio file connected to them, and visual readers with the illustrations. Writing for authentic audiences is motivating because students know that their story will be read and valued. In our project, the completed books, which were published using university grant funds and read to the class, also motivated other siblings, students at SIES, and families to write their own stories. We note that this interactive, creative community translanguaging practices did not just occur naturally. It happened because family members were invited to a translanguaging social space in which they were encouraged to work and build together a creative semiotic ensemble.

**Conclusion**

This study offers a pedagogical perspective on translanguaging in terms of how educators can create collaborative opportunities for students, families, and community members to work together with a larger communicative repertoire. Furthermore, families can learn about important family and community histories, cultures, and traditions of their home countries. Families can also enhance their ways of speaking and writing in languages and modes other than English through critical thinking and organizational skills to communicate ideas in different ways for diverse audiences. Parents and teachers, in turn, have a space to connect home and school and diverse literacies, identities, and linguistic capacities, which helps reduce the gap across students’ socializing spaces. Such an integrated space also allows us—teachers, students, families, and communities—to cross multiple borders of difference, such as age, ethnicity, race, culture, lan-
TAKE ACTION!

1. Enter (establish) a translanguaging space:
   - Create a space where family members bring in and use their personal communicative repertoires.
   - Invite families from diverse backgrounds.
   - Provide sample topics that tap into their translanguaging and transcultural experiences (see Table 2 for sample topics to brainstorm ideas for the family book).
   - Position parents as the core partner for the project with their child(ren).

2. Develop multimodal family literacy repertoires: Encourage family members to share and build on one another’s linguistic and multimodal repertoires and be creative in their choice of craft materials, such as templates, posters, colored paper, crayons, and colored pens, with and without words and drawings.

3. Expand and bridge community literacy and cultural wealth: Facilitate collaboration among family and community members by sharing and drawing from diverse linguistic and multimodal capacities and cultural experiences and identities.

4. Reach higher literacy skills and multiple audiences:
   - Engage families in conversations on their book writing processes, as well as their choices of languages and modes, to increase their metalinguistic skills for strategic use of communicative repertoires.
   - Host reading events for school and community audiences.
   - Provide families with “publishing” options (self- or sponsored publishing when funding is available).
   - Share the published books in school and local public libraries.

guage, and other modes. When educators value lived experiences and identities of students and families, they can better serve and connect with these children and families, which in turn supports students’ academic and linguistic development (Cushman, Barbier, Mazak, & Petrone, 2006).

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