Landguaging The L2 Classroom: Inclusive Pedagogies & Land-Sensitive Curriculum Through Teacher Reflection Art

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Abstract

Canadian second language (L2) teaching programs were designed for learning French and English. These languages reflect Canada's settler colonial history and are socioculturally incompatible with a multilingual world. *Landguaging* exercises were designed to sensitize Canadian L2 teachers to the linguistic biodiversity inherent to the land they are situated on, and support them in creating land-sensitive, multilingual curriculum. Drawing on Indigenous epistemologies and critical L2 ecological theory, The Art of *Landguaging* workshop employed autobiographical *Landguaging* portraits to elicit L2 teachers' linguistic knowledge and connect them to the land on which they occurred. Using a qualitative and arts-based approach to data collection and analysis, results found that land was viewed human-centrically, and that portraits were more effective at eliciting linguistic knowledge while written explanations were better able to capture land-sensitive reactions. The pedagogical implications of autobiographical portraiture are discussed and several *Landguaging* exercises are provided for L2 instructors.

Our over-exploitation of land-based resources highlights an ecological insensitivity that has led us directly into global climate and health crises. Critics of second language acquisition's (SLA) anthropocentric tradition underscore that repairing relationships with the land requires ecological responsibility in language teaching research (Pennycook, 2022). However, Canadian teacher education programs descend from settler colonial processes that view land as real estate, not something we live in "relationship with", nor as our "teacher", as these would be decidedly humanistic attributes (Battiste, 2013). But land is older than human language, how can SLA research, specifically teacher education programs, sensitize language practitioners and their learners to a place that has existed well before mankind and will likely survive it?

Landguaging is a land-sensitive approach to language teaching and learning that draws upon Indigenous epistemologies and critical ecological learning theory. Using an arts-based methodology, this paper discusses the results of a teacher reflection workshop that used the *Landguaging* methodology (Chung & Cardoso, 2022a; Appendix A), which involves: defining one's understanding of land, reflecting upon one's language teaching and learning experiences to the lands upon which these events occur; completing an autobiographical *Landguaging* portrait (ALP) to represent these reflections; and, dialoguing with peers to learn from each other's experiences. The paper concludes with pedagogical applications of *Landguaging*, accompanied by annotated activities (Appendices C-G) to incorporate land-sensitive exercises in the language learning classroom.

LAND, ECOLOGY, AND LANGUAGE LEARNING IN CANADA

Land operates in a "time of its own" (Deloria, 2015), communicating itself through billion-year-old cycles, which are uniquely interpreted by each Indigenous nation across the globe, making Indigenous peoples land-speakers (Armstrong, 2017). Indigenous epistemologies are specific to their territory, and intelligence is gathered from interactions with human and non-human elements (i.e., animal migration, plant cycles, waterways, star knowledge), which is highly attuned to seasonal changes and time cycles (Deloria & Wildcat, 2001)—Indigenous languages, therefore, encode these land-based knowledges. Such tribal knowledge is derived from reciprocal relationships, which operate on building intergenerational trust for ecologically responsible and sustainable futures (Kovach, 2021). Unlike

Western epistemologies, which are anthropocentric, land-first approaches take a holistic view of the relationship between the human community and the surrounding ecosystem (Battiste, 2013), which involve elements of ecological complexity theory (Berkes & Berkes, 2009; Deloria & Wildcat, 2001).

In language learning, ecological learning is a complex and dynamic system that is nonlinear, adaptive, interconnected, and context-dependent (Larsen-Freeman, 2020). Language emerges from children as they navigate their interconnected sociocultural ecosystems of micro-sized (e.g., home, classroom) and macro-sized (e.g., society) proportions (Brofenbrenner, 1993; van Lier, 2004). Ecological language learning (EcLL) involves direct perception of the environment, and focuses on how well learners can "attune" to the communicative demands of their nested ecosystems (Best & Tyler, 2017, p. 24; van Lier, 2004), using their multimodal communicative repertoire (Busch, 2012; Hardison & Pennington, 2020). When communicative demands are met, relationships are likely to form; however, when communication fails, relations may atrophy (van Lier, 2004). For this reason, EcLL pedagogies target activity-based tasks, which enable learners' opportunities to sharpen their multimodal attunement to human and non-human (e.g., signs, writing, technology, or land) interlocutors (Blin, 2016). EcLL tasks have three main learning goals: 1) to foster relationality through reflexivity, which involves thinking both locally and globally about language practices with the non/human landscape; 2) to provide a multilingual approach, which is cognitively and socioculturally advantageous for language development; and 3) to engage students both intellectually and emotionally using an ethical and critical pedagogy that supports the development of learner agency (van Lier, 2011). Engaging in land sensitivity or enacting one's linguistic agency in various microsystems may prove socially challenging, however, if there are legislated linguistic policies operating in the macrosystem.

Despite Canada's multicultural population, provincially-funded L2 classrooms prepare students for interactions in French or English (Haque, 2012), reflecting the language policies of the two settler colonial regimes that installed themselves on Turtle Island (North America) nearly 500 years ago (Battiste, 2013). Settler colonies are designed to replace the people indigenous to the region using interconnected institutional structures, like government-funded education systems, that are financed by resource extraction efforts (Wolfe, 2006). Canadian L2 teaching programs operationalize settler colonial mentalities through imperially-based monolingual (i.e., French-only or English-only) pedagogies, which

limit learners from exploring languages indigenous to the land (Battiste, 2013), or any other allochthonous (non-Indigenous) language that also migrated to the colony (Lau, 2022). This "homo-hegemonic" language practice is often diffused using standardized varieties of the imperial language (Busch, 2012, p. 6), typically represented by white, middle-class native speakers (Flores & Rosa, 2015). From an EcLL perspective, monolingualism cannot provide enough variation to foster relationality or sociocultural learning, nor is it critical enough to stimulate learners' intellectual or emotional faculties. Transforming settler colonial L2 teacher training programs towards a land-sensitive and plurilingual-oriented curriculum will require a shift from the mindset of language being an expression of the mind alone to one inclusive of non-human viewpoints, like the macrosystem of the land. This will necessitate strategic inclusion of languages purposely silenced in the Canadian curriculum (Lau, 2022), beginning with the languages indigenous to the region the classrooms are settled upon. To action this, L2 instructors need to be afforded reflective opportunities to interact and form communicative relationships with the land and its first speakers.

LANDGUAGING TEACHER REFLECTION THROUGH PORTRAITURE

Teacher reflection has been defined as a three-step cycle "for action" (before teaching a lesson), "in action" (during teaching), and "on action" (after teaching) during curriculum design (Schön, 1983), which culminates in identifying gaps found between one's teaching beliefs and one's practices by being open to uncertainty regarding these experiences, and externalizing one's thoughts to receive collegial feedback (Farrell, 2022). Externalization tools, like portraiture, enables users to be "intentionally provocative" with their knowledge, inviting responses from a diverse audience and countering positivist inquiry that overly focuses on learner mistakes, which can pathologize aspects of learning (Lawrence-Lightfoot, 2016, p. 20). Developed initially for children, linguistic portraiture (drawing/collaging one's "heteroglossic" repertoire within a silhouette; Busch, 2012, p. 3) assumes that users are multidialectal and/or plurilingual, and provides opportunities to discuss the richness of their communicative repertoire. Linguistic autobiographies complement portraiture by posing specific questions that enable users to make connections between their language practices and the speech communities to which they belong (Charity Hudley & Mallinson, 2014). As reflection

tools, both autobiography and portraiture promote metalinguistic awareness of the plurality of sociolinguistic experiences housed within users' repertoire, encouraging multimodal (visual, spatial, narrative, multilingual, and emotional) exploration through art to identify and discuss their communicative knowledge.

Externalizing linguistic experiences "grounds" them to a specific sociocultural context (Collin et al., 2013, p. 106), which we argue must include the land upon which these interactions occur. While linguistic landscape research focuses on semiotic processes of language use visible and audible on the landscape (Sterzuk, 2020), *Landguaging* views language as flowing *from* and in relationship *with* the land, producing autochthonous (indigenous), allochthonous or parautochthonous (both indigenous and non-indigenous) relationships. When teacher reflection employs land-sensitive activities, they become *Landguaging* acts, which encourage practitioners to form relationships with the land and notice how land influences linguistic experiences. *Landguaging* is an ecologically critical, "grounded", self-location act aimed at sensitizing language users to the land, and can be considered a fourth step in the teacher reflection cycle, occurring "before" action; that is to say: ideologically, before the outset of curriculum design. To support language instructors in externalizing this fourth step, the Art of *Landguaging* workshop piloted the autobiographical *Landguaging* portrait (ALP) methodology to flesh out instructors' land-sensitive relationships to their language teaching and learning experiences, and was a partial replication of a previous *Landguaging* workshop, which linked it with plurilingual activities (Chung & dela Cruz, in press). To better understand how instructors understood the process, the following research questions were posed:

1.　　How did participants define "land"?

2.　　In what ways did the autobiographical *Landguaging* portraits (ALP) support participants in identifying how land is linked with their language teaching and learning experiences?

METHOD

Positionality

Landguaging was co-created and co-developed with my child, whom I homeschooled from March 2020 until August 2022 due to the COVID-19 pandemic. To satisfy Cycle 1 competencies of Quebec's Education Plan, a land-based project was created to sensitize my then six-year-old to the plurality of his citizenships while living on Tiohti:áke, colonially called Montréal by francophone settlers to whom he is ancestrally related through his father. From my side, I was born in Toronto where most of my family (parents, grandparents, aunts, uncles) currently live. I am connected to six ethnic groups indigenous to Asia, Europe, Africa, and Abya Yala (South America/West Indies)--an identity largely engineered by the relocating/colonizing actions of British imperialists. In sum, I have history with and responsibilities to five of the seven continents for my livelihood, but note that I speak none of my ancestral languages. Instead, I research and teach languages (English and French) connected to the enslavement, indenture, and forcible relocation of my ancestors to the Americas. My son and I explored our shared intercontinental identity through multiple arts-based projects over the past two years (Chung, 2020; Chung, 2021; Chung, 2022a; Chung, 2022b), sensitizing us to land.

Prior to the pandemic, my personal portraits had evolved from compartmentalizing my known varieties of English (Figure 1; Image A) within my body to blending them into concentric circles within my body that emanate from a heart that was no longer connected to them (Image B). French, represented in yellow/orange, is another non-ancestral language that was pushed to the extremities (head and feet), representing it as a purely cognitive process that enables me to navigate a space; its palette purposely conflicts with the corporal languages—all varieties of English underlining their two solitudes. The last portraiture (Image C) moves past the notion of language, showing a pregnant silhouette whose hands and feet are open-ended; and whose eyes, ears, mouth and heart are sieves, channeling information to the child's heart and mind in a connected loop entitled: "Next stop: Everywhere". When land was taken into account (Figure 2), the portraiture expressed my parautochthonous relationship to the Americas, where I have both an autochthonous relationship with Abya Yala and an allochthonous one due to my ancestors' forced migration (Chung, 2023). These portraits show a movement away from a fragmented linguistic identity towards an

interconnected mind/heart responsibility for the next generation, including sensitivity to the ancestral lands that made us, a process my son and I termed *Landguaging*.

Figure 1. Three Linguistic Portraits Conducted in February 2019 (Image A), December 2019 (Image B), and March 2020 (Image C).
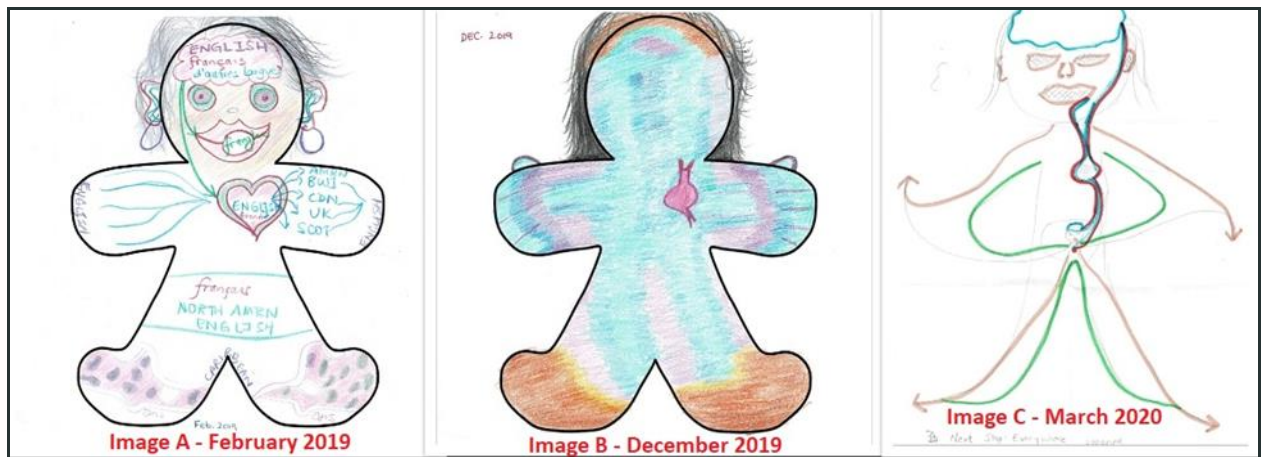
Figure 2. ALP Completed During the Workshop (June 2022), Expressing My Relationship With Multiple Lands.
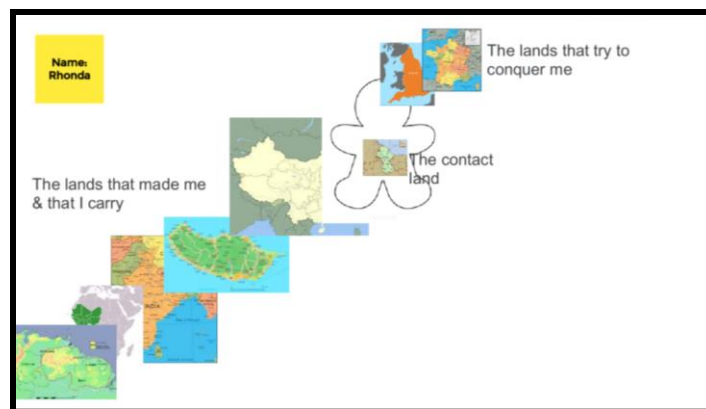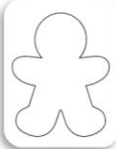

Workshop Design

The Art of *Landguaging* workshop was part of the "Conversations that Include" online interactive series through Concordia University, designed to facilitate inclusive classroom practices through peer-to-peer interaction. Teacher reflection workshops engaged critical thinking about a sociopolitical issue using a reflective activity that needed to be applicable for in-classroom use (see Introduction for overview). The workshop was

designed based on feedback from a previous workshop, which linked *Landguaging* exercises to plurilingual activities (Chung & dela Cruz, in press). The *Landguaging* questions were drawn from Indigenous and linguistically inclusive scholarship (see Chung & Cardoso, 2022a for a detailed rationale).

At the outset of the 90-minute workshop, attendees were provided access to an online interactive whiteboard (i.e., Google Jamboard) and given five minutes to define "land" using either words or images. To ensure attendees understood the workshop's other terminology, a 20-minute overview of teacher self-reflection research was provided. Using the same whiteboard sheet, attendees were then given five minutes to complete the first *Landguaging* reflection individually (Appendix A: Part 1 - Reflection "before" action). Afterwards, they were given another 15 minutes to individually complete the second activity (Appendix A: Part 2 - Reflection "for" action), with the option of using the ALP silhouette (similar to Appendix B). The prompt (Figure 3) incorporated Charity Hudley & Mallinson's (2014) autobiographical questionnaire to assist participants in externalizing their personal experiences with different language varieties.

Figure 3. Prompt for the ALP - Part 2 - Reflection "for" Action.

Afterwards, individuals were grouped into breakout rooms of three to four to discuss their portraits (Appendix A: Part 3 - Reflection "in" action), and then brainstormed ways to include more land-sensitive activities in their curriculum (Appendix A: Part 4 - Reflection "on" action); thereby completing the final two *Landguaging* activities.

Analysis

A qualitative inductive analysis of the research questions was conducted using an iterative process of motif coding for recurring images and text; additional coding cycles were run to identify: categories and patterns, themes, and theoretical concepts (Saldaña, 2021). Participants' responses to the first research question were presented using a textual and image pastiche, which purposely centered participants' words and contributes to "de/colonizing" educational research by disrupting the hierarchical nature of settler colonial Western inquiry (Bhattacharya, 2013; 2021, p. 1). Arts-based research in education opens the research to a wider audience, encourages interaction with and reflection on the data, and aims to ask questions rather than provide explanations (Cahnmann-Taylor & Siegesmund, 2018).

Participants

Participants were recruited via email from Concordia's Department of Education and social media postings, inviting attendees to engage in teacher self-reflection activities related to land-sensitive pedagogies. The online workshop was attended by 12 participants who were all current teachers. Four participants consented to share either their feedback or artwork from the event. Three participants were graduate students, and the fourth held a PhD. All participants were female, plurilingual (had knowledge of multiple languages and used more than one language daily), and experienced L2 instructors (10+ years) teaching English in Canada. Three participants had also taught English abroad. Two participants were born in Canada, one was born in North Africa, and the fourth was born in Southeastern Europe.

RESULTS & DISCUSSION

RQ1 Results: Land Definitions

The In Vivo textual pastiche of participants' land definitions was arranged into five thematic stanzas to precipitate reader engagement (Figure 4). Participants' questions were placed in the middle stanzas to provoke the reader into answering them. To provide balance, the concluding and introductory stanzas were authored by the same participant. The background image of a red barn in the woods was provided by Lora, a white Canadian-born ESL instructor of European heritage, and a nearly identical image of a red barn was also shared by another attendee. Lora explained that it represented a place of "livelihood" linked to her "childhood". For visual accessibility, font colours were contrasted with the background colours and bolded text was used to draw attention to the beginning of each stanza.

Figure 4. Textual-Visual Pastiche of Participants' Land Definitions
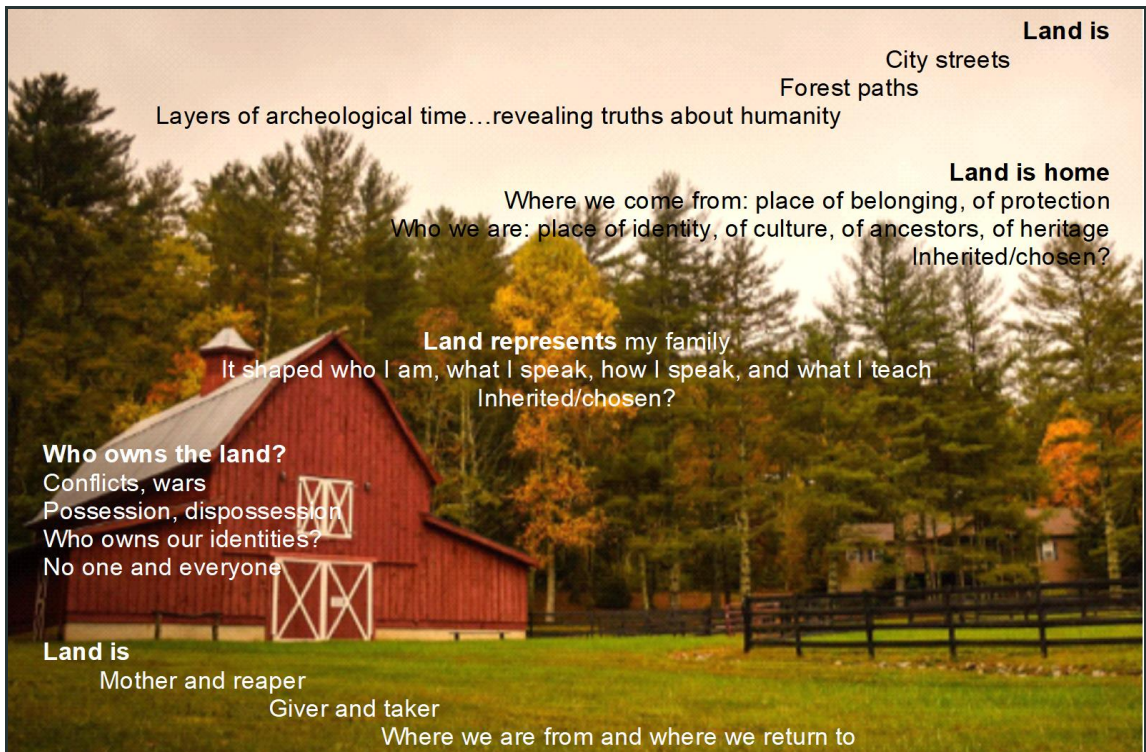
RQ1 Discussion

The background image evoked aspects of Lora's childhood; however, in the context of Canada, this building could be interpreted as part of the continual re-storying of unceded Indigenous territory by settlers using settler structures, which invisibilize Indigenous people on their homelands (Wolfe, 2006)–an erasure that ensures that Canadian citizens (educators included) and Indigenous people remain "perfect strangers" (Dion, 2007). It is equally possible that this image expresses what one attendee identified as the limits of their settler knowledge of land. Knowing neighbourhoods, one urban-based attendee explained, is not the same as knowing how more rural lands change over the seasons.

Common to all participants' definitions were human-centric viewpoints of land, indicative of Western thinking (Battiste, 2013; Kovach, 2021). The first and final stanzas were authored by May, a white Canadian-born ESL instructor of European heritage who has taught within and outside of Canada. The first stanza clusters definitions of land as an external, concrete place of human navigation stretching from the urban to the natural setting where human activity can be traced through archeology. The second stanza involves more internalized definitions of land as a place of belonging that gives rise to cultural identity and an ancestral connection that may be inherited or perhaps chosen. The third stanza moves from internalized to embodied descriptions of land as family and part of one's language and livelihood. Positioned at the beginning of the fourth stanza, the ownership question interrupts the embodiment theme, describing how land and citizenry can be dispossessed during times of war. In contrast to the introductory stanza of land as external, the concluding stanza contains anthropomorphic descriptors of land as "mother" and "reaper"—both the source of human origin and place of its demise. As an arts-based response to these anthropocentric findings, the stanzas were intentionally staggered across the image from right to left, unsettling the left to right orientation of English reading/thinking. This nonlinear view of the textual pastiche unintentionally resulted in the text resembling a single helix, coincidentally representative of the nonlinear nature of nested ecosystems.
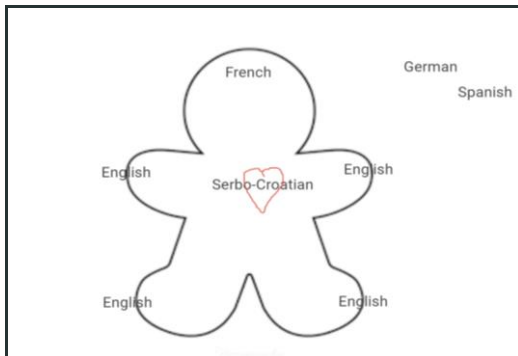
RQ2 Results: Autobiographical Landguaging Portraits (ALPs)

Following these land definitions, key aspects of teacher reflection were reviewed, and attendees were invited to individually draw or explain

their ALPs, and discuss them in groups. Two participants chose an arts-based response using the provided silhouette (Figures 5 and 6), and one participant chose to write her response. References to non-native languages were positioned either at the extremities of the body, like the head, hands, and feet, or outside the body.

Mila, a white ESL teacher and international student, placed her non-native languages of German and Spanish outside her silhouette, referring to the times she used them in her previous travels (Figure 5). English, another non-native language that she teaches and uses daily in Canada, is positioned at the end of her hands and feet, while French, a language she uses less often, is located in her head. Mila's Serbo-Croatian native language, however, is labelled over her heart, made explicit by the red drawing. Lora divided her portrait in two circles: the upper half indicating she is a "consumer" of English in her social life, and the lower half encircling her feet being French, which she calls "a past dream, a daily reality" (Figure 6). Lora considers Icelandic a heritage language, which she positions outside her body, calling it a childhood "echo" that she is eager to weave into her future.

Figure 5   **Figure 6**
Mila's Landguaging Portrait.   *Lora's Landguaging Portrait.*
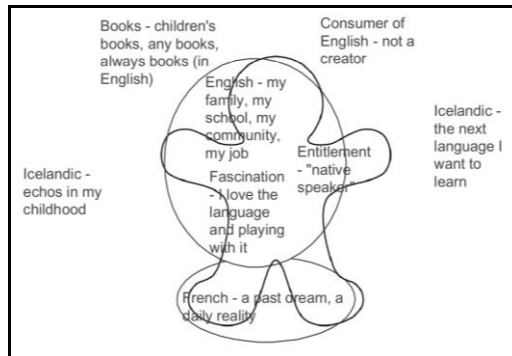
Haifa, an intstructor born in North Africa who has taught both French and English and holds a PhD, opted for a written response to the *Landguaging* questions:

I was often told that my country has been the land of different civilizations, yet, we rarely talked about those who inhabited the land before the Arabs' invasion. My language teaching and learning was based on Arabic, French and English. When I was in my early twenties,

> I learned that there were small communities that still speak Berber. I am not sure what my ethinicity [sic] is per se (Am I Arab? Berber? A mix of different ethnicities?). In school, we learn and use standard Arabic. In everyday life, we use a dialect that is based on Arabic but has many words from French as well.

RQ2 Discussion

From an EcLL perspective, language is tightly connected to the physical world and is an embodied resource (van Lier & Walqui, 2012); however, both visual portraits depicted certain linguistic knowledge as disembodied. For Mila, her disembodied languages were linked to her past travels, while for Lora, disembodied language was part of a future plan for heritage reclamation. Time shifting is a hallmark of nonlinear dynamic systems within ecological learning (Larsen-Freeman, 2020), where language spirals forward and backwards emerging within nested ecosystems to shape current and future practices. Although both participants acknowledged their plurilingual competency, neither expressed themselves in a language other than English. However, because the portraits were meant to be discussed, it is possible that participants chose a language comprehensible to the group. Interestingly, neither portrait made explicit mention of land, despite being specifically asked to do so. This may be an extension of participants' ongoing anthropocentric Western tendencies, which tend to be desensitized from the land, or it may be associated with the time constraints of the online format.

Instead of drawing a response, however, Haifa opted to write about her linguistic relationships, which made explicit mention of land. Through geographic shifting, she relays the linguistic experiences of her North African identity, noting that she is connected to three linguistic empires (Arabic, French and English), and acknowledging that her language use is a mix of standard and non-standard varieties ("dialect"). Haifa's acknowledgement of her plurilingual identity, Busch (2012) explains, underlines portraiture's power to de-homogenize dominant/colonial language discourses. Haifa's questioning of her ethnic identity, specifically her indigeneity to the Berber community, enabled her to externalize her autochthonous/allochthonous relationship to the land. These competing citizenship narratives are common to portraiture use where "mutually exclusive national identities" are often discovered (Busch, 2012, p. 10). This questioning of one's identity based on

experiences gained outside of Canada echoes a previous finding from another *Landguaging* workshop, which found that practitioners with teaching experiences abroad (i.e., outside the settler state) were more apt to discuss issues of coloniality in ESL teaching than those with teaching experiences in Canada (i.e., inside the settler state; Chung & dela Cruz, in press). This reflexive weaving in and out of macro/microsystems, EcLL explains, enables learners to develop ethical relationships to the sociocultural settings they navigate and fulfills a "de/colonial" agenda (Bhattacharya, 2021).

Moving forward, it is recommended that *Landguaging* group exercises include a mix of members with Canadian and non-Canadian experiences, so that L2 instructors can learn from their peers' experiences and sharpen their critical analysis skills towards a more ethical and ecological language learning curriculum. Given the richness of Haifa's responses with respect to land, and the lack of such mention by Mila and Lora, the ALP should be refined to include a written prompt. We, therefore, provide a revised Multimodal ALP (MALP) for silhouette drawings (Appendix B), which explicitly asks for both a visual, written, and emotional response.

Limitations

As mentioned earlier, participants were plurilingual, held graduate degrees, and had lengthy teaching experiences in Canada and abroad. They also volunteered to attend a reflection workshop, suggesting a willingness to expand their teaching ideologies. These results, therefore, may not be generalizable to those with less professional experience or education, and who are not plurilingual. It is possible that novice monolingual instructors in a teacher education program may not respond positively to the *Landguaging* exercises because they challenge the authority of the very system from which they are seeking accreditation. However, confronting the ethical foundations of educational citizenship is precisely the aim of an ecological L2 education (van Lier, 2004; 2011). Future research is, therefore, needed with novice and monolingual instructors to better understand how the ALP can facilitate land-sensitive reflections. Longitudinal research is also needed to establish how land-sensitivity develops over time in curriculum design, specifically noting what materials and activities were employed by instructors and what challenges arose during these tasks. Finally, given that previous workshops were all held online and time constraints were an issue,

research is needed to understand how conducting in-person *Landguaging* portraiture, for example assigning parts of it for extended reflection outside of classroom constraints (Prasad, 2014), may affect results.

PEDAGOGICAL IMPLICATIONS

Teacher self-reflection exercises are often criticized for their lack of in-class application (Beauchamp, 2015); however, linguistic portraiture can and has been conducted language learners (Prasad, 2014). The autobiographical questions can support users who might encounter difficulty identifying the speech communities with whom they are connected. Portraiture invites reinterpretation at different stages of the creation process and at different points in the user's life. Additionally, MALP satisfies EcLL requirements of fostering relationality to land and language through reflexivity, engaging both intellectual, tactile, and emotional responses. However, as the results suggest, portraiture may require extended reflection time, and users from imperial languages may benefit from activities that ask pointed questions connecting their communicative repertoire to the land(s) they occur on.

To facilitate having inclusive conversations with the land, the workshop concluded with several land-sensitive activities for the allochthonous imperial languages of English (Appendices C to E) and French (Appendices F and G), including an overview of Parlure Games, an online interactive multidialectal learning and de/colonial conversation tool (Chung & Cardoso, 2022b). As such, all activities in the appendices focus on a linguistic feature, which promotes classroom discussion about land. All activities involve either an "inclusivity-focused" (strategically focusing on a marginalized group) or "issue-focused" (raising critical questions about social norms) pedagogy, which aim to unsettle imperial systems that create hierarchies of membership (Lau, 2022). Note that some material depicting colonial violence, like Appendix F, may upset students, but settler education classrooms cannot be deemed ecologically ethical if they are silent about historical events (van Lier, 2011; Pennycook, 2022). However, it is important when discussing issues of colonization to not to reduce Indigenous peoples' identity to the traumas inflicted upon them by colonizers, this means that instructors must highlight Indigenous peoples' joy as expressed through story, song, and art to promote respectful autochthonous/allochthonous relationships (Battiste, 2013; Dion, 2013). As an inclusive pedagogy, *Landguaging* invites both an arts-based (see

Gutierrez this issue) and plurilingual approach to learning (see Burton; de la Cruz; Passi this issue; Galante et al., 2022), which enables users to engage with Indigenous stories as a form of land sensitivity, and to reduce barriers by engaging with the linguistic biodiversity of the land.

CONCLUSION

Critical ecological views of language learning ask SLA's cognitive imperialism to examine "not what's inside your head, but what your head's inside of" (Mace, 1977), which includes the land where language use occurs. *Landguaging* and MALP activities are part a larger movement in critical education scholarship that is land-centered, and focused on repairing the socioecological damage of imperialism through localized community efforts (Calderon, 2014). EcLL theory, linguistic portraitures, and the *Landguaging* activities are all connected to child-centered research, paralleling Simpson's (2014) Michi Saagiig Nishnaabeg notion that community intelligence is sourced from non-hierarchical means, including child-centered observations. When French and English L2 teachers develop curriculum that is land-sensitive and plurilingual, they confront the allochthonous relationships of French and English in so-called Canada and dismantle their settler colonial, monolingual and anthropocentric pedagogies, which are socioculturally unethical and unsustainable in a multilingual, biodiverse world.

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APPENDIX A

LANDGUAGING EXERCISES

Part 1 - Internal Reflections (Individual Exercises)

1. Reflection "before" action: *Landguaging*.
　　Identify the lands you were educated on. Did your language teaching and learning education include the linguistic and sociocultural knowledge(s) of:
a) The people indigenous to the lands you were situated on?
b) Your own ancestral/ethnic background(s)?
c) Any other ancestral/ethnic background? Which ones?
Think about the poems, books, songs, movies, art, TV shows you were exposed to, including the generations that they were from, and the regions they represented.

2. Reflection "for" action: Creating the autobiographical *Landguaging* portrait.
　　Based on your land identification, use the portrait provided (Appendix) to reflect upon and visually represent how you have embodied the lands that your language teaching and learning experiences came from. You may wish to use a combination of collage, drawing, and multilingual text to represent your experiences, and by reflecting on the autobiography questions.

Part 2 - External Reflections (Group Discussions)

Part B: External Reflections (Group Discussions)
3. Reflection "in" action: Externalizing the autobiographical *Landguaging* portraits.
　　In groups of three to four, explain and share your autobiographical *landguaging* portrait in relation to the following question: What is your current relationship between the dialects and language(s) you teach and the land(s) you live(d) on? You might want to compare teaching experiences that occurred in different locations (e.g., city vs. rural locations; local schools vs. travel or study abroad).

4. Reflection "on" action: Decolonial praxis - Curating variation and decolonial futures.
　　Reflecting again on the lands where your language teaching and learning experiences occurred, moving forward, in what ways can you vary your future lesson plans to include language that reflects:
a) the people indigenous to the lands you are teaching on?
b) your students' ancestral/ethnic background(s)?
Teaching activities may include poems, books, songs, movies, art, holidays from a specific generation or region.

APPENDIX B

MULTIMODAL AUTOBIOGRAPHICAL *LANDGUAGING* PORTRAIT

1. Reflect on the languages you know. Assign one colour to each language/dialect that you know.

2. Reflect upon the territories that your language learning and teaching experiences have occurred. Assign each territory an image or sound.

3. Combining the colours with the images/sounds, illustrate the connection between your languages/dialects and these territories, using the silhouette below or another outlet: poem, spoken word, video, etc.

4. Begin your response with: "My languages/dialects [X, Y, Z] are connected to the following territories: [A, B, C], and I feel…"
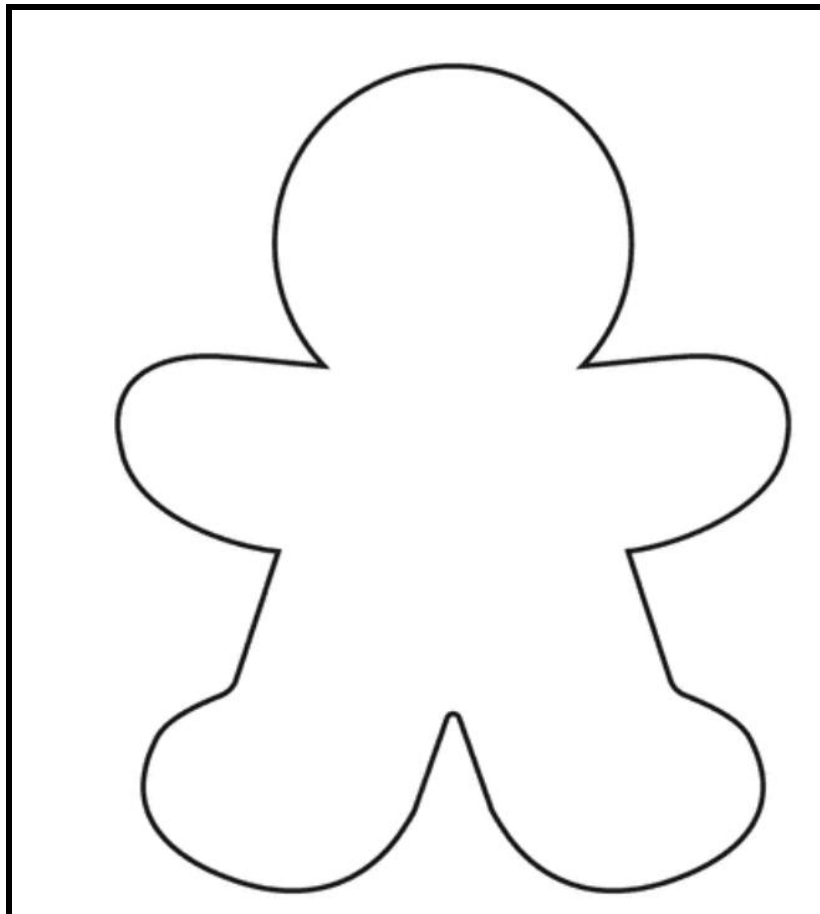
APPENDIX C

VERNISSAGE!

LANDGUAGING CROSS-LINGUISTICALLY & CROSS-CULTURALLY

1. **Read** Simpson's (2014) "Kwenzens makes a lovely discovery", written in English & Michi Saagiig Nishnaabeg (pp. 2-5).

2. **Notice & Discuss**

    A. The non-human elements in the story:
    1.   What does the squirrel teach us?

    2.   What does the tree teach us?

    3.   What does the collection of maple syrup teach us?

    B. What is the role of Kwenzens in her community?

3. **Create** a cross-linguistic chart*. Find and note the Michi Saagiig Nishnaabeg words in the text. Include English, French, and the classroom languages.

4. **Notice & Discuss** the human and non-human images depicted on current maple syrup cans. Are these images indigenous to the territory?

5. **Create** a maple syrup can label that uses at least one Michi Saagiig Nishnaabeg word. Include translations of these words from the languages listed in your chart.

    Discuss your art in a class **vernissage**.

APPENDIX D

COLLABORATIVE FIELD GUIDES

LANDGUAGING **CROSS-LINGUISTICALLY & CROSS-CULTURALLY**

1.   **Notice** and take pictures of the flora and fauna in your region.

2.   **Identify** and **discuss** which plants and animals are indigenous to the region, and which are not.

3.   **Create** a cross-linguistic chart*. Using an online dictionary, find and note the name for each plant and animal in the local Indigenous language.

4.   **Choose one** animal or plant found on the territory and create an infographic (see example below). You may wish to read about the plant/animal in one language and create it in another.

***Optional**: Discover Google's online translation tool (see Appendix E).

APPENDIX E

CROSS-LINGUISTIC CHART*

1.   **Open** a Google spreadsheet.

2.   **Label** the columns according to each target language.

3.   **Insert** the <u>Google Translate formula</u> and drag it down the column.

4.   **Discuss**

    1.   Translation results in small groups: Did everyone have the same translations?

    2.   Do you know any regional differences?

    3.   Were all words translatable across the target languages?

*Note: Analyses that include Indigenous languages, like Kanien'kéha (spoken in Tiohtià:ke/Montréal), may require use of an online dictionary (e.g., https://www.firstvoices.com).

APPENDIX F

DÉ/COLONISER LE CANADA

LES PENSIONNATS - EXPRESSION ORALE : LANGAGE D'OBSERVATION ET LANGAGE ÉMOTIONNEL

1. **Décrivez** cinq événements qui se produisent dans le tableau *The Scream* (« le cri ») de Kent Monkman. Utilisez les phrases-guides fournies à droite de l'image à **l'indicatif présent**.

2. En paires, **discutez** de vos observations.

3. En groupe, **discutez** de ce que le tableau vous a fait ressentir, en utilisant un langage émotionnel à l'**imparfait**:

    1. Je ressentais
    2. Je me sentais
    3. J'étais content(e)/fâché(e)/triste de voir
    4. Ça me rendait
    5. Ça me faisait

Kent Monkman (2017) *The Scream.*

Prolongez l'activité : Découvrez un artiste visuel autochtone, décrivez son œuvre et discutez de vos sentiments à l'égard de son art.

APPENDIX G

DÉ/COLONISER LE QUÉBEC
LISEZ ET DISCUTEZ : LA FÊTE DE LA SAINT-JEAN-BAPTISTE

1) **Lisez** l'histoire de la fête de la Saint-Jean-Baptiste:

   a) Aux origines de la fête de la Saint-Jean-Baptiste :
   https://pacmusee.qc.ca/fr/histoires-de-montreal/article/aux-origines-de-la-fete-de-la-saint-jean-baptiste/

   b) Fête nationale du Québec:
   https://www.thecanadianencyclopedia.ca/fr/article/la-fete-nationale-du-quebec-fete-de-la-saint-jean

2) En paires, **répondez** aux questions suivantes :

   a) Qui est Saint-Jean-Baptiste?

   b) Quel évènement lié à la terre la fête de la Saint Jean a-t-elle remplacé?

   c) Pourquoi le nom du jour férié a-t-il changé?

3) En groupe, à l'aide d'une frise chronologique, **retracez** et **décrivez** les dates importantes de l'évolution de la St-Jean (voir ci-dessous) en utilisant le **présent de l'indicatif**.