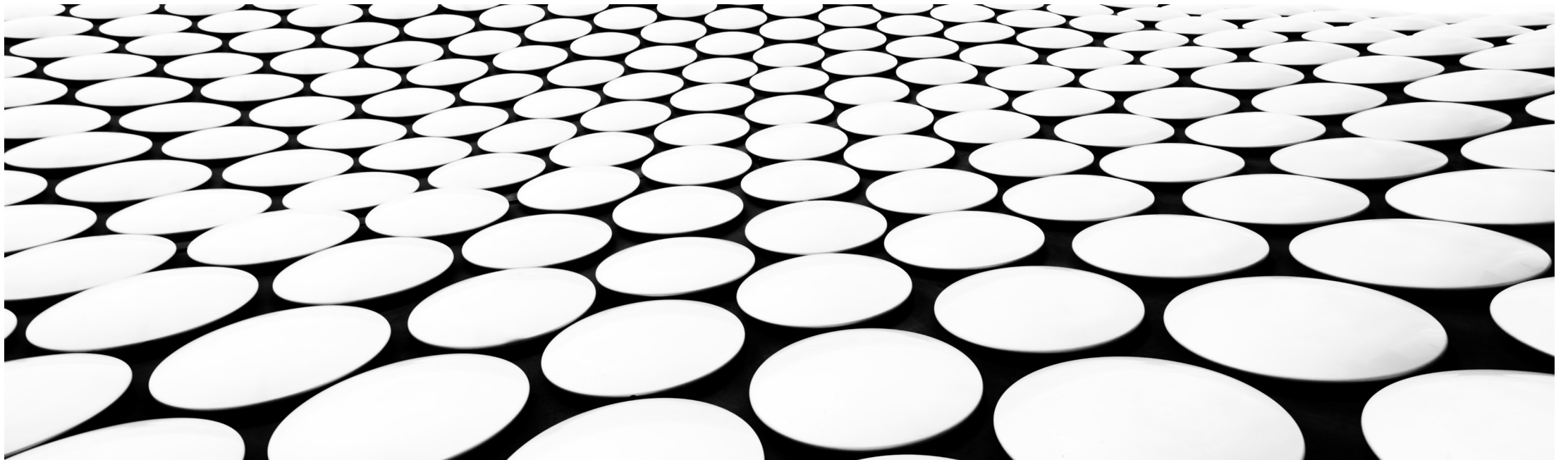

READING HIDDEN HISTORIES: DISCOVERING, UNLEARNING AND REFRAMING BEYOND THE EAP CLASSROOM

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ELU2010 *LANGUAGE THROUGH LITERATURE AND PLACE: READING YORKSHIRE*

- **Type:** Discovery / elective module, part of the University's Broadening agenda (i.e., extending learning outside disciplinary focus).
- **Participants:** UG students of any discipline; Study Abroad students + home & international students on degree programmes.
- **Aim:** To consider the link between place and writing by exploring a variety of cultural texts with a Yorkshire connection while being physically present in Yorkshire.
- **Content:** A range of Yorkshire-related cultural texts.
- **Format:** Flipped input delivered through a mix of classroom-based small group sessions, independent study and fieldtrips.



ELU2010 READING YOU

Use of language, discourse and semiotic resources (LO1 & LO3)

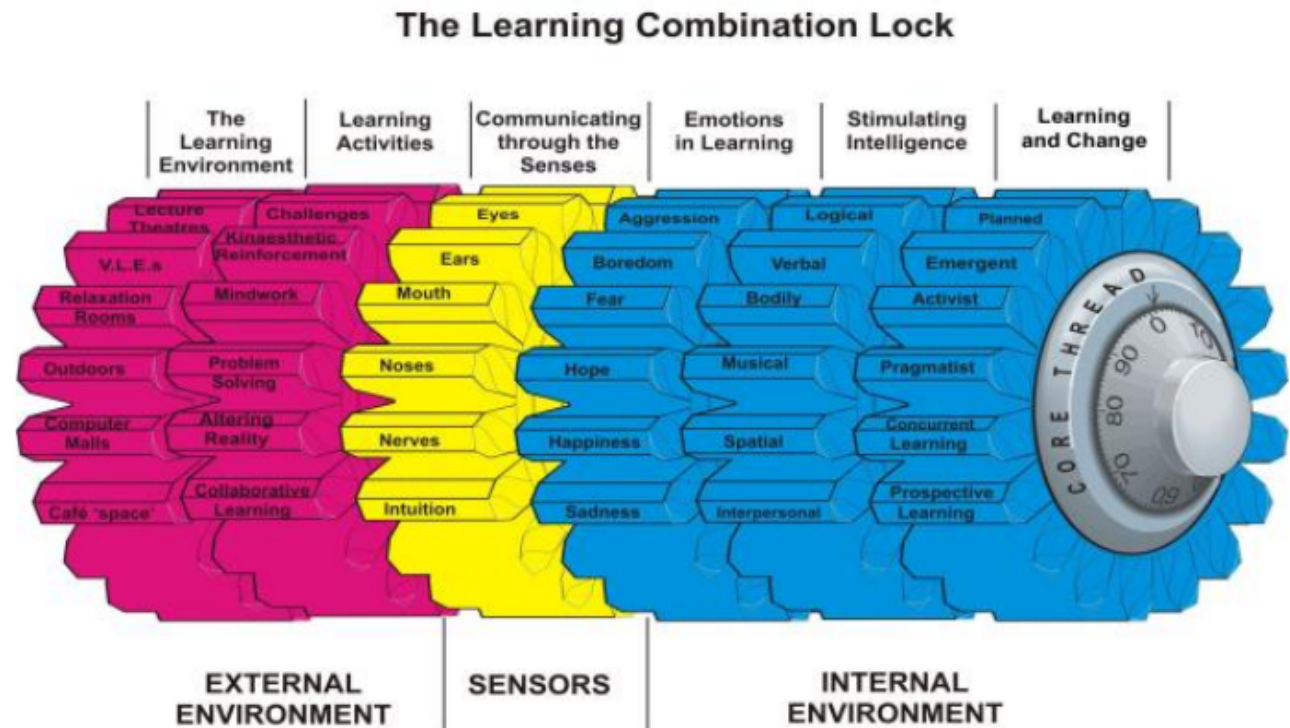
- **LO1:** Improve **ability to use and manipulate written and spoken language in academic and non-academic settings** to suit a clear communicative purpose, including to describe/report information, to narrate, to persuade, to create and to reflect.
- **LO2:** Demonstrate **understanding of a range of genres and discourses**, making appropriate choices at sentence, paragraph and text level.
- **LO3:** Be able to **articulate and critically analyse own response to a cultural text** by drawing on a range of sources, building arguments and counter-arguments, and developing a clear position.
- **LO4:** Through the study of literature, **show understanding of a range of cultural contexts in the UK and ability to relate them to their own discussion of texts produced, disseminated and consumed in these contexts.**
- **LO5:** Demonstrate the ability to **recognise, discuss and use key concepts** with reference to specific cultural texts and contexts.
- **LO6:** Act as **autonomous and reflective learners**, taking initiative, conducting research, and managing effectively individual and group projects.

Understanding of texts / genres, contexts and relevant concepts / metalanguage (LO2, LO4 & LO5)

Application of transferable skills (LO6)

EXPERIENTIAL LEARNING

“A sense-making process involving **significant experiences** that, to varying degrees, act as the **source of learning**. These experiences **actively** immerse and reflectively engage the **inner world of the learner, as a whole being** (including physical-bodily, intellectually, emotionally, psychologically and spiritually) with their **intricate ‘outer world’ of the learning environment** (including being and doing – in places, spaces, within social, cultural, and political context, etc.) to create **memorable, rich and effective experiences for and of learning**” (Beard, 2010, p.17)

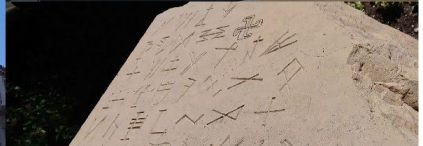


OUTLINE

**Collaborative knowledge-making
and experiential learning**

**Co-creation and
transformative learning**

**Cooperative dispositions and meaning-
making**



INCIDENTAL DISCOVERY AND “FUNDS OF KNOWLEDGE”

“[T]here is pedagogical value in getting lost in the stacks... Today we applaud students not for **exploring the stacks** but for being efficient, making research quick and easy. But should research be quick and easy? **Incidental knowledge** may not be of immediate use, but it will become **the fuel that powers acts of creativity and discovery** to come. Students can see the holdings and **make decisions for themselves instead of allowing an algorithm** to decide for them... We must preserve the **slower, more thoughtful approach to reading and writing**. Part of our mission as teachers is to counteract the preferences that students bring with them and to help them adopt those that enable them **not just to gather and scan information efficiently, but also to pursue their interests more purposefully** – to encourage them to think and write more deeply, more reflectively, and more creatively. Only when that happens will education be truly transformative.” (Alves, 2013, n.p.)

“Our concept of **funds of knowledge** ... contrasts with the more general term ‘culture’, or with the concept of a ‘culture sensitive curriculum,’ and with the latter’s reliance on folkloric displays, such as storytelling, arts, crafts, and dance performance.... It is specific funds of knowledge **pertaining to the social, economic, and productive activities of people in a local region**, not ‘culture’ in its broader, anthropological sense, that we seek to incorporate strategically into classrooms.” (Moll *et al.* 1992)

BRINGING OUT THE HUMAN(E) DIMENSION

“[V]aluing and harnessing the literacies students bring with them are more likely to nurture reflective dispositions that allow learners to **make sense of new and diverse academic writing contexts**. Since it is the students who will be inhabiting their own future ‘target situations’ long after their teachers and since their teachers can’t know what these future target situations will require, students’ future needs and capabilities (Robeyns, 2016) might be better ‘served’ by **seeing past and previous literacies as conducive to learning and not as ‘interference’** (Bennett, 2010)... **Ignoring the literacies, experiences, capabilities and agencies of individual writers fundamentally ignores** what King (2010), arguing from a critical realist and humanist perspective, calls the **‘dignity of the self’** and what EAP scholar Bee Bond refers to throughout her book on *Making Language Visible in the University* (2020) as the **‘human’ dimension of a university education**. De-humanizing students is a matter of great ethical concern and one that signals uncomfortable truths about the fairness and purpose of EAP practices overall...” (Molinari, 2022, pp.41-2)

READING YORKSHIRE AND EXPERIENTIAL LEARNING



Self-guided walk of Leeds City Museum and Leeds industrial trail

Indicative weekly schedule

(N.B. This is an example. Texts and topics might change subject to student choice made in Week 1)

Week / Topic	Cultural text(s)	Thematic, language or contextual focus
Week 1 Intro to the module and Yorkshire		Introductions, module overview and FAQs Lego build of Yorkshire 1
Week 2 Discovering Yorkshire	Excerpts from Richard Morris, <i>Yorkshire: A Lyrical History</i>	Documenting Yorkshire The meaning of genre Parts of speech Fieldtrip: Leeds City Museum
Week 3 Place as metaphor and symbol	Excerpts from <i>The Secret Garden</i>	Fictionalising Yorkshire Using language to describe: Participle clauses and sentence types Using language to describe: Figurative language (metaphors and symbols)
Week 4 Places that make us	<i>Walking through History: Brontë Country</i> Excerpts from Caryl Phillips, "A Little Luggage"	Fraught landscapes of the Brontës Using language to describe: Language and walking Fieldtrip: Black History Campus Walk

- Observation of context(s), audiences and communicative practices (e.g., artefacts, displays) in *situ*.
- Analysis of knowledge communication – features of genres (e.g., setting, plotting, point-of-view) and cultural practices (e.g., campuses, museums, walks).
- Exploration of diverse approaches to knowledge production – e.g., biographical, socio-political, reader-oriented readings of cultural texts and practices.

“I had an impression that **the exhibitions were aimed at those who are somewhat familiar to the British history and culture.** Some of them had **few or no explanations** (e.g. the use of certain tools or ornaments), and it may require additional explanation. In this sense, **those who are unfamiliar with British history and culture**, including both those from UK and non-UK countries, may be **excluded**. Also, quite a few of the exhibitions had **no audio guide**, and those with difficulty seeing may be excluded too.”

“I used the **Leeds City Museum website, which I think, includes more description.** However, the Museum stays **very interesting** and shows perfectly **the real life of people throughout the years.** The **artefacts really make it real.** Everybody can learn something, through **images, items of the past, drawings, games** and some explanations.”

“From a postcard included as a part of the section about suffragettes in the museum, **we see the prominent victorian buildings we also know from Leeds today;** The town hall, Leeds university, Harewood house... Brigatte. **The picture of Leeds that the postcard wish to present is of the educated upper middle class and the bourgeoisie.** It shows Leeds as a destination where the Royals visit. **The women of WSPU wanted to target this image, as it did not include them.**”

“A day in the life of...”

“The museum **barely details the child workers' lives...**, and **no individual** is emphasized. The children are **nameless, faceless**, like they barely even existed. I imagine **the individual child to be as important to the factory owners in Victorian times as the museum portrays them** now, which is not important at all. **Or maybe there simply isn't any information on those individuals.** I don't know; the museum didn't tell me that either.”

“[I]n a museum it is **difficult to find basic information on women's lives that is not related to the very fact of their gender.** I noticed that most gatherings would be about marriage, children, fashion, or gender-related historical events like the suffragettes ... We could infer that some broad information about the population could be used to describe a woman's life, about education, for instance, but **knowing that women, especially the ones that could not benefit from social or economic status, were very often living a very particular life because of their gender.**”

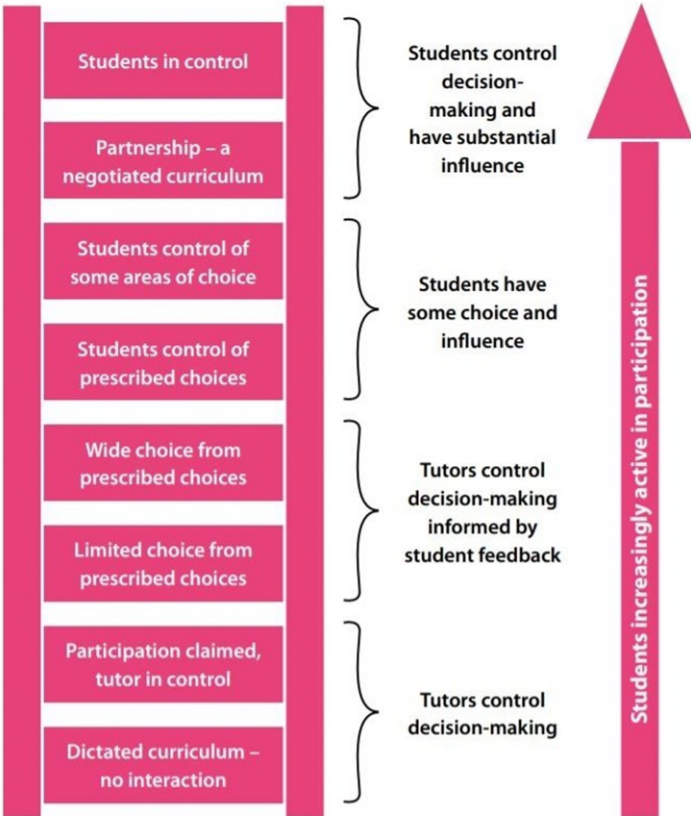
FINDING A (DISCIPLINARY) DWELLING PLACE

“[D]angling ... in several cultural domains at the same time – jumping in and out of them, **sometimes with ease and sometimes with unease.**”
(Kumaravadivelu, 2007, p.5)

“Specificity especially as it tends to be equated / elided / confused with disciplinarity seems to produce terminology and approaches to framing ESAP (and EGAP) whereby **the interdisciplinary lives and needs of students risk being occulted and neglected.** Specificity (for students) **may often not be located within but among the disciplines.**” (Bodin-Galvez and Ding, 2019, n.p.)



READING YORKSHIRE AND CO-CREATION



Ladder of student participation (Bovill and Bulley, 2011, p.181).

I would like to have a **bigger mix between academic texts and writing.**

Being able to explore literary texts embedded in Yorkshire **outside of my current main course.**

I think **a film would be good to include** in the module. I spoke with the tutor about *God's Own Country*... I think it would go well with the themes.

We get to look into **a lot of different literary texts and connect it to reality.**

There is a **variety of ways in which content is delivered** (ranging from being asked to watch a documentary, to being asked to read a poem or an extract) which allows **different ways of learning.**

I have definitely learned a lot about Yorkshire and **some hidden parts of its history. The walk** we had was a total surprise, and it was amazing! (though I would enjoy it more if it wasn't that cold)

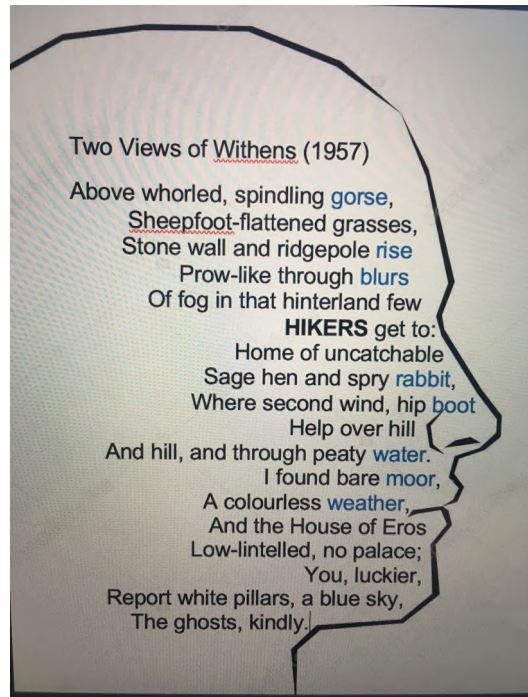
- Students as “pedagogical co-designers” (Bovill *et al.*, 2016) – e.g., co-created reading list, self-guided exploration / walks, choice in assessment focus and medium.
- Collaborations other than “working together of language and subject teacher” (Hyland, 2006, p.87) – e.g., community organisations with different positionality within HE institutions, disciplines, professions.

REFRAMING WAYS OF SEEING, TRANSFORMING LEARNING

“[Learning] **contexts** ...are **neither necessarily benign nor unproblematic**, and, instead, can be characterized by their **diverse, conflictual, and complex nature**. Some learning communities try to ignore, resist, and suppress these changes, whereas others recognize these points of **disruption as the building blocks for potential learning**.... We have conceptualized such particular discursive spaces as **the third space** in which alternative and competing discourses and positionings transform **conflict and difference into rich zones of collaboration and learning**.” (Guitierrez *et al.*, 1999, pp.286-7)

Learning texts:

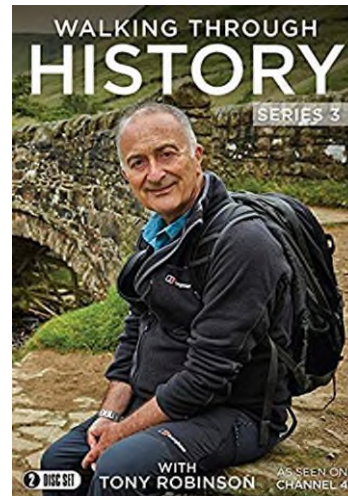
- texts of pleasure – “a text that comes from culture and does not break with it, is linked to a **comfortable** practice of reading” (Barthes, 1975, p.14);
- texts of bliss – “a text that **discomforts** ... **unsettles** the reader’s historical, cultural, psychological **assumptions**, the **consistency** of his [*sic*] tastes, values, memories, brings to a **crisis his relation with language**” (Barthes, 1975, p.14).



READING YORKSHIRE'S HIDDEN HISTORIES: TRANSFORMATIVE LEARNING IN THE "THIRD SPACE" OF THE WALK



Self-guided walk of Leeds City Museum and Leeds industrial trail



Walking through History: Brontë Country episode



Guided Black History Campus Walk (with Joe Williams)

- Comparative analysis of knowledge communication through cultural practices (e.g., walks).
- Critical reflection on embodied experiences and emotional responses as part of knowledge production.

What Joe told me about the architectures, the achievements of ancient people in Africa... **reminded me of having a critical perspective towards any given information**... Compared to visiting the **museum**, I was more immersed in the stories. This is **because I felt Joe's anger** towards the maltreatments and disregard of black people through his explanations and narratives. **Although this form of "exhibition" does sometimes overwhelm me** with so much information, the good point is that **it leaves a strong impact in my memory**. I still remember the emotions, such as sorrow and anger, that the stories gave me. Although the **TV show** featuring Haworth also had an effect of connecting emotion or memory to places, the campus walk gave me a more intense memory of the history, since I am locating myself in the exact place where the history belongs to. **However, I guess it is easier to explore more places or get more information through museums or TV shows.**

"Walking through history"

Walking through the streets of Leeds, the image of an unfair society emerges quite clearly... **They must all have a story, untold and overlooked. Joe was good at telling stories and re-enacting condensed versions of forgotten people's lives. He brought historical figures into our time, letting them speak through him. Sometimes it was quite theatrical—entertaining even—a contrast to the hardships those people endured.** That's the thing with stories: **they need a listener, and most people want to be entertained.** Tony Robinson's **TV program** had an element of humour too; I remember a shot of him lying on the floor of the Brönte children's room, fiddling with toy soldiers, play-acting a moment in their lives. **Both of these "walks through history"** were engaging and memorable because they told stories of trials and tribulations, perseverance, failures and successes in an interesting way.

Joe's stories made me see that, just as the **park appears beautiful at first glance, we often see only the most well-known aspects of history like slavery and the mistreatment of Black people.** However, **as we dig deeper, we find other important stories, like the contributions of Black people to the history of Leeds...** This made me think about how often we ignore **the more complex, nuanced parts of history that don't fit into the stereotypical narrative.** The walk also made me reflect on my own view of Yorkshire. At first, I would think of **Yorkshire as beautiful landscapes, stone walls, and sheep.** But after discussing Yorkshire's history in class, I learned that many of those stones were likely mined by children, and the wool industry played a role in driving many modest farmers off their land. **Going on this walk was so much more powerful than learning about it in a book. Seeing the actual places where people lived and imagining their lives had a bigger impact on me than just reading.** This was especially true with the story of David Oluwale and **Joe bringing real people to life** and telling their stories in the first person, made it more impactful.

LANGUAGE, IDENTITY AND MEANING-MAKING

“[L]anguage use not just as an instrumental activity for getting things done but as a **subjective experience**, linked to a **speaker’s position in space and history**, and to **his or her struggle for the control of social power and cultural memory**.” (Kramsch, 2009, p.190)

“[L]anguage use is not so much the repetition of prior grammatical structure but rather a semiotic restructuring **as a claim to a particular identity**.” (Pennycook, 2007, p.110)

“The word in language is **half someone else’s**. It becomes ‘one’s own’ only **when the speaker populates it with his own intention, his own accent**, when he appropriate the word, **adapting it to his [sic] own semantic and expressive intention**. Prior to this moment of appropriation, the word does not exist in a neutral and impersonal language.” (Bakhtin, 1981, pp.293-4)

Meaning-making as a multimodal social practice that “engages **holistically with ecological and contextual affordances**” (Canagarajah, 2014, p.79), i.e., not just cognitive, verbal or in one language only, and which is dependent on the “**cooperative disposition**” (Canagarajah, 2014, p.90)

READING YORKSHIRE AND MEANING-MAKING

- ❑ Use of a wide range of cultural texts – e.g., verbal (poems, articles, short stories, essays, novels); visual (film, documentaries, videos); audio (interviews, song); kinaesthetic (walk, dance, scrapbooks).
- ❑ Creative tasks that encourage critical language awareness and collaborative ethos – e.g., found / concrete / nonsense poem writing; plot rewriting; Lego builds and dramatic readings; creation of idiomatic expressions / neologisms; engagement with multiple languages / varieties.
- ❑ Assessment that is engaging, agentive and transcends monolingual ideologies – e.g., an essay (O'Donnell, 2012) showcasing an artefact in any medium and critically reflecting / analysing on the process and product.



READING YORKSHIRE: UNESSAY EXAMPLE (1)

Short blog of a migrant to Japan

Setting:

Who? a Vietnamese woman of a
technical intern trainee

When?

2018~2020

Aim:

Show un-stereotyped Japan

"Going to Japan gives me a path to the bright future" – This is what I truly believed.

2018

I enrolled in a Japanese training center located in a suburban area in Hanoi. It's been just 3 months since I started learning Japanese but I'm already enjoying my journey to Japan. I currently live in a dorm in the center and have a quite tight schedule. From Monday to Friday, I have classes from early in the morning to late at night. I'm allowed to go out from Saturday evening. Though I have less freedom and can't see my family once in a week, I can stand because I believe my efforts will bear fruit. **I want my family to live better life. I want to work at a sewing factory in Japan and gain the skills.** In the future, I want to have a boutique of my own and make people happy with dresses I made. I can't wait for the day of departure!

2019

Today, finally I'm going to Japan, it's a dream country to me. Of course, I'm so sad to stay apart from my family and friends for a while. I also have pressure to repay my debt. However, I believe in myself. I'll definitely success in Japan!

2 months passed since I came here. Well, actually, **what I'm doing at the factory is sewing and folding lots of towels, not clothes that I was supposed to sew. I'm working 6 days a week and I can get only one-thirds of the money I was supposed to get.** When I complained about my current situation, my boss said "that's the way in Japan." He looks down on me because I'm a foreigner, I don't speak Japanese perfectly, and he know I can't quit this job.

✓ Intellectual depth – different voices and linguistic choices.

✓ Reflective of own experience in UK & world of work in home country.

READING YORKSHIRE: UNESSAY EXAMPLE (2)

✓ Intellectual curiosity about new cultural and academic contexts.

✓ Disciplinary methodological exploration – archive and participatory research.

Then what did Anne Lister eat...?

Almonds	Multebar
Anchovies	Pancakes
Bread	Pork pancakes with bacon inside
Butter	
Carbounade de beuf	
Cheese	
Cloudbberries	
Deventer gingerbread	
Dravel and cream, a sauce made of	
Erteflatbrød	
Fish boiled	
Flatbrød	
Fried bacon and pigs' ribs	
Hard boiled eggs	
Melon	
Milk 1 month to 2 and 3 months old	





*"dinner pork **pancake** (with bacon inside) bread and butter and thick milk – everything good"*
Anne Lister at Westgaard, 28. July 1839 (tj)

*"**pancakes** and tea at 9-50"*
Anne Lister at Jonsrud, 6. August 1839 (tj)

*"Kongsberg breakfast chez Madame Samuelsen tea and bread and butter and **pancakes**"*
Anne Lister at Kongsberg, 3. August 1839 (acc)

Let's make Fläskpannkaka!

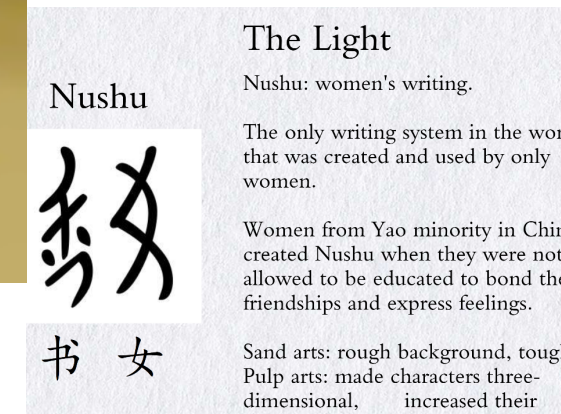
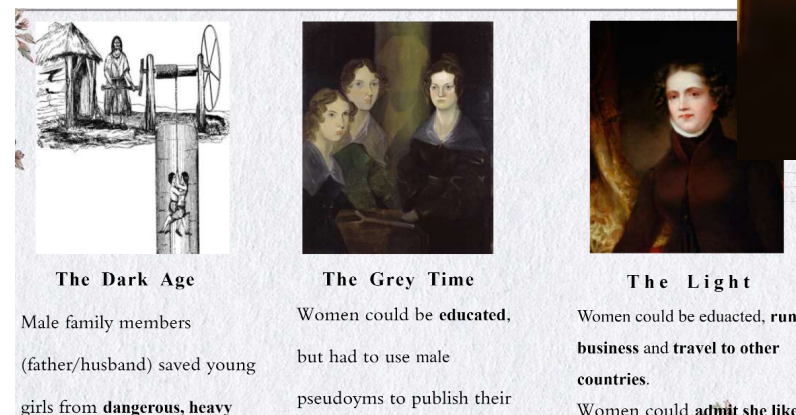
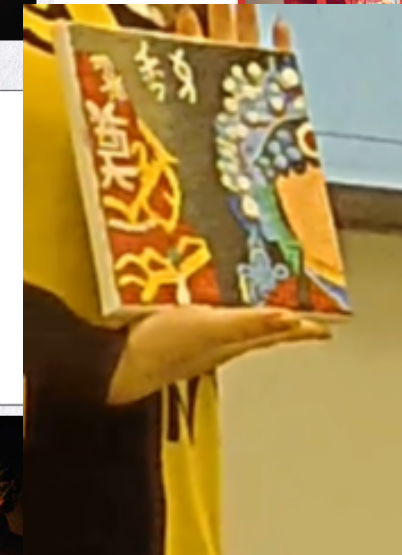
- 1 egg
- 175ml milk
- 70g flour
- 100g bacon



- Pour the liquid into the pan
- Fry the pancake until golden underneath
- Fold and fry until browned

READING YORKSHIRE: UNESSAY EXAMPLE (3)

- ✓ Relational and experiential – own artwork.
- ✓ Critical response to multiple linguistic and cultural contexts.
- ✓ Cross-disciplinary knowledge pursuit – women in literature.



READING YORKSHIRE: UNESSAY EXAMPLE (4)

- ✓ Disciplinary relevance to own career aspirations.
- ✓ Critical and reflexive response to learning on the module (metacognition).



CONCLUDING THOUGHTS / REFLECTIONS

- What does it mean to engage in co-creation in EAP teaching?
 - Collaboration with learners and wider community in “third” spaces / places / sites of learning beyond the EAP classroom / HE institution.
 - ✓ Could be time and resource-dependent.
 - ✓ Could this potentially lessen the commitment of EAP to the academy (Bruce, 2011)?
 - Through the prism of one discipline (interest / passion) to uncover and/or reflect on the forms and workings of diverse disciplinary discourses and wider Discourses.
 - ✓ Implies choice on the part of students – may not be an option or depend on individual motivation.
 - ✓ Does this suggest revisiting notions of “specificity” and “disciplinary specialism” – beyond the EGAP/ESAP binary (Bodin-Galvez and Ding, 2019)?
 - Discovery of diverse “funds of knowledge” to promote critical consciousness-raising / transformation and shared responsibility for teaching, learning and communicating.
 - ✓ Could be time and resource-dependent.
 - ✓ Could this mitigate the prioritisation of efficiency narratives (incl. de-humanising of HE) and monolingual ideologies?

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