In the Classroom

Articulating Translanguaging as Pedagogy of Empowerment for Racialized, Language-Minoritized Bilinguals: From *Concepto* to *Proyecto* through Digital Storytelling

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This article provides an overview of a digital storytelling proyecto final (final project) completed by 18 young bilingual Latinxs as part of a Spanish for "heritage/native" speakers course at a university in the U.S. Midwest. Specifically, the article charts out the move from concepto (concept) to proyecto, zooming in on key aspects of digital storytelling through a translanguaging lens, with an emphasis on how this pedagogy may serve the purpose of empowerment among language-minoritized, racialized multilinguals. This pedagogy opens the language curriculum to ways of meaning- and sense-making that support principal objectives and goals in heritage language education while promoting the handing over of decision-making to students in transformative and liberating ways. This perspective, while developed in the context of Spanish as a minoritized language in the United States, is applicable to other contexts where language teaching and learning meet sociopolitical pressures of minoritization, oppression, and the erasure of personal and collective histories.

Cet article fournit un survol d'un récit numérique proyecto final (projet final) effectué par 18 jeunes latinxs bilingues dans le cadre d'un cours pour hispanophones « de souche » dans une université du Midwest américain. Plus précisément, l'article définit le passage du concepto (concept) au proyecto, en se concentrant sur les aspects clés du récit numérique par le biais d'une optique de translanguaging, avec une emphase sur la façon dont cette pédagogie peut servir à favoriser la valorisation chez les personnes multilingues racialisées en situation de minorité linguistique. Cette pédagogie ouvre le programme de langue à des façons de donner un sens et une signification soutenant les buts et objectifs principaux de l'enseignement de la langue patrimoniale tout en promouvant la passation de la prise de décision aux étudiants de manière transformative et libérante. Cette perspective, quoiqu'élaborée dans le contexte de l'espagnol

comme langue minoritaire aux États-Unis, peut s'appliquer à d'autres contextes où l'enseignement et l'apprentissage de la langue rencontrent des pressions sociales de minorisation, d'oppression et d'effacement des histoires personnelles et collectives.

Students labeled "heritage speakers" (HSs) are bi/multilingual individuals who have acquired a minority language at home or in the community (i.e., the heritage language) and a socially and politically dominant one at school and in society, with their home language(s) receiving little or no educational support. In the United States, the geopolitical context of this paper, with over 46 million speakers, Spanish is the most widely spoken "inherited" language. Most HSs of Spanish are born and raised in the United States or arrived in the country before puberty (Parra, 2021). As members of the U.S. Latinx community, these youths are often exposed to negative discourses and narratives of otherness, foreignness, and failure. This happens in many ways, including the problematization of their linguistic practices as not monolingual-like enough (Blitvich, 2019), the co-naturalization of their perceived race and linguistic practices (Rosa & Flores, 2017), the questioning of their belonging and of their legitimacy as citizens, among others (e.g., Ojeda et al., 2012). Because of these and other reasons, and in hopes of moving towards equity in the education of racialized, language-minoritized multilingual students, educators must gain the necessary perspectives and skills to shift from classroom spaces that oppress and divide to classroom spaces that empower and uplift.

This article contributes to the body of pedagogical proposals focused on the empowerment of HSs as historically underserved multilingual students. Specifically, the article charts out the move from *concepto* to *proyecto (concept to project)*, zooming in on key aspects of digital storytelling through a translanguaging lens as articulated within a college/university Spanish course for HSs. The *proyecto* helps shift the language curriculum towards ways of meaning- and sense-making that support principal objectives and goals in heritage language education while promoting the handing over of decision-making to students in transformative and liberating ways.

Heritage Language Education: The Case of "SHL" in U.S. Universities

The gradual incorporation of Spanish for HSs courses/programs in U.S. institutions was positively influenced by Guadalupe Valdés's calls in the 1970s.

Valdés argued that the context, means, and objectives at work in traditional Spanish courses for additional language learners did not support the profiles of young hispanohablantes (Spanish speakers). Over the subsequent decades, with the establishment of the field of Spanish as a heritage language (SHL), we have reached a nuanced understanding of the rationales, roles, and structures present in the design and implementation of language courses for HSs (e.g., Beaudrie & Fairclough, 2012). When arriving at college/university, bilingual Latinx students often choose to enroll in Spanish courses seeking to improve their language skills and to practise Spanish in an academic context (Carreira & Kagan, 2011).

Because of a variety of experiences with linguistic shaming and educational malpractice, Latinx students usually report some degree of linguistic insecurity and negative socio-affective profiles (Winstead & Wang, 2017). As a result, some SHL scholars have developed pedagogies where multilingualism, ethno-racial identity, and language education interplay within the contextual parameters characterizing U.S. communities to provide spaces for empowerment and growth. Spearheaded by the works of Jennifer Leeman, these proposals include critical pedagogies (Leeman, 2005), multiliteracies (Parra et al., 2018), service learning (Pascual y Cabo et al., 2017), and critical language awareness (Holguín-Mendoza, 2018; Loza & Beaudrie, in press), among others.

Most recently, translanguaging has emerged as lens to re-envision key aspects in university/college heritage language education through critical, interdisciplinary ecological practice (e.g., Prada, 2019, 2021) by centering on the dynamic meaning-making practices, histories, and perspectives brought into the classroom by bilingual Latinxs. On the one hand, bilingual Latinxs have been sociohistorically racialized, language-minoritized, and raciolinguistically defined, but on the other, they enjoy a wealth of experiences, rich cultural histories and practices, and linguistic profiles that deserve pedagogies that stem from them as people, center around such experiences and promote them beyond the classroom setting (Prada, 2021).

The *proyecto final* described below, joins this line of work by folding together key objectives in SHL education (e.g., Roca & Colombi, 2003; Beaudrie et al., 2014; Beaudrie & Fairclough, 2012) in the sociolinguistic, pedagogical and ideological matrix afforded by translanguaging pedagogies. Before providing a description of digital storytelling through a translanguaging lens and explaining how I implemented it in the SHL classroom, I discuss two key concepts: (pedagogies of) empowerment and translanguaging space.

Translanguaging as a Pedagogy of Empowerment

Empowerment in Education

Empowerment is "an intentional ongoing process centered in the local community, involving mutual respect, critical reflection, caring, and group participation, through which people lacking an equal share of valued resources gain greater access to and control over those resources" (Cornell Empowerment Group, 1989, p. 2). The term emerged as a "strategy for individuals to retain control of key aspects of their lives" (Cunningham et al., 1996, p. 144). In education, empowerment has come to refer to the handing over of decision-making to the students, and therefore, shifting the power from the teacher to the student, leveraging power differentials between them (Deacon & Parker, 1995). Through empowerment processes, people gain control over their lives, attain democratic participation in the life of their community (Rappaport, 1987), and develop a critical understanding of their context (Zimmerman et al., 1992). Gutierrez's (1995) empowerment theory describes how changes in beliefs and attitudes contribute to participation in social change, and it assumes that individuals will work for the collective good if they develop a sense of critical consciousness.

Based on this definition, it should not be surprising that empowerment is an objective to be pursued by many pedagogues working with historically underserved students across disciplines. An important goal for language educators, particularly for those working with racialized, language-minoritized students, transnational students, and students from unprivileged backgrounds, is to weave spaces for empowerment into the curricular fabric of our courses. One pedagogical approach that can be empowering is translanguaging.

Translanguaging Space and Translanguaging Pedagogies

Translanguaging centers on the emergent, critical, and creative meaning-making practices of bi/multilingual speakers (García & Li, 2014). Translanguaging has been implemented in language education, with particular implications for situations defined by racialized, minoritized forms of bi/multilingualism and sociopolitical and sociohistorical asymmetry. Importantly, translanguaging pedagogies are not universal, and must be articulated in dialogue with specific contextual factors and the historical formation of all parties involved (Prada, 2021). Translanguaging (Li, 2018) rethinks multilingualism and the semiotic resources individuals have access to as mutually interconnected, and to a large extent, integrated. Wei Li (2018) explained that translanguaging "reconceptualizes language as multilingual, multisemiotic, multisensory and multimodal resource for sense- and meaning-making" (p. 22) and considers human beings' capacity to engage with and

draw on both multiple linguistic and non-linguistic resources dynamically and in combination to achieve meaning (Blackledge et al., 2017); this idea resonates with related proposals, such as Angel Lin's (2015) *grassroot trans-semiotizing* and Melo-Pfeifer and Chik's (2020) *multimodal translanguaging*.

Connectedly, the notion of translanguaging space refers to a space for the act of translanguaging as well as a space created through translanguaging (Li, 2011). It is a space where the process of cultural translation between traditions takes place (Bhabha, 1994). At its heart are the concepts of creativity and criticality. Creativity refers to choosing whether to follow or to flout the rules extending to the use of language, while connectedly, criticality refers to the ability to use available evidence to inform one's understanding of cultural, social, and linguistic phenomena to think about received wisdom, and to express views adequately through reasoned responses (Li & Wu, 2009). Given the complexity inherent to translanguaging, new methods and pedagogical proposals that recognize and capture this nature are needed (Galante, 2020).

From Theory to Practice Through Digital Storytelling

Digital stories are usually personal and/or autobiographical multimodal narratives with "focused logical or chronological storylines, dramatic storytelling qualities, and often impressionistic or poetic forms of expression" (Vinogradova et al., 2011, p. 176). The elements that make up a digital story can include: a personal point of view serving as the main point of the story, a strong question to be answered/central event whose development grabs the viewer's attention, a personal and powerful approach to storytelling, narrator's clarity of voice, enough content to tell the story, an appropriate soundtrack, and appropriate pacing and rhythm (Lambert, 2012). The combination of these elements, coupled with the technological skills needed to create a digital story, the organizational aspect of this type of project, and their creative flexibility, make digital storytelling a pedagogical space that situates composition in dialogue with the realities of 21st century communication. Digital storytelling also promotes a shift from traditional conceptualizations of literacy to multiliteracies and brings to focus new genres and the application of social-semiotic perspectives (Oskoz & Elola, 2016).

The versatility of digital storytelling has captured the imagination of a number of language education scholars. For example, in the context of a high school Spanish as a foreign language class, Castañeda (2013) investigated student perspectives on digital storytelling as a means to share information and express emotions. The author found digital storytelling to support students in the writing process while providing a space to help them shift their perspective on the project from a conglomeration of technological and linguistic skills to an understanding of digital storytelling as a holistic, real-world task. Alternatively, in the context of English as an additional

language (EAL), Galante (2015) explored digital storytelling in relation to increased intercultural sensitivity among her students. Galante described how this project promoted discussions about diverse cultural values, beliefs, and behaviours while affirming the cultural and intercultural identities of immigrant students. She proposed this type of project as a tool to integrate intercultural sensitivity into EAL programs.

Drawing from Li's (2018) proposal of translanguaging space, digital stories are (digital) translanguaging spaces where multilingualism and multimodality interplay with one another through creative and critical meaning-making and sense-making processes. They serve as platforms to develop different forms of literacy that incorporate the valuable stories, skills, and positionalities students bring from their homes. This handing over of power seeks to stimulate empowerment among students by offering a space to challenge the linguistic status quo, to try out new ways of meaning-making in academic settings, to position themselves as storytellers through their own repertoires, in their own terms, rather than through the monolingual standard repertoires of others imposed through modern language curricula.

In the next section, I present an assignment that captures the practical applications of translanguaging (spaces) as pedagogy of empowerment, providing an example that mobilizes the theoretical assumptions described earlier into pedagogical action. Specifically, I describe how drawing from both empowerment and the idea of translanguaging space, I designed and implemented a digital storytelling *proyecto final* in a composition course for Spanish "heritage/native" speakers.

An Overview of the *Proyecto*

Context

This digital storytelling *proyecto final* was implemented in the last part of a fall semester in a Spanish composition class with 18 HSs speakers at a large, urban institution, in the U.S. Midwest. In Week 11 of a 16-week semester, students began the last module entitled "*Historia digital—proyecto final*." This module lasted 6 weeks and evolved around the nature, creation, and dissemination of digital stories.

Proyecto

General aspects

The main goal was the creation of a digital story of around 4 minutes exploring the theme of "*Mi bilingüismo*" (My bilingualism). The digital story was developed over a 6-week period by means of iterative cycles of individual and collaborative activities including drafting, peer-reviewing, and editing,

reflecting a process-oriented and digital approach to composition. In addition, students submitted three written documents: a narrative describing how they created their digital story, a narrative describing the meaning of their digital story, and an *ensayo de reflexión crítica* (critical reflection essay) describing their personal perspectives on the *proyecto*, for which there were no "target language" requirements. The module culminated with a *visionado* (viewing) of some of the movies during a special event on the last day of the semester.

Getting Started

The first part of the module "*Historias Digitales*" served the purpose of familiarizing students with the general expectations for the *proyecto final* and introduced them to the practice of digital storytelling. In the first session, students listened to a 10-minute mini-lecture where they were introduced to a working definition of digital storytelling; the session continued with the viewing and analysis of two examples of digital stories from the StoryCenter website (https://www.storycenter.org/stories). The analysis was conducted in class by reflecting on a rubric informed by Lambert′s (2012) elements of digital storytelling. This introductory session ended with an examination of *guión* (script) and *guión gráfico* (storyboard), and an overview of the module (Appendix A). A key message conveyed during this session was the translanguaging nature of the *proyecto*. Students were encouraged to *hacerlo suyo* (make it their own) and use their *repertorios lingüísticos* (linguistic repertoires) fully. They were encouraged to explore creative ways of conveying meaning beyond "academic" monolingual Spanish or "academic" monolingual English. This was a space to break old rules and formulate new ones through translanguaging, but also through assembling different semiotic resources in powerful ways. The stories were theirs, and only they could choose how to best share them.

The second session of the first week evolved around identifying "what to tell" in the story. Within the topic of "my bilingualism," students were asked to think about meaningful moments and important aspects of their linguistic universes. To support them, they were provided a series of areas to reflect on and questions to explore them, including *Mi infancia* (my childhood), *Cómo hablamos en mi casa* (how we speak at home), *Mi bilingüismo y la educación* (my bilingualism and education), and *Lo que pocas personas saben* (what few people know). These areas had been explored throughout the semester, prior to starting the *proyecto final*, students were prepared to articulate their ideas and experiences in detail. Students were asked to think about one or two "potential things to share" in their story, and share them in groups of four to receive their partners' feedback. Towards the end of the session, the sharing was opened to the class, and some students volunteered to describe their initial ideas for their digital stories. This process benefited from the strong sense of community fostered in class over the semester, and most students felt confident sharing vulnerabilities and intimate feelings. Their homework

for Week 2 was to bring to class a 250-word description of their idea, and a few multimodal elements (photos, video clips, or audios) to share in groups. The production of scripts and storyboards were developed next.

Developing the Digital Story

From Week 2 to Week 5, a series of mini-lectures, in-class activities, and homework assignments were implemented to support students to progressively move from a preliminary idea developed in Week 1 to a final product to be submitted by the end of Week 5; this was done through a combination of individual script-drafting activities, storyboard-drafting exercises, in-group peer reviews and feedback provision, and the development of subsequent drafts including peer comments, etc. Objectives moved along two interwoven axes: gaining the technical skills needed to develop the story and developing the story as a multimodal narrative.

The objectives of Weeks 2 and 3 were to gradually introduce students to the technical aspects of digital storytelling through mini-lectures and mini-workshops (of about 10 to 15 minutes, typically at the beginning of the session) facilitated by the instructor, focusing on important aspects of audio-recording, audio-editing, image and video-editing, as well as important concepts such as transitions, master, and mixing. In the meantime, students continued working on their ongoing drafts, providing and receiving feedback from peers and from the instructor, and developing their digital stories. These collaborative processes were translingual in nature: at the linguistic and at the broader semiotic level, all participants (students and the instructor) made use of their entire linguistic repertoires for meaning- and sense-making to share ideas, provide comments, and seek feedback. Feedback provision (both written and oral) was never monolingual or monomodal, with students and the instructor alike moving from paper to screen, from verbal to visual to auditory, using their repertoires fully, and exerting their agency. Moreover, while the teacher was in charge of facilitating the lectures and workshops, students added new information to share from their own funds of knowledge. Spontaneous partnerships emerged, with students supporting one another, taking on the "teacher's role" and shifting traditional hierarchies.

As students began exploring the multimodal aspects of digital storytelling between Weeks 2 and 3, they began to work with visual elements (pictures, movie clips), sounds and music, in class and on their storyboard. Students were encouraged to include meaningful elements in their digital stories, bringing into the classroom their outside experiences, their life trajectories, and their profiles as complex people, rather than as language learners. Importantly, they were asked to develop their stories in their own terms, which requires decision-making about what must be told and how. With the multilingual and the multimodal domains coming together in a creative and critical orchestration, Week 3 ended with a working document of the

digital story ready (or almost ready) to be shared with classmates and with the instructor the following week.

During Week 4, the instructor viewed every digital story and provided detailed feedback to each student. In many cases, students felt intimidated to show a product still in development. This was, however, an appropriate time to identify potential for growth regarding the narration and technical aspects, as well as to create an individualized plan of action for those needing it. By the end of Week 4, students were asked to share their story with a new person: a friend or relative who had not seen it before and consider their comments when editing their work.

Submitting and Preparing for the Viewing

The end of Week 5 marked the soft submission date for the digital stories: the written documents accompanying the digital story could be submitted a week later. At this time, students were asked to write a 30-second pitch description of their digital stories. They were regrouped with two new classmates and shared their pitches with them, orally. The goal was to grab their new groupmates' attention and sell their digital story. Each pitch was, then, anonymously rated by the new groupmates following a simple rubric provided by the instructor. The rubric included three items (i.e., This project tells a meaningful, powerful and personal story; The story can help me or other bilingual people make sense of our own experience; I really want to watch this digital story in the event) to be graded from 0 to 5. Additionally, every digital story was rated by a panel of three professors. The combination of student and faculty ratings generated a list of eight winning stories, which were showcased during a 90-minute event held in Week 6 at a large classroom with a projector screen, at the official exam time for the course. Light refreshments were offered and students were encouraged to *ponerse guapos* (dress up a little) for the event. The event brought in friends, relatives, and colleagues from around campus, and from the local community. During the event, the eight winning creators were individually introduced by the instructor, and then, they presented their digital story to the audience using the pitch created in the previous week.

The event captured the spirit of translanguaging pedagogies, just like the creation of the *proyecto final*. It celebrated home literacies and new literacies, meshing them together through the creative and critical works of multilingual students whose linguistic and cultural profiles had been often met by processes of racialization and minoritization in and outside of school. The event brought to campus community members, many of whom, admittedly, had never been to a university, creating new bridges and stimulating new relationships. At the heart of the event were the students and their stories, who explored themes ranging from deportation to assault, from police brutality to labour work, from the DACA (Deferred Action for Childhood Arrivals) experience to identity struggles. Against the backdrop of

every storyline, each student captured moments of hardship and overcoming, oppression and resilience, erasure and growth, offering the viewer a glimpse into the student's personal universe.

Conclusion

This article has introduced digital storytelling through a translanguaging lens, and its implementation as a *proyecto final* in a composition course for HSs/native speakers at a U.S. university. The design of the *proyecto* was guided by the practices, objectives, and goals endorsed by heritage language education scholars on the one hand, and by the students' lives, abilities, and worldviews on the other, emerging as a translanguaging space. While the pedagogical proposal shared herein emerged in the context of the United States in dialogue with bilingual Latinx youths in college/university, its implications may be oriented towards other context where monolingual ideologies, standardized approaches to assessment, and sociopolitical pressures are in place against the integrity of multilingual people. In Canada, for example, with about a million immigrant and refugee youths under the age of 25 (Pottie et al., 2015), pedagogies of empowerment are of the essence as linguistically and culturally-sustaining elements in education.

Translanguaging pedagogies incorporate a disruptive edge that pushes the boundaries of academic settings and tilts them in favour of historically marginalized students. Therefore, a translanguaging orientation to the curriculum begs for "other" ways of meaning and sense-making to also find their way into the curriculum, where "other" means minoritized, otherized, and oppressed, rather than neutrally different. This becomes particularly pressing when working with students who have been failed by the mainstream education system, in which case, it lies with the educator to resist and transform classroom practices and curricular expectations to move towards equity, and digital storytelling can become a powerful vehicle to achieve this purpose.

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Appendix A
Tentative timeline over 6 weeks—two 75-minute sessions per week

Week 1	Introduction to digital storytelling	• Mini-lecture on digital storytelling • Viewing and analyzing examples • Understanding structure and purpose • Finding key question/aha moment/thematic axis for your *proyecto* • Sharing ideas in groups of four and getting feedback • First drafts of script and storyboard are developed • Examples of possible multimodal resources are collected (mostly photos, music and short video-clips) • Using rubric to self-assess the draft of your script
Week 2	From words to multimodality	• Peer-reviewing and feedback on script draft/storyboard and preliminary multimodal resources • Mini-lecture on working with software (WeVideo, iMovie, MovieMaker): key concepts and processes in video-editing • Laying out the baseline of the story (adding key photos and videos to the digital story) and identifying where other multimodal elements will be added on your storyboard
Week 3	Your first draft	• Recording and edit script using Audacity • Incorporating main multimodal elements on and around your script and develop first draft on your computer • In groups of three, sharing, viewing and giving feedback to one another using "rubric 2"
Week 4	Moving forward: edit, get comments, and improve (repeat)	• First draft is further developed incorporating peer comments • New draft is shared with instructor for critiquing and feedback • If new technical issues emerge: address them • Begin to focus on details, transitions, volume consistency, color, filters • Digital story becomes more defined and self-contained (if still under development) • Share with a trusted friend or relative outside of class for personal comments—Listen to their reactions but trust your instinct (you can do this early in Week 5)

Week 5	Final product and viewing	• Finish your digital story, export it, and upload it to the course platform—if you need an extension, ask for it as soon as possible
		• Create a 30-second pitch introducing your digital story to get the viewers' attention by briefly describing the message, meaning and/or rational of your digital story
		• Final products are shared in groups of two or three—each student fills out "rubric 3" awarding from 1 to 5 stars on 4 categories—these ratings combined with the assessment provided by the instructor and a small committee of two external instructors are used to generate a top eight—these movies will be viewed in the event
		• All students receive evaluations and comments
Week 6	Viewing/The event	• Event is held—students, faculty from the department and societies from around campus are invited. Each student may invite up to two friends or relatives—small grant is used to buy snacks and soft drinks—top eight digital stories are viewed, each being introduced by its creator using the short pitch created the week before—the event lasts 75 minutes

Appendix B

Ya hemos visto qué es una historia digital, y ha quedado claro que no cualquier historia digital es efectiva. Los siguientes puntos reflejan los elementos que, según Lambert (2012), dan forma a una buena historia digital. Encuentra los siguientes elementos en las dos historias digitales que vamos a ver y descríbelos usando tus palabras. Asigna un puntaje de 0 a 5 a cada elemento dependiendo de la claridad con la que haya sido incorporado en la historia digital. Mientras vemos las historias, toma notas de tus reacciones en cuanto a cada elemento; prepárate para compartirlas en grupo.

1 - Hay una perspectiva personal como eje central en la historia.

0/1/2/3/4/5

2 - La historia gira alrededor de una pregunta clara/un evento bien delimitado que agarra la atención del espectador.

0/1/2/3/4/5

3 - Se emplea un enfoque personal y potente al contar la historia.

0/1/2/3/4/5

4 - Hay claridad en la voz narrativa utilizada por el creador.

0/1/2/3/4/5

5 - La historia cuenta con suficiente contenido, pero se evitan los detalles innecesarios.

0/1/2/3/4/5

6 - La banda sonora es adecuada y los efectos sonoros apoyan a la historia.

0/1/2/3/4/5

7 - El ritmo al que se cuenta la historia es adecuado, y los diferentes elementos se incorporan paulatinamente, llevándonos a un momento climático.

0/1/2/3/4/5

English version

We have now familiarized ourselves with digital stories, and we know that not all digital stories are effective. The following statements reflect Lambert's (2012) elements of a strong digital story. Identify each one of the following elements in the two digital stories we're going to be viewing today, and describe them in your own words. Evaluate each digital story based on the statements and assign a mark from 0 to 5 showing how effectively each element has been incorporated into the story. As we watch the stories, take notes and record your reactions. Prepare to discuss them in groups later on.

1 - A personal perspective is the axis of the story.

0/1/2/3/4/5
2 - The story revolves around a clear question/moment that grabs the viewer's attention.

0/1/2/3/4/5

3 - A personal and powerful approach to storytelling is used.

0/1/2/3/4/5

4 - The narrator's voice is clear.

0/1/2/3/4/5

5 - The story has enough content but unnecessary details are left out.

0/1/2/3/4/5

6 - The soundtrack is adequate and the sound effects support and enhance the story.

0/1/2/3/4/5

7 – The rhythm and pacing are appropriate; different elements are gradually incorporated, leading up to a climactic moment.

0/1/2/3/4/5