

CREATIVITY WITH LANGUAGES IN SCHOOLS

95 PARTNER
SCHOOLS

57
WORKSHOPS
FOR TEACHERS

545
TEACHERS AT
WORKSHOPS

35,220
STUDENTS REACHED
THROUGH OUR WORK
WITH TEACHERS

198
WORKSHOPS
FOR STUDENTS

1,860
STUDENTS
IN OUR
WORKSHOPS

EVENTS TOOK
PLACE IN
7
COUNTRIES

81
LANGUAGES USED
IN OUR WORKSHOPS,
EVENTS & CLASSES

creative
multilingualism

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www.creativeml.ox.ac.uk

CONTEXT

The Open World Research Initiative (OWRI) embodies a new and exciting vision for languages research in response to the challenges and opportunities presented by a globalised research environment and multilingual world. The initiative presents a cogent, positive and compelling vision for the role of modern language expertise in opening up research opportunities drawing on other cultures, literatures and histories.

As part of OWRI, the Arts and Humanities Research Council (AHRC) invested £16 million in four major research programmes that helped demonstrate the value of modern languages in an increasingly globalised research environment. These projects helped showcase the crucial role that languages play, not just within the arts and humanities but also on a wider scale in relation to key contemporary issues.

CREATIVE MULTILINGUALISM

Creative Multilingualism (CML) was a four-year OWRI research programme investigating the interconnection between linguistic diversity and creativity.

The programme was led by the University of Oxford with partners the University of Cambridge, the University of Reading, Birmingham City University, SOAS University of London and the University of Pittsburgh.

There were seven strands of research: Metaphor, Naming, Intelligibility, Creative Economy, World Literatures, Prismatic Translation and Language Learning.

Responding to the Modern Foreign Languages crisis

The research was conducted in the context of an unprecedented crisis in language learning in UK schools, which is in turn undermining the health of Modern Languages departments in universities. The crisis has many causes, but the bigger picture is globalisation and the gradual rise of English. Native English speakers can now travel anywhere in the world and rely on getting by fairly comfortably with the global lingua franca in the main tourist centres. And the internet gives us the illusion that the world now speaks English. So the most obvious incentive for learning another language has disappeared over the last few decades.

Meanwhile – and somewhat paradoxically – school syllabuses for Modern Foreign Languages have focused more and more exclusively on the practical language skills, excluding those dimensions of language learning that go beyond their functional use.

Our research proceeded from the premise that there is more to languages than their practical benefits for communicative transactions. This is not just 'added' value. Languages are our key medium for self-expression, and as such they are at the heart of individual and collective cultural identity. That gives them immense creative potential which is fundamental to our lives as human beings and an invaluable resource in its own right, while also being inextricably connected with practical use.

Our research programme was designed to develop a new paradigm for Modern Languages that is predicated on the intrinsic connection between multilingualism and creativity. This has the potential for giving learners confidence in their innate ability as linguists, and it makes language learning lastingly rewarding. It also holds the key to establishing a common identity for the subject of Modern Languages across educational sectors.

British society perceives itself as monoglot, but nothing could be further from the truth: many schools teach pupils with some 100 languages between them, and many workplaces are veritable hubs of multilingualism.

Born linguists

British society perceives itself as monoglot, but nothing could be further from the truth: many schools teach pupils with some 100 languages between them, and many workplaces are veritable hubs of multilingualism. Nationally, this is an under-valued resource, not only economically but also educationally and culturally. One aspect that is under-valued is the creative potential of a linguistic diversity that interacts productively with cultural diversity.

Even those of us who grow up using only one language are born with the capability of using more than one, and we never completely lose that talent. In fact we deploy it routinely in our day-to-day lives as we move between different linguistic contexts at home, at work or at school, and in leisure pursuits. This involves a continuous process of creative adaptation. When using our language skills, we draw all the time on an individual creative capability that may also inspire us to experiment with language in monolingual or multilingual language play or poetry.

OVERVIEW OF CREATIVE MULTILINGUALISM'S SCHOOLS WORK

RESEARCH IN SCHOOLS

Strand 7's research into language learning considered alternatives to the prevalent emphasis on language learning for functional purposes, and investigated the extent to which creative approaches to language learning may enhance foreign language learning in the UK, both within schools and beyond. It explored the impact on learners of different kinds of written texts (literary and non-literary), using both functional teaching approaches and ones that involve creative personal responses from learners such as drama and creative writing. The project focused on the development of learners' literacy skills in the foreign language, and their motivation for, and conceptions of, language learning.

Over the period of just over a school year, Strand 7's researchers worked with approximately 600 French and German learners in Year 9, alongside their teachers, from 15 secondary schools across England. They collaborated on a classroom-based research project exploring creativity in language learning. More precisely, their research explored the impact of using poems and authentic texts (on such themes as love, death, migration) and different teaching approaches ('creative' versus 'functional') on learners' language development, general creativity and attitudes towards languages.

Activities included:

- An initial training workshop for participating teachers.
- Teachers and their learners working with Strand 7's materials over approximately two school terms in 2017-2018.
- Sharing findings with the project teachers in December 2018.
- Creating and delivering further training materials as part of the work done by the Department for Education's National Centre for Excellence in Language Pedagogy.
- Further workshops with teachers and trainee teachers (and the mentors who support them in school) at SOAS University of London, at the University of Reading (25 student teachers and their mentors, covering over 20 schools), and at the University of Cambridge (20 student teachers and their mentors, covering 25 schools).
- Presenting the materials and findings at the Sir Robert Taylor Society Conference for school teachers in Oxford in September 2019.

The findings of the study were complex. Broadly speaking, the results for the French learners indicated that there were significantly greater gains in vocabulary learning when learners experienced the creative teaching approach compared with the functional approach, regardless of which kind of text they read, poems or factual texts. Regarding confidence in reading comprehension, learners seemed to have benefited more when they were taught using a creative approach combined with literary texts. When writing, a key finding with both the French and German learners was that there was a negative relationship between making progress under the creative approach

and making progress under the functional approach. In other words, learners who did well under one approach did much less well under the other, implying that different kinds of learners benefit from different kinds of instruction. Perhaps most interestingly of all, French learners increased their general creativity when they studied poems using the creative approach. Looking at how learners reacted to the materials, the conclusion regarding writing also applies. In the French group as a whole, learners found the creative tasks significantly more helpful for learning and more interesting than the functional approaches.

Findings suggested that when learning vocabulary, there were significantly greater gains when learners experienced the creative teaching approach compared with the functional approach, regardless of which kind of text they read, poems or factual texts.

EXAMPLES OF OTHER WORK IN SCHOOLS

Strand 1

The programme lead for CML and Principal Investigator on Strand 1 organised the 'Yorùbá Project' in 2020. The project aimed to highlight the value of community languages (also known as heritage languages or home languages) and explore their creative possibilities in poetry workshops focusing on a particular language and involving a poet who has a connection with that language.

The project was delivered in April to June 2020, and it focused on Yorùbá, which is spoken mainly in Nigeria and other parts of western Africa. It is estimated that there are some 100,000 Yorùbá speakers in the UK. The school partner was Brompton Manor Academy in East Ham, London, and the project involved eight Year 12 students with Yoruba heritage. It centred on workshops led by the poets Kate Clanchy (a CML partner) and Timileyin Amusan.

Timi is a young migrant from Nigeria who has succeeded against considerable odds in becoming a university student and a celebrated and published poet. He writes in an accessible but rich way about his journey, heritage and especially about language itself. In the first workshop, he wrote a specially commissioned poem about Yorùbá, designed to provide inspiration for the students. The session consisted of Timi reading his poem and conducting a Q&A with the students. A subsequent workshop focused on encouraging students to create their own poems, and later receiving individual feedback enabling them to revise their poems for publication. Kate and Timi produced an illustrated booklet with these poems.

Strand 2

Developed by the EWA (Ethno-ornithology World Atlas) team, Strand 2's 'BirdWords' projects were used to support local schools, museums, conservation groups, and communities develop their diverse cultural knowledge of birds in multiple languages. BirdWords publications included free downloadable bird name posters in several Indigenous languages, the BirdWords Across Continents storymap, mapping the many names of several birds across their migration flyways, and a series of lesson plan activities to choose from.

EWA is a worldwide collection of cultural material relating to birds. It is made up of contributions of folk-names, ecological knowledge, stories, songs, poetry, artwork, and other materials developed by users, it aims to promote the engagement of all people in bird conservation.

Strand 3

Strand 3 investigated how people may create bridges of comprehension between languages that they already know (usually their native language) and cognate (historically related) languages which may have a strong but possibly concealed similarity with the native language. As part of this, they worked with three schools (The Cherwell School, Oxford; Liceo C. Salutati, Montecatini, Italy; Liceul Teoretic Vasile Alecsandri, Iași, Romania) with two primary aims: exploring students' existing but unrealized capacity to recognize connexions between cognate languages and explicitly drawing students' and teachers' attention to the techniques of creating cross-linguistic understanding. The work at the Cherwell School increased students' interest and curiosity in foreign languages, developing

their sense of linguistic self-empowerment. The involvement of Cherwell children in psycholinguistic experimentation in the Faculty of Linguistics served to show them that the scientific study of language structure can contribute directly to creating better understanding of other languages.

Strand 5

Strand 5's three workshops were delivered to Year 10 pupils from two East London schools, Haggerston School in Hackney and St Paul's Way Trust School, Tower Hamlets. In both schools a very high proportion of students speak more than one language.

The aim of these workshops was to engage and celebrate the linguistic and cultural diversity of these schools and their local communities, encouraging pupils to think positively and creatively about both the languages they speak at home and the languages they are learning at school. With over 20 languages in the room, from Bengali to Romanian, they had a good number to work with!

The first session focused on linguistic diversity as a source of creativity, the second introduced students to poems and prose texts employing more than one language (including either French or Spanish). The final session was devoted to the students' own creative, multilingual writing.

Strand 6

Before Strand 6's research began, poet Kate Clanchy was already running a successful 'Poetry Hub' at Oxford Spires Academy with pupils aged 11-18 writing poems, growing their imaginations,

and winning national prizes. All this work was in English but many more languages than English were in the room: Spires is a school where more than 30 languages, and perhaps 50 dialects are spoken. What would happen if that multilingual potential in the classroom could be activated? This is what Strand 6's prismatic project set out to discover.

First, Strand 6's researchers invited writers in different languages to come and give workshops in, or involving, their language: Adnan al-Sayegh, the Iraqi poet writing in Arabic and the Polish writer, Wioletta Greg. Pupils who spoke or had some knowledge of these languages came to the workshops and were encouraged to use whatever language or mix of languages they liked; university students were also present as facilitators. In the Arabic group, one of the pupils wrote in a mix of Arabic and French; in the Polish workshop, one of the poems was in Ponglish. In follow-up sessions, Kate Clanchy worked with the pupils to hone their poems; they were then printed in pamphlets, publicized on Twitter, and read out and celebrated at a festival at the end of the year.

The same model was used in the second year, with the Portuguese writer Hélia Correia, and the Swahili, English and Swanglish poet Azfa Awad. The Arabic and English poet Yousif Qasbiyeh also continued work with the many Arabic-speaking students. Again the poems were printed, celebrated and publicized.

This phase of the project was very successful. Sixteen of the poems produced in the workshops were included in *England: Poems from a School*, ed. Kate Clanchy (Picador, 2018), and between 2016 and 2019, Oxford Spires students 'won more prizes in national

poetry competitions than any other school in the UK' (*Daily Telegraph*). Strand 6 realized that this work relied on having access to unusual resources: funding, the collaboration of foreign language writers, and help from Oxford University students and academics in some of the work of translation. So they next wanted to see if the key ideas of the approach could be put into action in more standard circumstances. In the third year of the project, poet Will Harris took over Kate Clanchy's writer-in-residence role, and worked with Newly Qualified Teacher Rhiannon Lewis, holding workshops in the school for all interested pupils.

There was now a bigger mix of languages in the room, together with some pupils who would think of themselves as monolingual. The principles of the approach remained the same: language difference is interesting, not something to be ashamed of; you can write a poem in a blend of languages; you can write first in one language and then translate into English and make poetry that way (Google translate is a great resource here); it is helpful to start by reading poems and using them to prompt your writing, and the more different languages (with translations) and forms these poems are in, the better. Again, the poems written by the school-pupils were printed in pamphlets and read at the annual festival: this step towards publication is hugely important in helping the young writers to think of themselves... *as writers*.

In the final year, Kate Clanchy transplanted the workshops to a different setting: EMBS Community College, which is Oxford's 'alternative provision' centre for Sixth Form. It takes in students who aren't able to attend mainstream school or college because of

personal or family issues or because they have very recently arrived in the country. She worked with the Level 2 English as a Second Language Group, with students from Afghanistan, Brazil, Peru, East Timor, Sudan, the Philippines, and Vietnam. The last part of the year was disrupted by the Covid-19 pandemic, but Kate has produced a booklet, *Macumba Words: Magic Poems for EAL Learners and the Multilingual Classroom*, with everything you need to run similar, multilingually creative workshops in your school (see page 10 for the link to CML's online resources).

The main aims of the project included building confidence among teachers in conducting creative work in school, increasing awareness of the creative dimension of languages, and generating enthusiasm for language learning.

MULTILINGUAL PERFORMANCE PROJECT

The Multilingual Performance Project (MPP) was designed to showcase and celebrate the multilingual nature of schools and demonstrate how multilingualism can interact creatively with teaching in the classroom, promoting both taught languages and the use of community languages. Between January 2018 and June 2020 the MPP worked with schools across England and Wales as well as engaging with language teachers internationally.

The main aims of the project included building confidence among teachers in conducting creative work in school, increasing awareness of the creative dimension of languages, and generating enthusiasm for language learning.

The project was designed to be flexible and catered for all levels and languages. Involvement was scalable from attending one workshop to co-producing multiple events over more than one year. In order to make it as accessible and useful as possible, there was no required minimal commitment from those signing up. The MPP thereby created a network of teachers, students, arts organisations and other interested parties who were connected digitally and came together in person for training sessions and to create multilingual performances.

Workshops & Productions

There were two strands to the MPP's work: firstly, we offered teachers at all levels and in all settings training and advice on how to incorporate creative drama and theatre activities in their teaching in the classroom. Secondly, we produced and supported

teachers in their production of multilingual performance events including assemblies, concerts, plays (at school, at the theatre or as part of a professional production), films and role play competitions.

Performances by primary schools included multilingual plays written by Key Stage 2 students on the theme of the Incas which were then performed at their local theatre. In addition to writing and performing the plays, the students designed their backdrops and costumes. Supported by the MPP, some schools, like St Philip and St James' in Oxford, rehearsed and performed existing pieces such as *The Great Globetrotting Game*, which they then performed at school and at North Wall Arts Centre. The MPP produced a Theatre in Education tour to several primary schools in Birmingham, which was devised and performed by Applied Theatre students at the Royal Birmingham Conservatoire. Inspired by the research of CML's Strand 2, it was called *The Birds* and offered the young audiences an interactive experience based on solving different groups of bird problems and finding solutions for an inability to communicate with each other.

Secondary schools also created exciting performance events such as three role play competitions in French, Spanish and German between a total of 15 schools in Swindon and Birmingham. In these competitions, groups of 3 students created their own restaurant-based dramas - or comedies! - and performed them at a theatre venue with full set, lights, costume and live audience of family and friends. Panels of judges scored the participating teams on both their use of the language and performance skills.

Secondary students were also engaged with support from their schools to take part in 4 youth theatre projects in which teenagers from North London, the West Midlands and even Italy devised performances using their home and taught languages. One performance - *Teenage Rules* - was shown as a curtain-raiser for the professional bilingual production of *Orange Polar Bear* and another - *Views from Bridges* - on the theme of migration was presented to invited audiences from other local schools.

Several projects forged links across the curriculum, such as those that used Shakespeare to create new multilingual performances. Examples included Punjabi-speaking fairies in *A Midsummer Night's Dream*, d/Deaf students devising their own retelling of *Romeo & Juliet* incorporating British Sign Language and an exploration of Cleopatra speaking her native Egyptian Arabic. In this collection of Shakespeare-related work, students of all ages were involved with two professional productions - a live immersive performance called *Merely Players* and a film called *World's Stage*. In both of these, students and some teachers performed in their native and taught languages. In *Merely Players* over 80 Year 8 and 10 students created letters written in French and Spanish between characters which were displayed for audiences to read.

The MPP delivered 26 workshops for teachers in person and online, 29 workshops for students, and 5 workshops for the general public called *Act Yourself: Uncover Your Hidden Language Story* in Swindon and Birmingham and *:X Ingwijs (Secret Languages)* in Dublin.

The MPP co-convened 3 symposia on multilingual theatre and young people and contributed to CML's *Performing Languages* conference in Birmingham (February 2019) and *Creativity with Languages in Schools* event in London (February 2020).

Participants & Education Partners

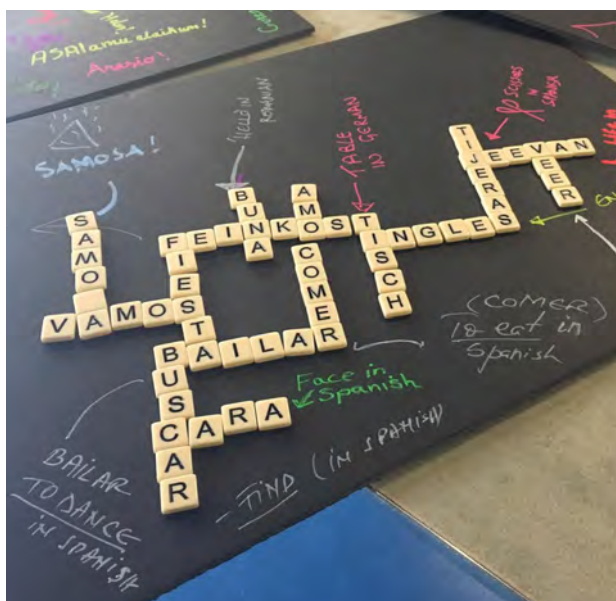
The MPP worked with 67 primary and secondary schools in England, Wales, France, Ireland, Italy and Spain; 213 teachers from those countries and the United States, India, Poland and Sri Lanka; and worked with or reached approximately 15,623 students; as well as nurseries, colleges, universities, adult course providers and private language tutors.

Apart from the six CML higher education institutions, the MPP also worked with Cardiff University, the University of Birmingham and its Shakespeare Institute, Millikin University (USA) and Universidad de Castilla-la Mancha (Spain). Other education partners on events

included Routes Into Languages Cymru, Post-Primary Languages Ireland and CORE Education Trust.

Within the broad CML programme, the MPP often collaborated with the research team on CML's Strand 4 (Creative Economy) based at Birmingham City University as well as working on events that were partially funded by Arts Council England and the National Lottery Heritage Fund

The MPP also collaborated with many organisations outside the education sector – for more information please see Impact Four on page 37 for more details.



ONLINE RESOURCES

At the link below you can find a wide array of helpful resources to help teach languages creatively and to celebrate multilingualism. They include:

- **We are Children of the World:**
A multilingual composition which includes lyrics in Arabic, Mandarin, Polish, Portuguese, Punjabi, Swahili and Urdu. Resources include Powerpoint guides to teaching the song, lyrics, score and backing track.
- **Creative poetry exercises for schools:**
The exercises explored in these videos aim to help inspire and encourage creative poetry writing in schools. They work particularly well in multicultural schools where pupils speak many different languages and help to demonstrate how languages can be used as a tool for creativity.
- **Multilingual drama teaching activities:** Short films and resource packs demonstrating drama activities that can be used to enhance the teaching of Modern Foreign Languages.
- **BirdWords in a Global Classroom:**
The BirdWords resources explore the connection between language, culture and nature through the naming of birds. Each activity includes a summary and explanation of the activity's purpose, plus details of any materials needed. There are also suggestions of variations and extensions to the activities, as well as ideas for some follow-on activities.

- **Creative teaching resources for French and German (Yr9):** These teaching resources have been created by CML's Language Learning strand which has been exploring the impact of creative teaching materials on pupils' learning and views on language study. The resources are designed for Year 9 pupils studying French and / or German. There are two types of materials available for each language: literary and factual.
- **Multilingual poetry teaching guides:**
These guides show how to use poetry to discuss different aspects of multilingualism and identity, and encourage pupils to create their own multilingual poems. They were created by researchers from CML's World Literatures strand.

Link to CML resources for schools

creativeml.ox.ac.uk/resources

IMPACT 1: PROFESSIONAL DEVELOPMENT

We demonstrated the effectiveness of creative teaching approaches

Between January 2018 and April 2020, the MPP delivered 18 workshops to teachers in Birmingham, London, Cardiff, Swindon, Hull and Dublin and during May and June 2020 there were 8 online workshops which attracted teachers from all over the UK as well as seeing teachers logging in from Sri Lanka, Poland, the USA and Spain.

After attending MPP workshops, MFL teachers told us:

I used the games of Sevens, first using numbers, as it was introduced, and then playing the same game using a phrase I wanted the class to really get the hang of. German students perennially struggle to get the perfect tense right (in my experience) so we played the game using the sentence 'Letzte Woche bin ich nach Stuttgart gefahren' a sentence of exactly 7 words. In French we played 'je ne m'entends pas bien avec mon père'. In both cases this appealed to both classes who are often restless and struggle to maintain focus on a task for long. They liked the game and were keen to stay 'in'... I also used the Illnesses and Injuries game, giving each student a 'breakage' (such as 'Ich habe mein Bein gebrochen') that they had to embody, repeat and exchange with their peers. This also drilled the perfect tense structure again. To my delight and astonishment, this produced lots of spontaneous language, such as 'oh, das ist schlecht', 'ich kann nicht sehen', 'ich kann Fußball nicht spielen', 'das tut mir leid' etc.

I'm delighted with the feedback from my colleagues who did some of the activities with their classes the following day and told me how well the children had responded. This is really important for me as I'm the only MFL teacher and most of the class teachers are a bit scared of languages!

So the injury game where you have to describe your illness and describe it physically and name it. And I was amazed I did it with the bottom set in German and it produced so much spontaneous language. Things I'd forgotten they even knew, I'd even taught them... And I'm finding with the physical recall, just tapping on the shoulder they remember the activity.

During and after the MPP workshops I thought about the rationale for including the activities in classes. Time is limited for school lessons and I wanted to be sure that any changes I made would be for the pupils' benefit. Teachers are often bombarded with advice on how to teach and are required to justify their practice to management, parents and pupils. While I could justify having fun in class as being a good motivator for learning, the growing evidence that creativity is vital to development of memory was an additional reason to include drama.

It was a lot of fun – but also very useful. I have already tried out several of the ideas with my classes (and own children), with great success.

I really enjoyed the launch and in particular I enjoyed meeting fellow teachers and appreciated getting some great ideas to share with my colleagues in school. I was able to present the project at a staff meeting last week and included some of the games we were shown. I'm delighted with the feedback from my colleagues who did some of the activities with their classes the following day and told me how well the children had responded.

Really good session. [As a result]...my Year 7s have been counting numbers in a circle with lots of rules added in, one of them being if you get it wrong you run around the circle. Also did the busy bees and had groups of kids making shapes of different school subjects, things you find in your school bag and different types of pets.

Thank you so much for a fantastic session at our [language ambassadors'] training day on Saturday – it was the highlight of their day and they've all I'm sure had ideas on activities that they can do on visits to schools based on your session. Diolch yn fawr iawn!

Your ideas have given me inspiration, whether I am teaching on Zoom or in the classroom.

The MPP presented its ideas to teachers in Dublin in February 2020 and as a result, Post-Primary Languages Ireland have continued engagement. This includes MPP team members being scheduled to run online workshops for MFL teachers and give a keynote address at their national conference in 2021. The organisation told us:

The MPP and Creative Multilingualism have so much to offer to language teachers, not only for their own personal practice but also to increase student engagement in class and help your school to recognise and celebrate its linguistic diversity. Since teachers associated with our organisation took part in the workshops in Dublin we have been keen to get more MFL teachers in Ireland involved with the MPP and their creative teaching approaches. We look forward to sharing their work with even more of our teachers in the near future.

Education researchers from Strand 7 evidenced how using creative materials and creative teaching approaches increased learners' creativity. The 600 14 year-old French and German learners from 16 secondary schools involved in the research were directly impacted, with significant improvements in learners' vocabulary, confidence in reading and general creativity.

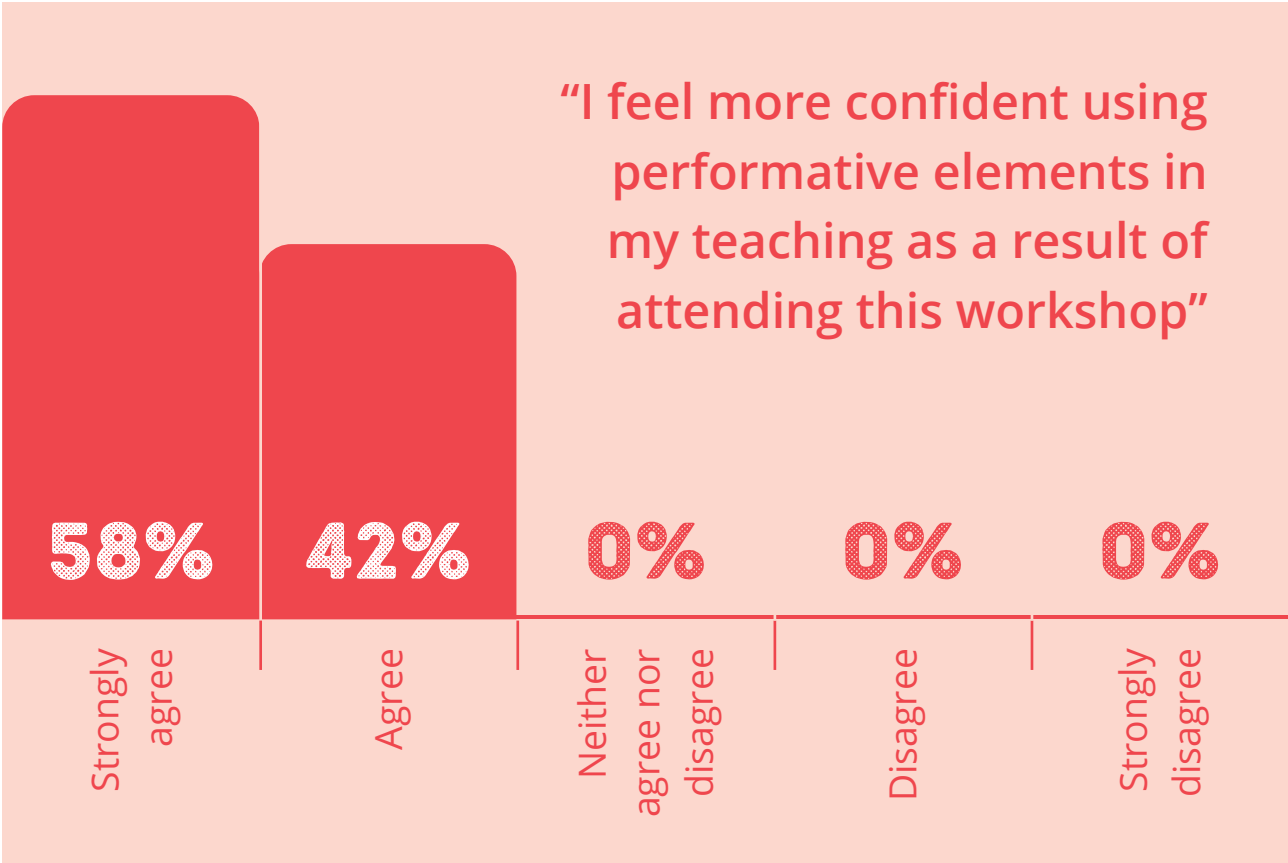
Colleagues from across all strands of CML and the MPP came together for a 'Creativity with Languages in Schools' event for MFL teachers in February 2020. The feedback from attendees was extremely positive, as exemplified by one teacher's comment:

What a great day. Fantastic CPD and everything I had hoped for: renewed enthusiasm; great ideas for engaging parents, staff and children; evidence to take back to staff to raise profile of languages. THANK YOU.

We increased teacher confidence in using creativity in the MFL classroom

Following MPP workshops for teachers, those attending told us they were all more confident.

FIG 1.



One of the teachers who *strongly agreed* that they felt more confident after their engagement with the MPP told us about their experience:

Participation in the workshops gave me confidence to step outside my 'comfort zone' as a teacher. I had had no previous instruction in drama techniques and am not a natural performer. I recognized that many young children were very keen to perform in class and that I needed to give them more opportunities to do so. Equally, some children were very reluctant to speak up in class either through shyness or because they were newly-arrived in England. I could identify with their reluctance to speak aloud but wanted them to overcome that. I gradually became more skilled and confident in selecting activities that would allow them to forget their self-consciousness because they were simply playing with sounds.

I had little knowledge of drama activities so didn't know how they might improve language-learning. The workshops allowed discussions between teachers about how the language aspect might be introduced, and whether the games would improve learning. Most teachers have a range of activities they use in class and select the ones most suited to their pupils and particular settings. If an activity works well there needs to be a valid reason to replace it with another. Ideas shared in the workshop and follow up resources enabled me to adapt the games for my own classes, confident in the knowledge that increased enjoyment would lead to higher participation in class.

Having gained confidence in using drama games I was able to share my experience with teaching colleagues at my schools (demonstrating the games in staff meetings – 12 colleagues), and with fellow teachers at ALL Bicester Primary hub (5 teachers) and the Southern Primary Languages Show 2019 (34 colleagues).

The project also allowed me to develop confidence in leading a larger-scale performance than I had previously attempted. The Key Stage 2 Curriculum contains an expectation that children should 'perform for an audience' but this can simply be a small group or class. I had always included role-play and re-enactment of stories in classes and found them quite challenging. With the help and support of the MPP I was able to produce a play that 26 primary-school-aged children performed to an adult audience at a local theatre. I would simply not have attempted that without the information and support given by the project. Feedback from the children who performed was overwhelmingly positive – they enjoyed all the activities and learnt so much about performance.

Strand 7 asked their teachers, “What impact has the project had on your own teaching?” All the teachers felt that it had impacted their teaching in a variety of positive ways, as exemplified by these responses:

Made me braver to use more literary texts.

it has reminded me I need to do more creative stuff like songs. Need to reintroduce creativity into the curriculum. It will improve learners’ motivation.

Really liked the materials and liked having the lessons planned. Loved the idea of challenging them to think about language.

Good to see interesting topics, had reinvigorated and re-motivated me to talk about more challenging topics. I will apply the activities to texts I come across.

Opened me up to a lot of poetry I didn’t know about. Loved teaching with authentic texts, real language. The whole class was involved not just teacher led. Will use these poems.

I think definitely explore the literature more in line with what you’re doing, use this format. Year 7 one or two lessons Year 8 one or two lessons, exploring French in a different manner. Make topics less heavy going.

it’s given me the courage – not just module 1, 2, etc but to add other things. So I’m going to be looking at doing different things and disseminate them a bit more.

We influenced professional practice (actors, theatre practitioners, writers and others)

Meleri Jenkins, Project Coordinator for Routes into Languages Cymru, describes how CML and the MPP worked with her organisation and the impact the MPP had on her and her team as well as the Welsh teachers, students, and undergraduate language ambassadors with whom they work:

Our first interaction with the MPP was in October 2018 when Daniel Tyler-McTighe and I had an initial chat about how the project could be launched in Wales. Members of the Routes Cymru team, including some of our Language Ambassadors attended the Cardiff launch of the MPP project at the Wales Millennium Centre in March 2019. The activities introduced at this session resonated with us as we're very much gearing up to support the primary sector with the introduction of international languages as part of the New Curriculum for Wales, and saw an opportunity to use these activities in our workshops.

Routes Cymru organises numerous activities and events throughout the year and the activities introduced at the MPP training day have been embedded in our delivery. They have been used at events such as the Seren Oxford Year 9 Modern Languages Residential that was co-organised by Routes Cymru and Oxford University in March 2019. 44 pupils from 10 secondary schools and their teachers in Wales attended the residential and have hopefully used some of the ideas back in their schools since. Activities from the MPP have also been used in workshops that Routes Cymru have delivered across Wales, and the reception to these has been very positive. One of the activities, 'Busy Bees', was used at a Pupil Language Ambassador Training day in the ERW regional education consortium where over 150 pupils experienced it as means of highlighting the kind of activities they could implement in their schools to raise the profile and visibility of languages.

Thanks to the impact of the activities, Daniel and his colleague Holly were invited to hold a workshop for our Training Day in October 2019. 20 undergraduate and postgraduate students from 3 Welsh universities attended the workshop and the activities that were introduced on the day have been used during school visits made by our Ambassadors this year. They have not only helped them create interesting and engaging sessions during visits, but have also benefited our students in giving them the confidence to deliver interactive and performance-based sessions, and stepping away from the usual PowerPoint presentations. We will again be highlighting the MPP activities at our future training days.

Katie Hoare, one of the actors in *The Birds* which toured primary schools and performed at Birmingham Repertory Theatre said:

I have learned an incredible amount... especially how language is vital in everyday life. Not only have I learned aspects of sign language and how you can teach through song, I have also learned skills that I can take on and use in my own practice. From performing to devising the show, I have been enlightened on this whole new adventure by language and how it can be used as a tool.... I believe there are lessons to be learned from the performance about how important it is to understand the concept of multilingualism and the different ways of communicating and using languages.

Regular MPP workshop leader and director of *The Birds*, Holly Bateman, reflected:

Normally, I would never even think to establish the language we were working in, and by default English would be expected... By embedding the use of other languages into the game structure, and encouraging participants to utilise their own knowledge, you create new opportunities for drama and creativity to emerge. As an English speaker who might previously always thought to work in English by default, I shall endeavour to think about the ways in which I can offer my participants to use their own language skills in my activities.



The MPP and CML provided support for Open Theatre's work with students with learning disabilities in Coventry's special schools and colleges as part of their project called *UNCOVER/ DISCOVER – Revealing the Creativity Rippling through Coventry* which is inspired by the uncovering of the River Sherbourne in Coventry as part of its year as UK City of Culture in 2021.

Open Theatre's normal practice is a non-verbal physical theatre and the aim of the work CML supported was to explore the integration of different languages – both community and taught – into these sessions. Two of Open Theatre's staff described their experience of using languages creatively with young people with learning disabilities:

It was a great opportunity to challenge our young people to consider the use of different languages, which we have never done before. Actually, it challenged me too and I am excited to explore how I can continue to use languages in creative ways.

Because we always work non-verbally I was a bit nervous about including different languages – especially ones I don't speak – with young people with learning disabilities, but while this experience took me out of my comfort zone it definitely added to my toolbox as a practitioner and gave us new and exciting ways to create together.

11 professional actors worked with secondary and college students on the MPP and theatre company 27:31's production of *Merely Players* in February of 2019.

One of them, Mirsad Solakovic (who played Sir Toby Belch from *Twelfth Night* in his native Bosnian), said:

The unique way of approaching the characters meant that mannerism, gestures and facial expressions became more important to make it clear to the audience what kind of character I am and what my needs in life are. For me the experience of communicating with the audience in a different language was very special and useful – it brought to the fore shared values closer and a mutual understanding of our basic human needs.

Another actor, Shady Murphy (who played 'Kat' – a mixture of Princess Katherine from *Henry V* and Jacques from *As You Like It*), said:

As the play was set in a University campus pub, I played French 'Kat' as a Genealogy student. The multilingual aspect of this play fortified the immersive real-life feeling of a pub full of strangers from a range of backgrounds; the fluid setting of each performance further compounded this and I felt very connected to my audience as they witnessed my exchanges with my pal Alec and my try-hard lover Henry.

In 2020, CML co-funded the creation of a multilingual film called *World's Stage*.

Working across communities in Birmingham this film project engaged with all 93 languages that can be found in the Library of Birmingham's Shakespeare archive. Non-professional community performers who speak one or more of these languages worked with the MPP Director and professional actors on lines, speeches and scenes from Shakespeare to create a multilingual collage. The film is part of the 'Everything to Everybody' project funded by the National Lottery Heritage Fund and led by the Shakespeare Institute, University of Birmingham and Library of Birmingham, Birmingham City Council.

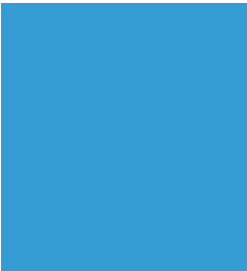
Reflecting on the project, film-maker John Roddy said:

Going into schools and having children from all different cultures and backgrounds enjoying Shakespeare in different languages was really special. Sometimes you forget about the different translations that have been done with Shakespeare. We see Shakespeare performed in theatres, parks, streets and movies, but always in English. It's been refreshing to hear the different languages spoken. Working with different languages, and taking into account different cultural environments, was something new in my work and it taught me a great deal about working in a multicultural setting.

And production manager Laura Killeen said:

I was surprised that Birmingham's Shakespeare archive had so many different languages in it. As a Brummie I had no idea about its purpose, history and that it held a wealth of languages that represents the make-up of our city. This surprised me and is definitely something the city should shout about with films like this.

Through working with a range of people who speak so many different languages I had a delightful working experience that taught me about language, cultural identity in the city. Now that I've done this project I would think differently about how I engage with Shakespeare and experience Shakespeare. I want to engage with Shakespeare differently from a cultural standpoint in terms of the languages the texts are translated into and being aware of where some of the texts are set and how that speaks to people's cultural identity. As I work in theatre, I this has made me think about those cultural aspects and how Shakespeare can reach and engage with a wider range of people if we just get outside of the traditional theatre settings and embrace more languages than just English.



World's Stage



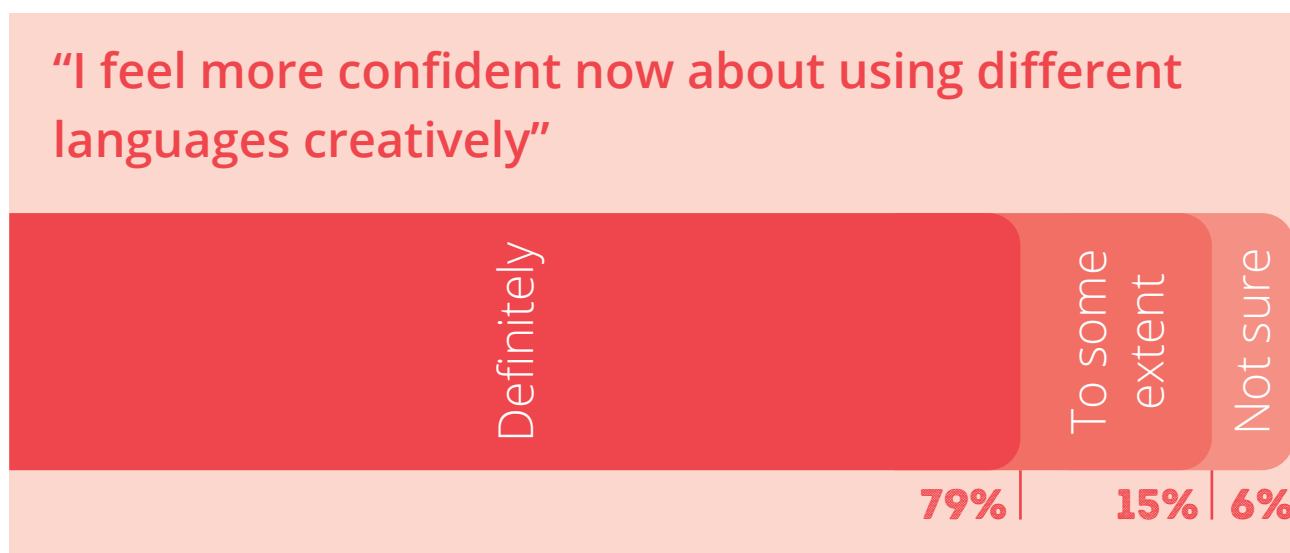
IMPACT 2: CREATIVITY

We demonstrated and increased awareness of the creative dimension of languages

In June 2019 the MPP team ran *Act Yourself! Uncover your Hidden Language Story* at both the Wyvern Theatre in Swindon (hosted by Prime Theatre) and at Birmingham Repertory Theatre. These creative workshops were open to all ages and were designed to help people explore their lives through the languages they know (and to some extent those they don't!). There were drama games and exercises, arts activities including graffiti, filming and challenges based around translating.

As you can see from the graph below, 79% of participants responded that they definitely felt more confident in using languages creatively as a result of the workshops.

FIG 2.



And one participant told us:

As someone who is very (embarrassingly) monolingual, I was a bit apprehensive about participating in the workshop. However, I felt very comfortable and lost the fear of engaging with and attempting to use other languages.

In response to Strand 7's question, "To what extent do you think the project has engaged your students' own creativity?" A teacher gave an unequivocally positive response, reporting that they thought their learners had definitely become more creative.

We generated outstanding creative writing and enabled and inspired other high quality creative outputs

Strand 6's poetry workshops at Oxford Spires achieved exceptional success: pupils from the school made outstanding progress in English and several of them have won national literary prizes, including the Foyle Young Poets' Competition and the Tower Poetry Prize. Students contributed to the anthology *England: Poems from a School*, the artistic quality of which was quickly recognised as 'great by any standard' (Philip Pullman) while a reviewer said, 'Let's make no allowances for youth, nor for having English as a second language. ... [A] number of the poems ... are excellent' (*The Telegraph*).

One of the poems, 'Lament for Syria' by student Amineh Abou Kerech, a Syrian refugee, won the Betjeman Prize 2017 out of over 2000 entries.

The poem then inspired a new musical composition called 'Lamentation' by Sir Karl Jenkins, one of the UK's most performed living composers, which was performed at Swansea International Festival.

Working with writer Kate Clanchy, three further booklets of poems were created through these workshops.

As part of the exhibition *Babel: Adventures in Translation* at Bodleian Libraries, Oxford, CML ran a competition to encourage pupils of all ages to engage with creative translation.

Pupils were able to choose from the three tasks shown opposite.

The entries to each task were judged in four age groups and winners from each received prizes. The winning and highly commended stories are displayed on the CML website.

A Magical Translation – Creating a modern version of Cinderella in a language and medium (text, audio or video) of their choice with a typed English prose translation.

B Fabulous Translation – Creating a fable – an animal story with a moral – in a language and medium (text, audio or video) of their choice with a typed English prose translation.

C Futuristic Translation – Creating a warning about a nuclear waste site – in a language and/or medium that will communicate effectively with people in the year 10,000.

We are Children of the World

In June 2018, CML hosted 500 primary school children from across Oxford to sing *We are Children of the World* in the Sheldonian Theatre as part of Oxford Festival of the Arts.

The song was commissioned by Creative Multilingualism and composed by Lin Marsh to celebrate multilingualism in UK schools. Jon Cullen, Director of Music of Magdalen College School, led the rehearsals, with assistance from a team of sixth-formers, and conducted the performance which was co-funded and attended by the Vice-Chancellor of the University of Oxford. Jon also created teaching packs for each of the schools involved in the concert which guided them through the song, line-by-line with instructions and tips via audio and video.

The pupils learned the verses of the song, which were in seven languages spoken in Oxford schools: Mandarin, Punjabi, Urdu, Arabic, Polish, Swahili and Portuguese. They were also taught movements to accompany

their singing by Lin Marsh, which really helped lift the performance. Just before the Brazilian samba at the end of the composition, the children were instructed to pretend to be talking to each other, excited at the idea of carnival, then to suddenly stop before singing the next lines of the song: 'Listen, do you hear the music playing...' This generated such enthusiasm and excitement from the children involved that their singing became even more powerful and joyous.

Making the score and all other materials available for free downloading led to a performance at a public elementary school in Montclair, New Jersey, USA.

In addition, Catton Grove Primary School, Colman Junior School and City College Norwich were inspired to create and perform their own version as part of Young Norfolk Arts Festival 2019 to "celebrate the cultural and multilingual diversity we have in our schools in Norfolk".

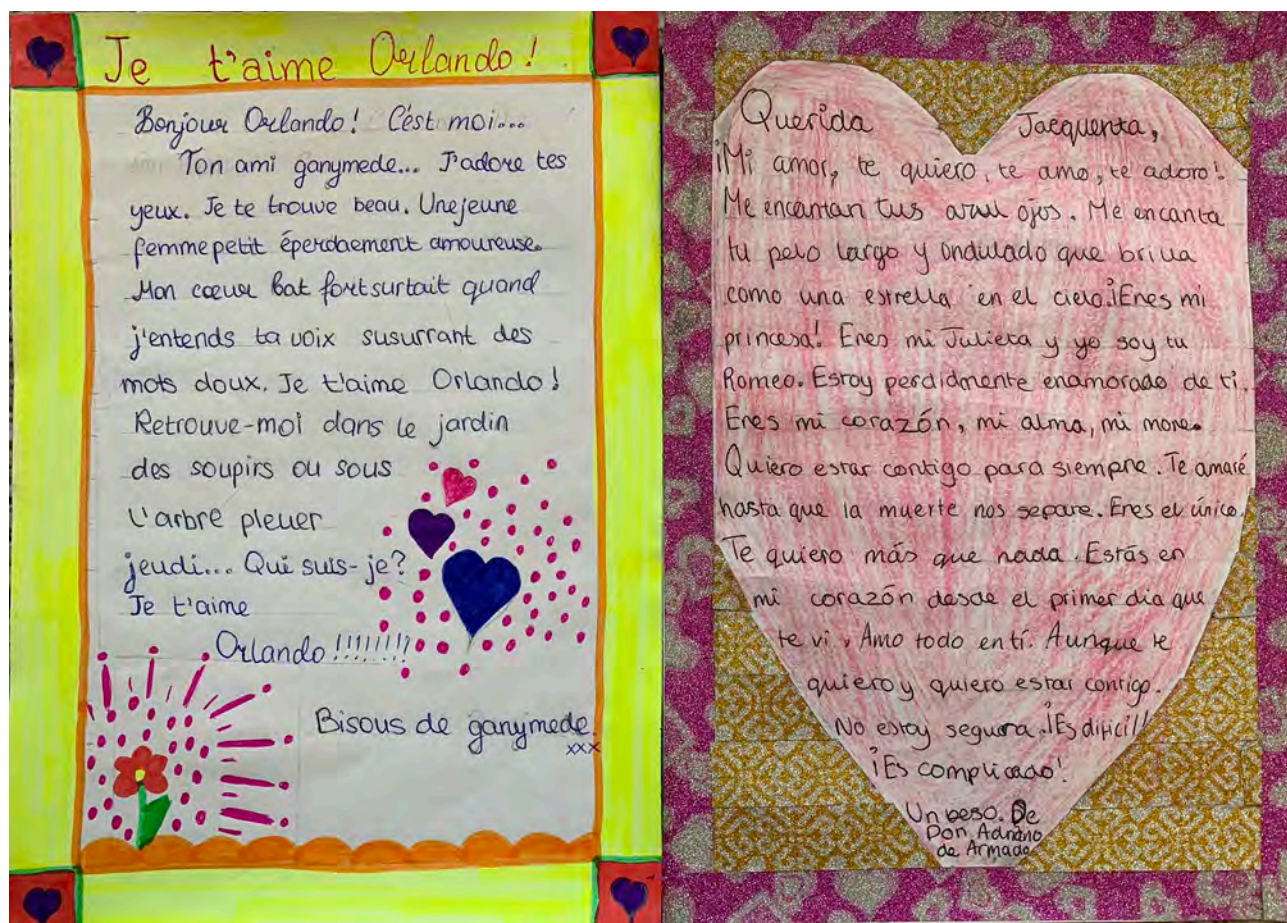


Students from Lordswood Girls School, Birmingham, contributed to the MPP's production of *Merely Players* by creating love-letters between some of Shakespeare's lovers which were used as props around the performance space and displayed for audiences to read. Inspired by Orlando leaving love letters around the forest in *As You Like It*, over 80 students in Years 8 and 10 created letters written in French between him and Rosalind and in Spanish between Don Adriano de Armado and Jaquenetta from *Love's Labours Lost*.

Many of the students reflected on the project as a different way to think about learning another language and enjoyed engaging with characters from existing plays whilst also being able to be creative with their presentation.

It allowed me to be creative in my Spanish writing and gave me an idea of how Spanish people write letters. **Zaynah, Year 10**

I enjoyed it because it was different from what we usually do in Spanish lessons. **Muskaan, Year 10**



In 2020, 81 students from the West Midlands took part in the filming of *World's Stage* performing in their community and taught languages.

100% said that they enjoyed the creative use of languages through using or hearing them in different ways, through live performance, filming and their own reciting of Shakespeare's lines in different languages.



South-West Birmingham Schools' Role Play Competition 2019



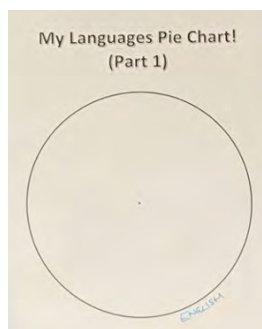
IMPACT 3: PERCEPTIONS

We increased pride in multilingualism and changed perceptions regarding the value of languages

At the *Act Yourself* workshops in Birmingham and Swindon, an activity designing pie charts was devised to find the degree of the personal linguistic assets of participants before and after participation with the aim of giving participants an enhanced insight into the many ways languages have impacted and enriched their lives. The instruction, both before and after the workshop, was to create a pie chart that represented one's own language(s).

Almost every participants' pie charts showed an increase in the number of languages they declared they use. This overall increase showed that participants gained a greater awareness of CML's core message: Any amount of knowledge of a language is valid and valuable (without the need for fluency). They also appreciated the wide view of language the CML takes (e.g. including the use of emojis, dialects, secret and made-up languages, different forms of English used in different social environments).

A dramatic shift was seen in some participants like the one above) who started the session

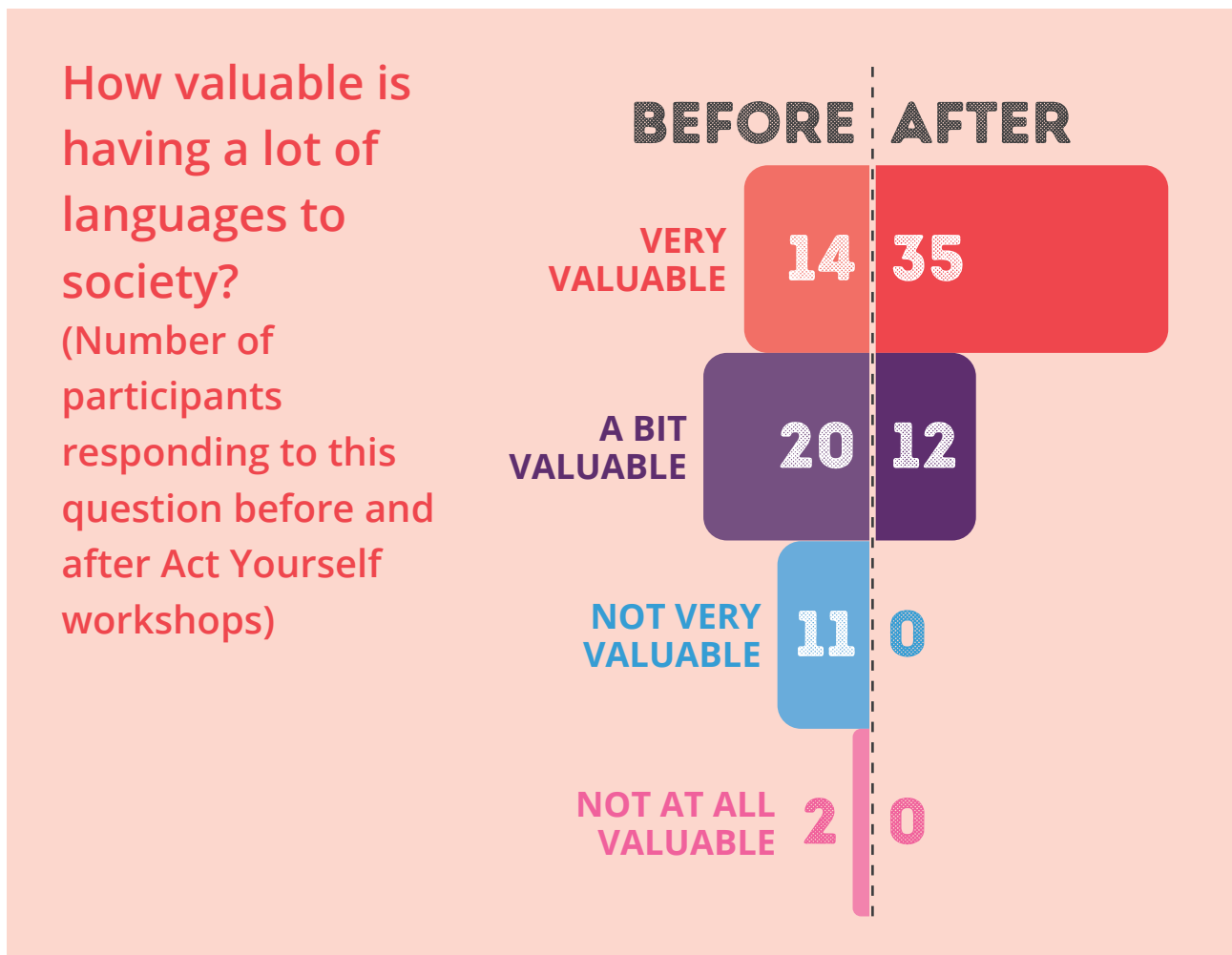


expressing that they only know/use one language, but then answered with significantly more languages at the end. This person's second chart includes use of numbers in Swahili, some Middle English and BSL. Such changes across all participants' pie charts demonstrated enhanced confidence and increased pride in their multilingualism.

When asking about the importance of foreign languages, Strand 7's researchers found that all 12 learners in one group agreed that learning a language is important citing reasons such as travel, work and communication with others.

It improves how your brain works and is additional knowledge.

In a second group, all 7 learners agreed learning a language is important for reasons such as: travel, work, communication with friends. Of those who will be taking French at GCSE, one is doing so because they consider languages useful and enjoyable, another because they enjoy French culture, how French sounds and want to learn other languages.

FIG 3.

Strand 6's engagement with schools found profound cultural benefits came to 59 students from an economically deprived and marginalised area of Oxford who participated in their poetry workshops. These young poets learned to perceive their multilingualism, however imperfect, as an asset. As one

workshop assistant noted: "It was ... moving to witness their sudden realisation that Polish could be a viable and valuable medium of creative expression, and not just a hidden, superfluous or even vaguely embarrassing language."

After their work with Haggerston School, Strand 5 were told by a teacher that their students "also got the sense that their experiences and backgrounds are valuable and valued as a source of creativity and energy that will only help them as they pursue

their language studies to A Level and beyond." Another teacher said, "The project has given ... my department some real food for thought around how we might celebrate home languages."

Teachers' feedback on the 'We Are Children of the World' project included:

- "The children began talking more about the languages that they speak at home and how they sound compared to each other's languages"
- "Children wanted to learn more about where the languages were spoken and find out what languages were spoken in our school. They researched the countries and languages, and wanted to learn greetings or other aspects of the languages"
- "General feeling was that it was impressive. One parent said she had tears running down her face as she listened to the concert"
- "Breath taking performance"
- "It brought tears to my eyes"

80% of participants in the MPP's World's Stage film project said that the project had made them think different community languages were more valuable to the UK, with 90% now thinking that they were very important.

Participants said:

Being Welsh, being asked to speak Welsh on film, however basically, was the best thing for me. I loved hearing the other languages too.

it was a project that promoted and celebrated the multiculturalism of British societies, and especially the diaspora communities of the Midlands.

The headteacher of one of the participating schools said:

The *World's Stage* project had an unexpected impact. We are a school that loves participating in Shakespeare study and have a Shakespeare season every year. We were happy to be involved with this project which had a different slant. 20 different languages are spoken at our school (including English) but each of those different languages are only used by 1 or 2 children rather than a much larger number as happens at many of the inner city schools. As a result, their language is not shared in school and their ability as dual language speakers not recognized or valued. This project allowed those dual language speakers to use their own language and make comparisons with other languages. The children blossomed as a result of their involvement and as a result we have appointed somebody responsible for EAL and intend to value those different languages more highly around school.

Another teacher said:

For the EAL children involved in the project, I think that their experience will have a lasting impact on them personally: not only were they treated as equals (to the adults present) during the session, but when exploring the various texts and artefacts in their home languages, they suddenly found themselves as experts, sharing their knowledge with the interested adults. And as a school, this experience has prompted us to think more carefully about how we value and promote our EAL children, which in turn will lead to us promoting and valuing children's home languages more so than previously.

We aided cultural integration

Here are some examples of the various ways Creative Multilingualism's research strands have been seen to aid cultural integration:

Strand 2 Italian students commented that their perception of Romanian was improved by realizing how the language was linked with, and similar to, Italian. An encouraging outcome given widespread negative social attitudes in Italy towards Romanians.

Strand 5 A teacher from St Paul's Way Trust School said: "Taking part in the Creative Multilingualism project was an invaluable experience for our learners. The activities allowed students to think about their relationship with languages in ways they hadn't done so before, and has sowed the seed for a lot of valuable discussion around the links between language, culture and identity."

Strand 6 A Head of English at a boys' grammar school in London said: "for years I have felt saddened by the

over-promotion of STEM subjects nationally and the impact this has had on us in English. I have been running a weekly poetry challenge inspired by your ideas and each week the number of students taking part has grown. Our school is over 50% BAME, mostly Indian and Pakistani, but with many students of Korean, Black African, Black Caribbean, Eastern European heritage alongside white British. Maybe we are guilty of seeing these students as less interested in English?... the prompts... have enabled me to produce for our whole school community an uplifting anthology every week... The poetry free from marks and grades has released them into self-expression."

Strand 7 The National Centre for Excellence in Language Pedagogy's materials were modified (in German) to incorporate a focus on migration and tolerance of others.

Students in New Jersey who performed their own version of 'We Are Children of the World' said:

It was fun to sing in languages I had not heard, before.

It was cool embracing other cultures and diversity in the world.

'We are Children of the World' showed we are all different yet all the same.

And their teacher said:

Teaching this song in my classes led to many interesting conversations about languages.

The MPP, like the whole CML programme, focused on celebrating all languages – those taught in schools, spoken in homes, signed by d/Deaf people and those adapted and created in different settings. One teacher told us that the MPP's activities "sowed the seed for a lot of valuable discussion around the links between language, culture and identity". Here are a few examples of how the MPP could be seen to have aided cultural integration:

A participant in the *World's Stage* film project said:

It was great to meet people who speak other languages, some I have never heard before.

Primary school MPP performances in Oxford and Birmingham encouraged students to use not only their own home languages, but also to introduce culturally specific elements to the plays. One example saw two siblings of Greek origin who taught their class about how to greet other people in Greek and how they celebrate new year. This learning helped to shape the script work and led to Greek being used in the performance.

The MPP worked on a project in which students from Liceo Salvemini in Bari, Italy, visited the UK to create and perform in *Views From Bridges*. The students presented a multilingual inspired by Arthur Miller's *A View from the Bridge* and which shared their own experiences and thoughts on the refugee situation in Italy with their counterparts in Birmingham. Some of the students said:

I really enjoyed my time in Birmingham. It is a multicultural city and I loved getting in touch with different cultures. My host family was Nigerian. Before this experience, I knew nothing of their traditions. For example, I learned to cook their typical 'vegetable rice' and it tastes very good. When I went back to Italy, I was looking forward to making it for my family.

After this project in Birmingham I've improved a lot. I felt this period lived abroad was extremely close to my attitudes and passions. I've had the opportunity to live in a British house, to live the cosmopolitan city of Birmingham, and to appreciate the British culture and nature (visiting York, Cambridge, Liverpool and Stratford-Upon-Avon). And last but not least, performing *Views from Bridges* in English was one of the most exciting 'intellectual challenges' of my early life. I lived as a proper actor for three weeks... Personally, I've thought a lot about immigration, but performing in a play in which focused [on it] was sensational. Spreading this message all over the world through art is our duty.

Views from Bridges forced us to put ourselves into the shoes of those who have to live the situations we played in our performance. We had to look up information from the internet and had to make the stories we read online ours. It helped us understand the struggles of immigrants, not only from our times but also from the past. Moreover, living for three whole weeks in England made us experience how the daily life of an English person looks like. We also got to see practically the differences of structure and overall style between the Italian and the British theatre.

This project was a really enriching experience. Although we had already spent hours at school talking about migration and cultural integration even before the project, the thing that really raised awareness in me was theatre: having to "live" those topics on stage, to feel what the characters really felt in order to convey those emotions to the audience, to put myself in the shoes of a migrant, helped me realise a lot of things we usually do not give enough importance to.

Their teacher reflected on the impact of the project on the students:

As Bari, the city where our students come from, is a rather provincial city, I guess the impact of such a multicultural city as Birmingham must have been really strong. I can think of three different levels.

Firstly, their host families: the fact that they were living with families, most of which were not originally from Britain, but from different countries was a good way to engage with different cultures and different ways of living.

Secondly, the real-world of work and theatre context: the students worked in the multicultural reality of the REP. Especially on the day of their final performance, it was for them very interesting having a multicultural audience watching them act and at the end of the performance they had the opportunity to talk with some young people from different backgrounds about the play, its content, the way they acted it, and that was a moment of satisfaction for them.

Thirdly, the play itself: it gave them the opportunity to reflect on themes like migration not only in Arthur Miller's time, the fifties, and the fact that Italians were emigrating to the USA, but even today, as Italy the land where we have to cope with many immigrants coming from Africa. The link with 'The Stranger's Case' taken from Shakespeare was a good way to make us all reflect that migrants have always existed and in any century they have been mistreated. Moreover, in their script the students added something personal. They tried to identify themselves with the condition of people forced to leave their roots, their origins. Some of them wrote about really sensitive situations and feelings which might be experienced by migrants.

On the whole this experience has been very meaningful for them and certainly contributed to making them more open-minded towards the challenges of migration and multiculturalism in general.



Views from Bridges

MPP partners from Routes Into Languages Cymru reflected:

The main impact of the MPP activities has been in showing pupils that languages are not rigid, and that they can bring their knowledge and familiarity of any language, be it those that they're learning in school or the language that they speak at home or in their communities, into these activities, thus emphasising the importance of the 'multilingual' aspect of the project.

IMPACT 4: NETWORKS AND CONNECTIONS

We connected schools with Creative Multilingualism, each other and cultural organisations

Over its 2.5 years, the MPP established relationships between participating **schools** and:

- **other schools** locally and nationally performing in multilingual celebration events and role play competitions. One example of this is the invitation to MFL teachers from Swindon to a languages competition in Birmingham following on from which those teachers then formed a network of other teachers in Swindon who planned their own competition there supported by the MPP.
- **their local theatres**, who supported the multilingual performances and workshops. They included:
 - Birmingham Repertory Theatre
 - Prime Theatre in Swindon
 - Hull Truck Theatre
 - Hampstead Theatre in London
 - Wales Millennium Centre in Cardiff

Several schools involved with the MPP have plans to continue engagement with these theatres in future academic years and school children from North London attended workshops online hosted by Hampstead Theatre and CML.

- **other arts and cultural organisations** including:
 - the National Theatre Company of Korea
 - Hanyong Theatre Company
 - Library of Birmingham, Birmingham City Council
 - Birmingham Institute for the Deaf
 - For/With/By Festival of European Youth Theatre
 - Open Theatre Company
 - Instant MIX Theatre Lab (Paris)
 - Two Destination Language
 - 27:31
 - Mother Tongues Festival (Dublin)
 - The Language Show
- **24 theatre and performing artists** including directors, actors, producers, rappers, movement directors, film-makers and musicians. Of these theatre practitioners, at least 4 will continue to work with MPP schools in 2020-21.

Schools in Chile took part in Strand 2's BirdWords project which was used as part of workshops on landscape knowledge as well as being adapted by university staff there. The connections made between CML researchers and these Chilean colleagues will continue beyond the end of the CML programme.

Strand 2 also created bilingual BirdWords posters in Ayoreo and Spanish for Indigenous schools in Northern Paraguay in order to increase the reach and diversity of those able to participate in the future.

We created cross-border connections and promoted internationalism, increasing interest in other countries and cultures

The MPP liaised with teachers, schools and arts organisations from Ireland, Spain, Italy, South Korea, Sweden, and Bosnia and Herzegovina on workshops, performances and other events.

Some examples of the wide range of activities were:

In April 2018, 10 teachers from Albacete, Spain, spent four days visiting and learning about the 6 schools in the CORE Academy Trust and the work the MPP has been doing with them. The visit included networking, CPD workshops and shadowing British teachers at work. The visit was conducted bilingually and included the teachers from Spain talking about the Spanish education system and cultural differences to what they observed in the British schools which affect their teaching and learning. Teachers from both the UK and Spain have kept in touch since the visit. One of the teachers from Spain said:

It was an enriching and very satisfying experience...as teachers of secondary and vocational education, our main objective was to get to know the British educational system...our objective was widely met...it was an absolutely unforgettable and heart-warming experience.

The organisation and planning of all the visits was brilliant, very varied, attending different types of centres located in very different areas of the city with different economic levels. Everything was thought through – from the initial reception with the main representatives of the CORE to the very British farewell with tea and biscuits!

In February 2020, the MPP hosted an international networking and launchpad event for teachers from a French school (Lycée Polyvalent Joliot Curie) and theatre company (Instant MIX Theatre Lab) and a British secondary (Rockwood Academy), drama and music school (Royal Birmingham Conservatoire), teachers of ESOL and freelance theatre-makers in Birmingham. This event helped with the French contingent's application to Erasmus+/Creative Europe for a wider and deeper network of MFL teachers and theatre practitioners to collaborate in the future. One attendee, a theatre-maker and teacher in Paris, said:

It was very useful to meet with a team that has been doing this [multilingual staging and incorporating foreign language in performance of classics] on a much larger scale, and with the support of an institution. It reinforces our belief that it can and must be developed.

Our Birmingham meeting was also useful for specific issues like teaching Arabic and networking/training of Arabic teachers at the European level: there is clearly a need to exchange ideas about some of these issues, and gain better results through networking between teachers and trainers.

We learned a lot from the creative models and business models you described to us. This could help us define and model the co-teaching of languages through theatre practice both in an intensive workshop (after school theatre group) and in regular classes.



The MPP and CML supported the production and planning for FOR/WITH/BY Festival of European Youth Theatre.

The Festival brings together young people from across England and other European countries in a multilingual celebration of youth theatre work. It is hosted in Birmingham by the Old Rep Theatre and REP Theatre who work with English theatre partners:

- Belgrade Theatre, Coventry
- Lyric Hammersmith, London
- Prime Theatre, Swindon
- Leeds Playhouse
- Northern Stage, Newcastle-upon-Tyne
- Hull Truck Theatre
- Extraordinary Bodies Young Artists (Diverse City), Dorset
- New Wolsey Theatre, Ipswich
- Regents Theatre, Stoke-on-Trent
- Liverpool Everyman and Playhouse

and guest companies from other European countries:

- La Joven Compañía, Spain
- Uppsala Stadsteater, Sweden
- Kildare Youth Theatre, Ireland
- IMTM Sarajevo, Bosnia and Herzegovina

The languages teacher from a school that produced more than one multilingual performance supported by the MPP told us:

Following the success of the first multilingual school play, I coordinated an 'International Evening' in April 2019 where children were invited to perform in any way they chose using any language they knew. The rationale for this was that children would have an audience for the largely hidden talents and linguistic knowledge they possessed. In the event over 40 children performed songs, poems and dances in 14 different languages drawing on diverse cultural traditions. Feedback from those who attended was positive, recognizing the value of the platform that children had been given.

IMPACT 5: MOTIVATION

We increased motivation for language learning

Here are some examples of the various ways CML increased motivation for language learning:

- After one of Strand 3's sessions, over 84% of pupils said that languages were more interesting than they previously thought.
- 100% of those responding to a Strand 6 questionnaire said they felt more confident with 86% enjoying using other languages.
- After Strand 5's workshops at Haggerston School 43% of students said it made them consider choosing French or Spanish A Level. Their teacher said: "Just to confirm, we got 10 A Level students for Spanish this year – that is nearly double last year's cohort, which was in turn double the one before, and does not include students who have gone elsewhere to study Spanish (of which I know of at least 5). Basically, a huge success and down in no small measure to this project!"
- A teacher from St Paul's Way Trust School said, "we plan to use some of the activities we saw during the [Strand 5] workshops as part of our introduction to MFL in Year 7, as a way to increase motivation."
- The DfE-funded National Centre of Excellence for Language Pedagogy (NCELP) rolled out Strand 7's teaching approaches, reaching approximately 80 schools/31,500 learners. Materials were modified to inspire previously poorly motivated learners.
- Following workshops on 'Multilingual Britain', a teacher said: "both were a huge success, evidenced by the quality and depth of the questions raised by the students, and the willingness with which they tackled the activities ... [You] pitched the workshop at exactly the right level to stretch and challenge the students without losing their interest...and the students were utterly fascinated by the idea that languages evolve over time, and can mix with other languages to create hybrid forms that eventually develop into languages in their own right. Our Year 8 students will be deciding on their GCSE options later this year and I am very hopeful that this workshop will have inspired them and convinced them of the value of taking their study of languages further"

Responses to the MPP from teachers included:

I was amazed... bottom set in French found that really motivating... They liked the physicality of it, and because they're so competitive, they're so desperate to get each other out that they are very attentive to the accuracy and I've really been able to push pronunciation with that, if they don't pronounce it properly then they're out and they don't want to be out... They ask for them.

Notably colleagues said that it had animated and engaged their classes, the physical aspect of the work had had a positive effect on engagement, and students wanted to learn

The children came away from the performance full of joy;... it was interactive and fun, and they also understood the overall message. When we got back to the classroom I could hear things like 'this is the best day ever!' and one girl said 'If I could give it a number for how much I liked it out of 10, I would give it 10!'

The games allowed me to sometimes ensure that the children who were new to the language, or less confident, were able to 'win' thereby improving their self-esteem and belief that they could be 'good' at the language.

For me, the enjoyment that we participants [MFL teachers] had in the workshops led me to believe that the children would enjoy them too. By trying out the games in my classes I soon built up a repertoire of activities to suit different teaching purposes and vocabulary topics. For example, the topic of 'The Planets' had always been challenging for children to learn in German. By adapting the games and introducing a drama aspect it was obvious to me that children enjoyed the topic more and it was also more enjoyable to teach.

As I developed activities with my classes I became aware that children were enjoying lessons more. This was through simple observation and also comments made by the children. In primary schools children freely give their feedback to teachers and each other!

Through engaging in different types of activities and in diverse settings, the MPP motivated people outside of classrooms too. A participant at one of the MPP's public workshops said:

I thought the approach of not having to be fluent and to know something of the language was very empowering and encouraged me to learn more.

And a college student who performed in the production of *Merely Players* told us how witnessing a community language that she had not experienced before affected her:

Experiencing the different languages in the different rooms was really interesting. The actor who played Cleopatra in Egyptian Arabic really inspired me to start learning Arabic so now I have private lessons outside of college to learn it.



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