Arts based creativity in the community languages classroom: A professional development resource

Jim Anderson and Yu-Chiao Chung
(with the support of the research project team)

ACKNOWLEDGEMENTS

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List of support sheets, video clips and other resources

These are available on Goldsmiths Multilingual Learning website:
http://www.gold.ac.uk/clcl/multilingual-learning/creativity/

Support Sheets

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Sheet 2	Sarah Bonnell School - Dual language storybooks: worksheet

Video clips

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Other resources

Resource 1	Downderry Primary School cross curricular Tamil language and south Indian dance scheme of work and appendices (2 files)
Resource 2	PPT and IWB in Mandarin
Resource 3	PPT and IWB in Arabic
Resource 4	PPT and IWB in Tamil
Resource 5	PPT and IWB in Urdu
Resource 6	Brainstorm for planning
Resource 7	Storyboard

It is through the arts in all their forms that young people experiment with and try to articulate their deepest feelings and their own sense of cultural identity and belonging.

(All Our Futures: Creativity, Culture and Education, NACCCE, 1999)

… in the UK … the school curriculum does not fully reflect the creative achievements of all the cultural groups it serves. So many young people lack role models and learning materials with which they can readily identify. Disaffection can result. How creativity is currently defined and developed in UK education and training tends to reflect a mainly white, Western approach, rather than our diverse society. This not only puts people from minority ethnic groups at a disadvantage, it is everyone's loss.

(Creativity and Cultural Diversity, edited by Marilyn Fryer, The Creativity Centre Educational Trust, 2004)

AIMS

This resource is aimed primarily at supporting teachers and teacher educators working in the field of community languages[1] although much of the content is relevant to teachers of foreign/second languages generally. It is part of a research study at Goldsmiths, University of London, funded by The Nuffield Foundation, which investigated arts based creativity in the community languages classroom in four London schools, two mainstream and two complementary[2]. It also builds on an earlier Goldsmiths project supported by Nuffield which led to the creation of 'Curriculum Guides' in a range of languages[3].

Discussions and interviews with teachers and policy makers during these and other projects has highlighted the need to gain a clearer understanding of appropriate teaching approaches for working with students who have a background in the language and culture. In this context we wanted to explore more deeply how creative works (stories, songs, paintings, film) could be incorporated into language teaching programmes, but also how they could be used as a stimulus for learners' own creativity.

DEFINING CREATIVITY

What though do we mean by the term 'creativity'? Whilst recognising a range of possible interpretations, in the context of our study we saw four components as having key importance:

1. **Seeing new or other possibilities** - including different linguistic/cultural perspectives.

2. **Active participation in a collaborative process of generating, shaping and evaluating ideas** - drawing on prior knowledge and experience as well as 'funds of knowledge' at home and in the community.

3. **Personal investment and self-expression** – taking ownership.

4. **Pursuing meaningful goals and presenting to others** - affirming identity.

Background and findings from the study are contained in articles and presentations listed on the Creativity homepage of Goldsmiths Multilingual Learning website[4]. The study highlighted a number of ways in which arts based creativity can enhance the learning of community languages. These include:

- Developing linguistic skills by providing meaningful and engaging contexts as well as opportunities for genuine communication

- Broadening understandings of literacy by encouraging language comparison and exploring different media

- Expanding intercultural understanding by enabling a dynamic interaction with heritage and an appreciation of different cultural perspectives

- Strengthening students' confidence and pride in identity

- Facilitating home and community involvement

Drawing on work carried out in the study we concentrate here on providing practical guidance for colleagues on how arts based creativity can be built most effectively into language teaching programmes. Since we shall be referring frequently to work carried out in the four schools where the research took place we need to start by giving some background to each school, the classes involved and the tasks carried out.

SCHOOLS INVOLVED IN THE RESEARCH PROJECT:
TASKS CARRIED OUT IN EACH SCHOOL

LONDON MANDARIN SCHOOL

This is a community based complementary school based in the London Borough of Hackney. It is attended by approx 200 students, mainly British born 2nd - 3rd generation immigrants, aged 4 to 16 as well as some adult students. The class involved in the study was the Year 1 class made up of some 30 children in the 5-7 age range.

DOWNDERRY PRIMARY SCHOOL

The Tamil class at Downderry Primary School, established in 2003, was created through a partnership between the school, the local Tamil complementary school (Tamil Academy of Language and Arts) and Community Education Lewisham. Classes, held after school on Fridays, are attended by approximately 40 children, mainly 2nd generation immigrants, aged 6 to 10.

SARAH BONNELL SCHOOL

This is a mainstream secondary girls' school in the London Borough of Newham. The Yr 7-8 Arabic class involved in the project was made up of approximately 25 students aged 11-12. The students were from very diverse backgrounds but mainly beginners in Arabic.

RATHMORE ASIAN COMMUNITY PROJECT

This is a community based complementary school based in the London Borough of Greenwich serving the local Panjabi speaking Sikh community. It is attended by approx 50 students, mainly British born 3rd – 4th generation immigrants, aged 6-17. All participated in the project.

The table below shows the wide range of arts related creative tasks carried out across the four schools involved in the Goldsmiths project.

SCHOOL	TASK A	TASK B	TASK C
LONDON MANDARIN SCHOOL	'Four Season Song' based on traditional three word chant	Scrapbook. Pages made up of drawings, natural garden material as well as Chinese characters representing spring and summer. (Slide show posted on school website)	Drama adaptation the Chinese classic "Journey to the West" (Performance in school talent show)
DOWNDERRY PRIMARY SCHOOL	South Indian Dance based on song stories. Complementary work carried out in language and dance lessons.	South Indian Dance based on song stories (Performance in school assembly and local Tamil community event)	Drama and digital film-making based on song stories (Presentation in class)
SARAH BONNELL SCHOOL	Art work integrating images and text (Exhibition)	Dual-language storybooks (Presentation in local primary school)	Puppet Show. (Performance in class)
RATHMORE ASIAN COMMUNITY PROJECT	Family drama conceived, scripted and performed by students with support of teachers and parents. (Performance for school and community members)	Wedding scene from drama expanded to incorporate traditional and modern dance (Performed for school and community members)	Dual language comic book based on the family drama (Presented to school and community members)

KEY FEATURES OF THE PROFESSIONAL DEVELOPMENT RESOURCE

This resource is based on an approach to teacher professional development which is **participatory, flexible and collaborative**. It is participatory in the sense that, rather than providing a ready made package which teachers are expected to follow mechanically, it seeks to support teachers in making sense of new ideas in terms of their own situation, practice and beliefs. Guidance is provided, but there are also activities through which teachers can explore what this might mean in practice for them. The aim in other words is to build understanding and confidence and to provide a foundation for future development and growth.

Given the limited opportunities for professional development available for colleagues working in

community settings, flexibility in various ways is seen as crucially important. The resource may be drawn on by teacher educators / professional development managers to assist in planning sessions and many of the activities suggested could form part of such sessions. Moreover, it may prove useful in helping teachers to prepare or to follow up on sessions. Importantly though, it may also be used by individual teachers or groups of teachers to develop approaches on their own. The flexibility of the resource is further supported by the fact that it is available electronically through Goldsmiths Multilingual Learning website as well as in hard copy. There are also a range of support materials not contained in this booklet available on the website. A list of references and selected further reading including useful websites is provided in Section 12.

Finally the collaborative principle is a key part of the approach adopted in this resource. Attending continuing professional development workshops, watching a video on Teachers TV and doing background reading are all ways of gaining initial ideas about a new teaching concept. However, in order to enable teachers to put ideas into practice in a way which takes account of their own needs and circumstances, ongoing support is often needed and this is where reciprocal peer coaching, also known as 'collegial coaching' has been shown to play a valuable role. In essence reciprocal peer coaching is about teachers working with their peers to improve learning. It is based on the belief that teachers can achieve more when working collaboratively than individually and this is why discussion with a learning partner is suggested as a strategy throughout this resource. It should be emphasised, however, that effective collaboration requires a basis of trust and mutual respect (NUT, 2011).

Symbols used in the resource

Activity
Working through an idea or process for yourself.

Reflection/Discussion with a learning partner
Sharing ideas with a colleague and noting main points.

Film clip
Example of classroom work from the project available on Goldsmiths Multilingual Learning website.

Note:

1. We use the term 'community languages' to refer to languages such as Arabic, Chinese, Panjabi and Tamil, spoken by linguistic communities in a minority within the British context. Other terms commonly used include heritage, minority and home languages.

2. The term complementary school (also referred to as 'supplementary' and 'mother tongue' school) refers to voluntary community based schools which usually operate after school hours or at weekends. Work carried out in these schools is viewed as having a positive 'complementary' function in relation to mainstream education.

3. Curriculum Guides for the teaching of Arabic, Chinese (Mandarin), Panjabi, Tamil and Urdu were an outcome of a Goldsmiths project (2004-2007), funded by The Nuffield Foundation and were published by CILT, the National Centre for Languages. They can be downloaded from Goldsmiths Multilingual learning website:
    http://www.gold.ac.uk/clcl/multilingual-learning/curriculumguides/
    These, as well as guides for Chinese (Cantonese), Gujarati, Somali and Yoruba, developed subsequently, can be purchased from CILT, The National Centre for Languages.
    http://www.cilt.org.uk/home.aspx

4. The Multilingual Learning website is part of Goldsmiths Centre for Language, Culture and Learning. For the Creativity homepage go to:
    http://www.gold.ac.uk/clcl/multilingual-learning/creativity/

TOPICS

- Discussing idea with Head of Department / Headteacher
- Considering opportunities for involving colleagues / parents
- Identifying a suitable class
- Linking to scheme of work and other initiatives or events taking place in school
- Starting small, perhaps through simple initial task

Activity 2a: Deciding on a task

Reflection / Discussion with a learning partner

DISCUSSING IDEA WITH HEAD OF DEPARTMENT / HEADTEACHER

Gaining support of senior management for any kind of innovation, especially for larger scale projects, is very important. Senior colleagues may have useful advice regarding timing and overall management of the project. They may be keen to observe the project in process and/or to attend final performance or presentation. If awarding certificates for good work, you may wish to involve head or senior teacher in presenting them.

Listen to Headteacher of Downderry Primary School, Tracey Lewis, talking about the benefits of the Tamil Language and Dance project for her school

▶

Video clips 1 and 2
Professional Development Resources
http://www.gold.ac.uk/clcl/multilingual-learning/creativity/

CONSIDERING OPPORTUNITIES FOR INVOLVING COLLEAGUES / PARENTS

Being able to discuss and ideally work with a colleague from your own or another institution (teacher, teaching assistant, advisor) can be very helpful. Holding a meeting with parents before start of project to discuss plans and how they might become involved is also a good idea.

IDENTIFYING A SUITABLE CLASS

It is generally sensible to work with a less challenging group when trying out a new approach. Having said that, you may find that less motivated groups are transformed by the opportunity to do something different especially if you negotiate focus and end goals with them.

Linking to scheme of work and other initiatives or events taking place in school

Creative projects/tasks may not fit neatly into scheme of work or textbook being covered. Moreover, the direction they take may not be entirely predictable. Having said this, it is often possible for links to be made. For example, as happened at the London Mandarin School, work on the seasons with young children may incorporate work around a poem or song and lead on to a scrapbook task set for homework. Apart from development of vocabulary and grammar it is important for teachers to consider how a particular project/task can develop communication and other skills, for example problem solving, researching, interpreting, reviewing.

Starting small, perhaps through simple initial task

Introducing, working on and then creating around a poem, song or simple story can be a good way to introduce arts based creativity into your classroom.

Activity 2a: Look at the range of tasks carried out in schools involved in the Goldsmiths study (See table in Section 1: Introduction). Consider what kind of task you would like to try, where it might fit best in the teaching programme/scheme of work and who you might discuss plans with.

Notes based on reflection / discussion with a learning partner

TOPICS

- Roles and relationships

Activity 3a: Possible pupil groupings

- Physical environment and resources
- Home and community resources

Reflection / Discussion with a learning partner

Encouraging creativity, we should be clear, can be a daunting prospect for both teachers and students. Along with the excitement involved in taking ownership of ideas and making personal connections may come uncertainty and self-doubt, fear of getting it wrong and of being shown up in front of peers. This is why careful attention needs to given to providing conditions which are confidence building and supportive of creative processes.

ROLES AND RELATIONSHIPS

One of the most exciting features of creative classrooms is that students are given the opportunity to play a far more active role in their learning. This does not mean that the teacher becomes redundant, but that her role changes from telling students what and how to learn to providing the conditions for students to learn for themselves. Handing over some control to students and trusting that they will work responsibly can be unnerving for teachers at first. As one of the teachers involved in the Goldsmiths study put it:

Until you see the end of it and then you feel ohh..they did something. It is hard because you get used to the way that you stand in front of the whiteboard and give them instructions. Then, listen, repeat and write. This is the way we used to learn and the way we used to teach. And to shift from this to that, it is a little bit that you are not sure…It is a good feeling that they want to learn! It is not that I want to teach them and want them to learn. They want to learn!
Teacher, Sarah Bonnell School

Ways of encouraging learners to work responsibly and more independently include:

- Negotiating focus of project/task with students and highlighting choices within this
- Agreeing ground rules for working in groups including schedule for what should be done by when (See below)

> ## Example of a set of ground rules for group work
> - respecting and listening to each other
> - including all members of group
> - sharing responsibilities
>
> ## Points that students may not make and which you may want to encourage are:
> - using resources and getting help from each other before asking the teacher
> - meeting deadlines (to fit in with project schedule)
> - reviewing progress at regular intervals and constructively evaluating work of other groups

- Establishing routines (e.g. for start and end of lessons, moving furniture around when doing circle activities, tidying up, self- and peer-assessment, record-keeping)
- Drawing from range of scaffolding strategies as appropriate (See Section 4e)
- Allowing space for students to experiment and make mistakes
- Encouraging students to rely on each other and develop sense of ownership
- Monitoring and celebrating progress
- Supporting students in constructively reviewing their work

In planning for group work teachers need to consider what type of grouping will be most productive. Options include grouping:

- by ability

- by friendship

- by gender (girls, boys, mixed)

- by age

- random (e.g. by drawing lots)
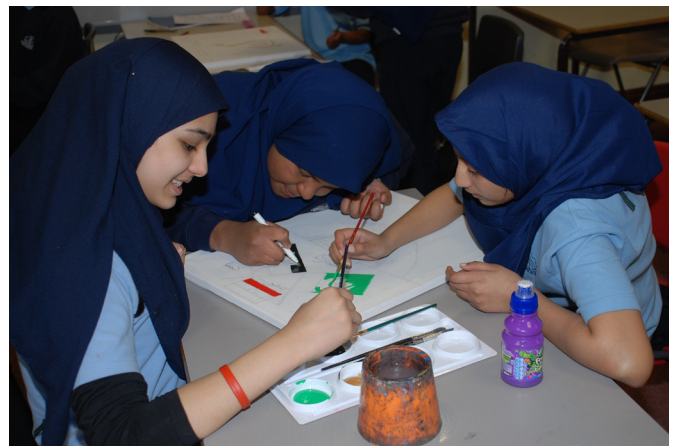
Activity 3a: Complete the table below and then compare with learning partner

Pupil groupings: for and against		
	FOR	AGAINST
by ability	• enables pupils to work at an appropriate level • activities can be differentiated more easily	• creates sink group(s) and undermines confidence of some students • undermines inclusive ethos
by friendship		
by gender		
by age		
random		

PHYSICAL ENVIRONMENT AND RESOURCES

Some important questions to consider are:

• Is the classroom set up appropriately (e.g. arrangement of tables to support group work)?

• Is the space uncluttered and is labelling used to make it easy to find things?

• Is it easy to move around the room?

• Is it possible to create 'centres' within the classroom (e.g. a computer centre, a listening centre, a reading centre, an art centre, a role-play centre)?

• Is there easy access to computers and other equipment?

• Is there easy access to reference materials?

• Is there a well organised storage system?

• Is there material and equipment needed for students to make things themselves (e.g. posters, displays, masks, puppets) ?

- Are there attractive displays of students' work?

- Are there helpful posters to support learning (e.g. images, key words, checklists of assessment criteria, etc)
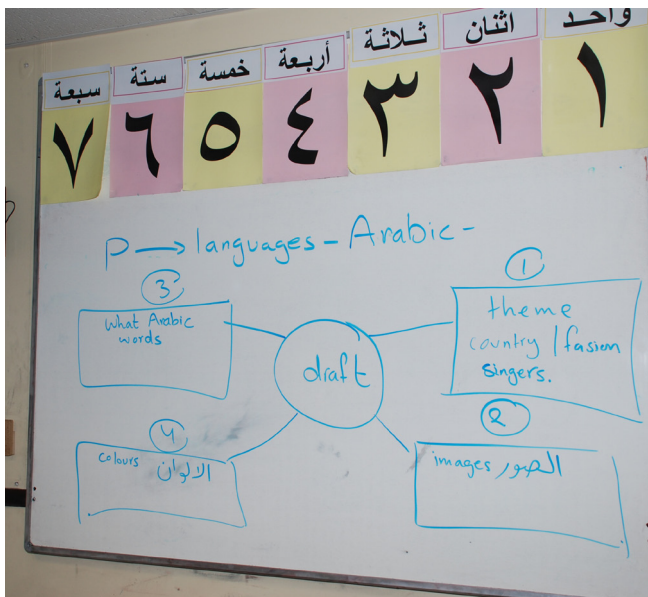
- If drama or dance are involved, is there an opportunity to use a drama studio or school hall for some or all of the time?

Home and community resources

- Might it be possible to draw on support from parents or community members? (Consider inviting parents to attend meeting)

- Can homeworks be set which encourage students to draw on resources in the home/community?

Notes based on reflection / discussion with a learning partner

TOPICS

- Developing initial ideas for theme, text or task

Activity 4a: Ideas for theme, text or task

- Planning over a sequence of lessons

- Preparing detailed individual lesson plans

- Scaffolding

  - Making links to prior learning and experience

  - Structuring

  - Exemplifying / Modelling

  - Providing visual support

  - Encouraging interaction with peers through collaborative group work

  - Taking different learning styles into account

  - Allowing some use of learners' dominant language to support learning

    through target language

Activity 4b: Putting scaffolding ideas into practice

Reflection / Discussion with a learning partner

We should also be clear that the shift towards a more learner centred approach does not mean that the teacher becomes redundant. On the contrary, providing the conditions for students to engage in creative work requires careful planning and management of the learning process. To support you in developing the required skills here this section focuses on:

- Developing initial ideas for theme, text or task

- Planning over a sequence of lessons

- Preparing detailed individual lesson plans.

- Scaffolding

DEVELOPING INITIAL IDEAS FOR THEME, TEXT OR TASK

- Take account of the scheme of work and progression in students' learning, but accept that creative work frequently involves **crossing narrow topic boundaries**.

- **Consult your students.** The research study provided strong evidence of the value of involving students and providing an element of **choice** through the process of planning and developing a project. Teachers commented that having a sense of **ownership and control** made learners more engaged in the learning process.

- Seek opportunity to **work with or get advice from a colleague** ideally one who has expertise in an arts related area. (Theme based cross-curricular work encouraged in schools).

- Note and expand on initial ideas identifying **text/ theme**, **key task(s)** and chosen **art form/combination of art forms** which may include any of the following:
  - story
  - poetry
  - song
  - painting
  - drama
  - puppetry
  - dance
  - multimedia

Activity 4a: Look at the suggestions below and add two ideas of your own

Possible Theme / Text	Related task(s)	Notes
• Deer story – Caring for wildlife) Downderry Primary School example	• Understanding and learning to sing song with expression and associated gestures. • Rehearsing and performing dance based on song.	• Story written by Tamil language teacher • Planned collaboratively between language and dance teachers. • South Indian dance style
• Family harmony Rathmore Asian Community project example	• Developing ideas collaboratively, then scripting, rehearsing and performing drama.	• Involvement of mothers throughout project
• Seasons in Britain and China London Mandarin School example	• Create a scrap book page incorporating images and text reflecting one of the seasons	• Homework task • Parental support encouraged
• Arab speaking countries and other countries connected with students own backgrounds Sarah Bonnell example	• Create an art work incorporating images and text in Islamic tradition	• Provide examples of Islamic art to show how calligraphic work is integrated • Display and present works in an exhibition

Planning over a sequence of lessons

Having decided on a focus for a project/task, you need to think about the following:

- Timescale
  How much time can you afford to devote to project/task?
  When will be best point in the term/year to do the project/task?
  Are you going to devote all lessons to the project/task or just some?

- Links to the teaching programme / scheme of work
  How will proposed project/task fit in with previous or ongoing work?
  In what way(s) will it allow students to progress (in terms of the arts, intercultural understanding, language/literacy development)?

- Getting the overview

Completing a table such as the one below can help clarify objectives and ensure that key points are taken into consideration. The example is based on the drama created and performed by students at Rathmore Asian Community Project.

THEME, TOPIC, TEXT	Family harmony
TIMESCALE	10 weeks (2 hour session per week)
KEY OBJECTIVES (CROSS-CURRICULAR / INTERCULTURAL AND LINGUISTIC)	• To understand different perspectives on family relationships in the Sikh community • To discuss and agree on moral principles for how different family members should behave towards each other • To extend vocabulary in Panjabi • To develop understanding of different registers • (For older students) To develop writing skills through composition of drama script • To develop confidence in oral communication through participation in drama • (For older students) To develop writing skills through drafting-redrafting of drama script
KEY AREAS OF LANGUAGE*	• Showing respect including appropriate forms of address • Expressing opinions • Agreeing / disagreeing • Suggesting • Showing concern / caring (for person who is unwell) • Vocabulary related to marriage and wedding
FINAL OUTCOME(S)	Drama performance to parents and community members
COLLABORATION WITH COLLEAGUES, PARENTS, COMMUNITY MEMBERS	• Teachers work as team in supporting students • Mothers involved in supporting students in school and at home, also in performances to community.

RESOURCES	• Music
	• Costumes and artefacts
LEARNING SKILLS / STRATEGIES TO BE DEVELOPED	• Working with others
	• Researching
	• Reference skills
	• Memorisation
	• Showing cultural understanding
	• Acting out (identifying with character)
	• Comparing
	• Expressing and justifying opinions
ATTAINMENT LEVEL OF CLASS	National Curriculum Listening: 4-8 Speaking: 4-8 Reading: 3-7 Writing: 3-7 [or following assessment system used in school]
MEANS OF ASSESSMENT	• Whole class review
	• Peer and self-assessment
	• Performance
	• Teacher assessment of written/spoken Panjabi

*Note. It is desirable to set out key structures and vocabulary in more detail on a separate page. The 'language models' set out in the Curriculum Guides may help save time here. Because it is not possible to predict all the language pupils might need in carrying out creative projects/tasks, a good idea is to get students to build up their own glossary.

- Creating a schedule

    What will be key milestones in carrying out project/task, in other words what needs to be covered by when?
    (Completing a table such as the one below can give you a helpful overview before you starting more detailed planning. Knowing where you want to get to and within what timescale helps you and your students to map out the steps needed to get there. Indeed it may be useful to present and discuss this with class)

Week	Main focus / activity
1	
2	
3	
4	
5	
…	

See also advice on structuring in section on 'Scaffolding' below and in section 7 on stories.

Preparing detailed individual lesson plans

Most schools have their own standard lesson plan and you may prefer to use that. A simple format which you could use as it stands or adapt is:

Date:	Class:	
Learning objectives		
Resources		Homework
Time	Teacher and student activities (including review procedures)	Notes
Starter		
Main		
Plenary		
Evaluation/Points for next lesson		

As you plan lessons you will need to consider carefully the demands of the tasks you are setting and the range of scaffolding strategies you can provide to support students at different levels in meeting those demands.

The Curriculum Guides provide practical support to assist teachers with planning including activities to develop creativity and intercultural understanding and to promote learner independence. The Guides for Arabic, Chinese (Cantonese and Mandarin), Gujarati, Panjabi, Somali, Tamil, Urdu and Yoruba can be purchased from CILT.
http://www.cilt.org.uk/shop.aspx
The Guides in Arabic, Chinese (Mandarin), Panjabi, Tamil and Urdu can be downloaded free of charge from:
http://www.gold.ac.uk/clcl/multilingual-learning/curriculumguides/
For full details see Section 12.
Examples of planning (Schemes of work, lessons plans and resources) for Arabic, Bengali, Gujarati, Malayalee, Mandarin, Polish, Panjabi, Somali, Tamil and Urdu)
http://www.ourlanguages.org.uk/teaching-learning/resources

Scaffolding

Making links to prior learning and experience

There is general agreement among cognitive psychologists that we learn by integrating new input into our existing cognitive structures or schemata. Our prior experience provides the foundation for interpreting new information. (Cummins, 2001: 126)

- Remember that students become more engaged in their learning when they are given the chance to make sense of culture in their own terms, drawing on the different influences that affect them and shape their identity.

- Activate knowledge which may be held consciously or unconsciously by learners, for example by making links to stories, songs, films from the culture/community with which children are likely to be familiar.

- See parents and other community members as a resource. Invite them to discuss projects with you and the contribution that they might be able to make.

A common technique for making links to prior learning and experience is through **brainstorming**. Here the teacher puts a topic or question or image in a circle in the middle of the board and invites students to say what they know about it. As students come forward with ideas, the teacher builds a **spidergram** around the circle leading from key ideas to more detailed information. This also provides a good means of linking spoken with written forms.
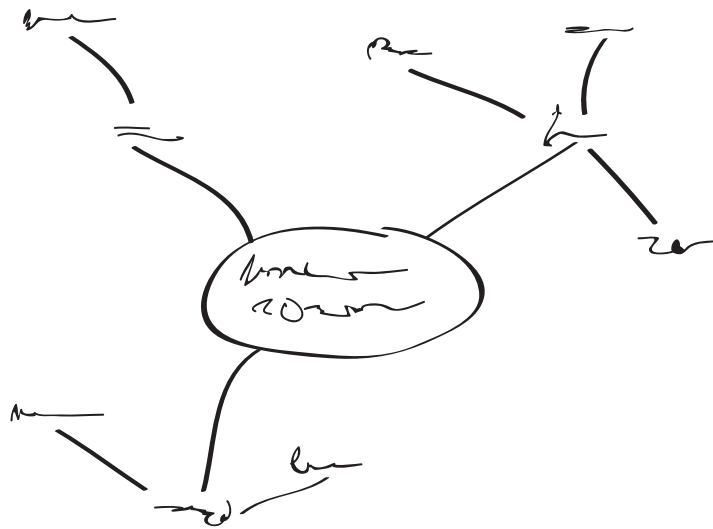
To support learners in building on what they already know a helpful series of questions is:

What do you know about:
- countries of the Arab world (which countries have you been to?)
- differences in the seasons between UK and China?
- Indian dance / the dancing Shiva statue?
- traditional Sikh weddings?

WHAT COULD YOU TRY TO FIND OUT?

-
-
-

For example, in relation to Arab countries students might want to find out about:	• climate
	• landscape
	• buildings
	• dress
	• music

WHERE COULD YOU GO TO GET INFORMATION?

- parents / family in this country or abroad
- library
- internet

Having carried out research for homework on areas identified students might then be asked to report back to whole class or group on what they have found out and then consider how they might use the new ideas / information in a creative task.

STRUCTURING

Whilst creative work requires freedom for learners to develop ideas and to experiment, there also needs to be a clear framework to guide the process. This means:

- Providing guidelines for choice of task or content. Having to work within certain constraints can actually support learners in thinking creatively.

- **Negotiating end goals** with students. Having a meaningful outcome, especially one which involves presentation/performance to an audience, gives direction and a sense of purpose to tasks. Example from Sarah Bonnell School: 'My dual language story'
  Support Sheets 1 & 2- Professional Development Resources
  http://www.gold.ac.uk/clcl/multilingual-learning/creativity/

- Identifying **broad stages and deadlines** for completing each stage. It can be useful, especially where students are given a significant degree of autonomy, to provide a **task sheet** which sets out the stages, including points at which progress will be reviewed.

- The kind of framework outlined below supports students in carrying out more challenging work generally and is especially important in encouraging creativity. Rather than expecting students to get things right first time it allows space for development and critical reflection. In other words it recognises that learning is a **process.**

Stage	Activity	Example: Creating dual language comic book at Rathmore Asian Community Project	Time allocated/ Deadline
1.	Agree focus (theme/text/task)	Goal to create dual language comic book based on drama and to present to community	
2.	Plan	Schedule put together for work to be carried out each week	
3.	Research	Different comic books examined by students to develop ideas on how they would create their own	
4.	Draft / Rehearse	Class divided into 3 groups to work on different sections of comic book. Leaders identified for each group. Work on content of pages begun, some working more on page design and drawing, others more on bilingual text.	
5.	Review (peer or teacher led)	First review by group leaders together look at progress on drafts , discuss what needs to be improved and what should be left out. Feedback to groups. Some students moved to work in different groups.	
6.	Develop / Redraft / Rehearse	Further work	
7.	Review (peer or teacher led)	Second review by group leaders together to look at progress on drafts , discuss what needs to be improved and what should be left out. Feedback to groups.	
8.	Develop / Redraft / Rehearse	Further work	
9.	Present / Perform	Display and presentation to parents and other community members.	
10.	Review (peer or teacher led)	Celebration of achievement. Discussion of feedback received and plans for possible future projects.	

See also Downderry scheme of work for example of this kind of structuring over a sequence of lessons. Resource 1- Professional Development Resources
http://www.gold.ac.uk/clcl/multilingual-learning/creativity/

- Identifying and assigning **responsibilities** for students. This might be something that students are asked to do themselves within groups.

Exemplifying/Modelling

This is a valuable means of developing students' understanding and confidence. However teachers need to be aware that whilst some students may need to stick fairly closely to a model in their own work, others should be encouraged to be more adventurous.

Exemplifying and modelling were used extensively by teachers in this project, for example:
- At the London Mandarin School a famous Chinese three word chant was used as a model for children to adapt.

- In preparing students to create their own art works the teacher at Sarah Bonnell School showed students examples of Islamic paintings where calligraphy is built into the art work.

- In preparing students for dance drama at Downderry School students were shown images and video of south Indian dance performance. Both the language and dance teachers modelled the different elements of the dance before students were asked to dance themselves.

- Drama work at Rathmore Asian Community Project drew on previous projects carried out in the school. Teachers and older students modelled the speaking of lines as well as singing and dance for younger students.

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Video Clip Downderry Primary School – modelling 'healthy living'
– brushing teeth, eating vegetables, studying hard.
Video Clip 3: Professional Development Resources
http://www.gold.ac.uk/clcl/multilingual-learning/creativity/

Providing visual support

Visual support is important for contextualising, for conveying meaning and for making learning processes transparent. In the project a variety of images were used in Powerpoint or interactive whiteboard presentations, on posters, on flashcards and worksheets. These were images sometimes found in books and magazines, but most often on the web.

At Downderry Primary School digital photographs were taken by the dance teacher to illustrate different dance terms that students were expected to become familiar with. These images were then used:

- on the interactive whiteboard for presenting and practising vocabulary (matching pictures with words, spotting and saying a missing item, labelling pictures, etc)

- on cards for various group work activities (matching, pairs, sorting into categories, etc)

- on posters for reinforcement and quick reference during language and dance lessons

Examples of visuals used to support cross-curricular Tamil language and South Indian dance project at Downderry Primary School:

The image below was used on the interactive whiteboard at Downderry Primary School to help children learn words related to jewellery in spoken and written forms. Students were invited to come up to the whiteboard and drag and drop items in the correct place. In schools where use of an interactive whiteboard is not possible, similar activities can be created with cards for whole class or group activities.

உச்சிப் பட்டம்	வளையல்	நத்து	அட்டியல்
மோதிரம்	முத்துப்பதக்கம்	தோடு	புல்லாக்கு
ஜிமிக்கி	வளையல்	பொட்டு	

As well as use of images in various ways, visual support can also be provided through different types of *diagram* such as spidergrams, flow charts, time lines, tables, storyboards and writing frames. Diagrams or graphic organisers, as they are sometimes referred to, offer an effective means of representing information, in such a way as to highlight relationships between ideas and can assist learners developing their thinking. There are a number of websites which illustrate and explain a number of graphic organisers, for example:

http://www.enchantedlearning.com/graphicorganizers/

ENCOURAGING INTERACTION WITH PEERS THROUGH COLLABORATIVE GROUP WORK

Being faced with challenging tasks, which involve generating and processing new ideas and presenting/performing to an audience, can feel very daunting especially for some students. However, the opportunity to work collaboratively with peers can provide a supportive context for meeting these challenges. Collaborative work which requires **active participation of all students** and is **well structured** can promote learning and build confidence. Interaction with peers allows students to develop and refine understanding, to take different perspectives into account, to review work critically and to take risks.

An effective means of enabling students to understand and engage with more demanding texts is through what are known as **'directed activities related to texts' (DARTs).** Working in pairs or groups students are asked to carry out one or more of the following:

Matching.
This involves pairs/groups of students matching chunks of text with images or headings.

Text marking.
This involves highlighting or underlining particular features of a text. At a basic level this may mean finding and highlighting in different colours particular types of word (e.g. words to do with animals or buildings or examples of adjectives, verbs, connecting words). At a higher level it may involve agreeing on and highlighting the most interesting aspects of / positive and negative points about a person, a place or an issue.

Sequencing.
This involves reconstructing a text which has been cut into chunks. Pairs or groups of students are given a jumbled up set of cards each with a chunk of text. They have to put the cards in the right order to reconstruct the text. This activity works well with a narrative where there is a clear chronological order or with a dialogue. Students have to look for contextual clues such as time markers.

Example: Downderry Primary School Appendix
Resource 1- Professional Development Resources
http://www.gold.ac.uk/clcl/multilingual-learning/creativity/

Gap-filling (cloze).
This involves deleting certain words from a text and then having pairs /groups work out what the missing words could be from the overall context and other clues. The teacher can make this activity easier by giving a choice of words for students to choose from.

Example: Downderry Primary School Appendix
Resource 1- Professional Development Resources
http://www.gold.ac.uk/clcl/multilingual-learning/creativity/

Text restructuring.
Here pairs/groups remodel information contained in text in another format. This may involve summarising key information by completing a table, creating a flow chart, listing in rank order. Or it might involve rewriting text in a different genre (e.g. in the form of an interview or diary entry of a person mentioned)

Prediction.
Pairs or groups are given text, e.g. a story where the ending is missing, and have to make up ending themselves. Versions are then compared with original

Importantly these active reading and writing activities develop **both oracy and literacy skills** and form a bridge between the two. They have a **game like quality** which is motivating for learners and encourages them to tackle more challenging texts. Since there is often not one correct answer they encourage **discussion and flexible thinking**. Such activities also **hand over some control to learners** and this can encourage them to believe in their own creative potential. Indeed it provides a good foundation for groups to take on greater responsibility within more open ended tasks.

TAKING DIFFERENT LEARNING STYLES INTO ACCOUNT

An ancient Chinese proverb by Xünzi tells us:
"What I hear, I forget;
 What I see, I remember;
 What I do, I understand."

One of the great strengths of arts based creativity is the potential it provides for engaging the senses. By combining language learning with drama, dance, painting or multimedia we are catering for **learning style preferences (visual, auditory and kinaesthetic)** and engaging both sides of the brain. Multisensory approaches support learning because they provide different channels for understanding and create strong mental associations which are coloured by the emotions. For many students, including those in our study, this means that **learning becomes more meaningful, more fun and embeds more deeply in the memory.**

Downderry Primary School: Deer Song
Video Clip 4: Professional Development Resources
http://www.gold.ac.uk/clcl/
multilingual-learning/creativity/

ALLOWING SOME USE OF LEARNERS' DOMINANT LANGUAGE TO SUPPORT LEARNING THROUGH TARGET LANGUAGE

Most would agree that it makes sense for language lessons to be conducted mainly through the target language. Exposure to the target language, when it is pitched appropriately and involves meaningful interaction, stimulates acquisition processes and builds communication skills. On the other hand, there are times when encouraging some use of learner's stronger language (in most cases English) can support development of the target language as well as extending broader literacy skills. We should remember here that for bilinguals languages and cultures do not exist in separate compartments. Code-switching and code-mixing strategies are natural to bilingual communication. They are part of a whole which reflects their experience and forms their identity.

In our study we found that particularly when collaborating with peers in negotiating plans and working out ideas, students used more English. However, as students progressed through tasks and built their confidence, there tended to be a shift towards greater use of the target language. In two of the tasks where the aim was to create dual language story books, a more conscious use of two languages occurred. Teachers commented on how the work involved here developed students' translation and reference skills as well as their awareness of language, for example the understanding that word order and the cultural connotations of words may be different in different languages.

In seeking the best way to address this issue teachers need to consider:

- students' level of competence in the target language

- the demands of the task students are being asked to carry out

- what other scaffolding techniques, e.g. visual support, can be drawn on

Activity 4b: Putting scaffolding ideas into practice

Example:

This example is based on the song "Peony River", which illustrates the composer's yearning for the small village in which he grew up. The composer described his memories of the village from when he was young and presented the song using a traditional Chinese music genre. Along with the song, the teacher has created a short film to illustrate the scenes mentioned. The film will also be presented to the students as visual support to help students' comprehension of the lyrics.

Peony River video
Video Clip 5: Professional Development Resources
http://www.gold.ac.uk/clcl/multilingual-learning/creativity/

The students will produce their own films about their own hometowns after learning the text. A presentation will be held at the end of the project.

Look at 'Peony River' text on the next page and notes provided on possible scaffolding strategies.

Text title in Chinese: 牡丹江	Text title in English: Peony River
弯成一弯的桥梁　倒映在这湖面上 你从那头瞧这看　月光下一轮美满 青石板的老街上　你我走过的地方 那段斑驳的砖墙　如今到底啥模样 到不了的都叫做远方 回不去的名字叫家乡 谁在门外唱那首牡丹江 我聆听感伤你声音悠扬 风铃摇晃清脆响 江边的小村庄午睡般安祥 谁在门外唱那首牡丹江 我脚步轻响走向你身旁 思念的光透进窗 银白色的温暖洒在儿时的床 牡丹江弯了几个弯 小鱼儿甭上船　咱们不稀罕 捞月亮张网补星光 给爷爷下酒喝一碗家乡 牡丹江弯了几个弯 小虾米甭靠岸　咱们没空装 捞月亮张网补星光 给姥姥熬汤喝一碗家乡	The bridge projected its arch on the lake If you look at it under the moonlight, you can see a beautiful circle The old street with a stone pavement has our footprints I am wondering what the old brick wall would look like now. The place where we cannot get to is called "far far away" The place where we cannot return is called "hometown" Who is singing "Peony River" outside the door? I listen to your beautiful voice carefully but cannot help feeling sad. The wind bells are tinkling The village by the river was tranquil as if fast asleep. Who is singing "Peony River" outside the door? I walk towards you quietly Moonlight beams through the window and spells the silvery warmth on the bed I used when I was a child Our boat made several turns on Peony River Small fish, please don't get on our boat. We don't want you. We want to scoop up the moon and net the stars from the river. Granddad would like to have them with his wine. Our boat made several turns on Peony River Small shrimps, please don't get on our boat. We don't have time to catch you. We want to scoop up the moon and net the stars from the river. Grandma would love to have them with her soup.

List of possible scaffolding strategies:

Before reading text:

- Play the song "Peony River and discuss with students their feelings towards and impression of the song.
- Play the film (including the song and images)
- Discuss the film with the students.

Whilst reading text:

- Students identify the important features of the composer's hometown from the song and by linking what they see in the film to the lyrics.
- Use the images to teach the key words
- Play matching games (images with vocabulary).
- Make sentences.
- Explain the song and the story.
- Teach the song and sing the song together.

After reading text (follow up activities):

Students work in small groups and carry out the following:

- Brainstorm: - What does hometown mean to the students?
             - What features do their hometowns have?
             - If they are going to introduce their hometowns, what would they use to represent their hometown?
- Think about how they are going to present their hometown?
- Assignment: Take photographs or videos to present their hometown.
- Work in groups to discuss the photographs/videos and select the photographs/videos they are going to include in their film.
- Assignment: Look for a song which can present their feeling of their hometowns
- Get training for using film making software (e.g. Movie Maker).
- Write captions for the photographs/films
- Make a film "My hometown"
- Present the film to the class and get feedback
- Revise the film
- Present the film in school assembly or to other classes

Now make notes on scaffolding strategies you might use if teaching the following poem and compare ideas with those of your learning partner.

送别	Farewell
长 亭 外 ， 古 道 边 ， 芳 草 碧 连 天 。 晚 风 拂 柳 笛 声 残 ， 夕 阳 山 外 山 。 天 之 涯 ， 地 之 角 ， 知 交 半 零 落 。 一瓢浊酒尽余欢，今宵别梦寒。	Outside the pavilion, next to the old path, the meadow is so vast that it seems to be connected to the sky A harsh wind is blowing through the willows Bamboo flute music can be heard coming from a distance The sun is setting between the mountains far away Many of my best friends have travelled to other parts of the world and have lost contact. Let's enjoy the wine and the rest of our time together Don't dream about loneliness tonight.

Notes based on reflection / discussion with a learning partner

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TOPICS

- Why an integrated approach?
- Scheme of work for Tamil language and Bharatha Natyam (South Indian dance) project at Downderry School
- Activity 5a: Two stars and a wish.

WHY AN INTEGRATED APPROACH?

In this section we look at planning for more developed cross-curricular projects which may involve collaboration between a subject specialist in dance, drama or art and the language specialist. This integrated approach, which has been a common feature of primary practice and is now being encouraged more at secondary level too, can bring significant learning benefits. In particular it can provide a richer context and deepen understanding through stimulating connections between different subject areas. This has been shown to develop confidence and improve motivation. However, it relies on:

- a good working relationship and ongoing dialogue between teachers
- a dual focussed approach by both teachers
- a carefully worked out complementary programme

SCHEME OF WORK FOR TAMIL LANGUAGE AND BHARATHA NATYAM (SOUTH INDIAN DANCE) PROJECT AT DOWNDERRY SCHOOL

To show what such a programme might look like we draw on the cross-curricular Tamil language and Bharatha Natyam (South Indian dance) project at Downderry School. Bharatha Natyam is a highly stylised form of dance drama rooted in ancient religious philosophy and symbolised by the famous dancing Shiva statue. The dramatic element comes from song stories, typically with a moral message, which form the background to the dance.

The scheme of work and appendices developed for the project are available to download from this site (See Resource 1- Please see support sheets, video clips and other resources.) The scheme sets out the programme for both language and dance lessons over 10 weeks (one side per week) with supporting information (lists of key structures and vocabulary, texts for song stories, sets of images and various scaffolding activities, etc) provided in an appendix.

The first page of the scheme provides some general information about the class (age range, NC levels in Tamil and dance) and identifies links to key government frameworks (National Curriculum, KS2 Framework for Languages, Asset Languages). General learning skills to be developed within the unit in each subject area are also listed.

The headings for the main scheme of work tables are:

- Content / learning objectives (linguistic, cultural, physical, aesthetic)
- Language (Main vocabulary and structures)
- Main activities
- Resources
- Homework / Assessment (including peer and self assessment)

The final goal for the unit is a multimedia presentation on 'Bharatha Natyam' combined with a dance performance. Other planned outcomes are personal project folders created by each pupil and possibly a display. In language lessons pupils explore key aspects of 'Bharatha Natyam' (music; costume, jewellery, make up; the 'Dancing Siva' statue) and also work on the song stories that they are learning to dance to in their dance lessons. Pupils are expected to build up their own glossary of key words as the unit progresses.

Activities aim to support an interactive teaching approach with a balance of teacher and pupil centred work. Various formative assessment activities are identified to assist pupils in developing understanding and skills. Activities in dance lessons follow a similar pattern each week building from series of steps to dance sections and then whole dances based on song stories. In response to the music and song stories, pupils learn how to use different step combinations and body movements to communicate the emotions and messages of the dance. They also learn to collaborate with other, share ideas and reflect upon their work. In both language and dance lessons a strong emphasis is placed on creative expression.

The scheme of work and appendices developed collaboratively with the two teachers are available to download.
See Resource 1- Professional Development Resources
http://www.gold.ac.uk/clcl/multilingual-learning/creativity/)

Colleagues are free to use and/or adapt them in whatever way they wish. There is also a powerpoint presentation on this page of the Multilingual Learning site which was used in a talk given at CILT about the work at Downderry Primary School.

Downderry School (London Borough of Lewisham) – Tamil Academy for Language and Arts, TALA (2008-09)

Unit for a scheme of work: South Indian classical dance, 'Bharatha Natyam'

Siva Pillai (Director of TALA), Kristhuraja Nithiya (Teacher of Tamil), Muthusamy Navaraj (Teacher of South Indian dance), Penny Turpin (EMAS)

With support from Dr Jim Anderson, Goldsmiths, University of London and Shobana Bhalchandra

Activity 5a: Two stars and a wish. Read through the scheme of work. With your learning partner agree on and note the two best features of the scheme and suggest one idea for improving it

'Two stars and a wish' is an activity commonly used by teachers when getting pupils to assess each others work.

	'Two stars and a wish'
💬	**Notes based on reflection / discussion with a learning partner.**
	★ _____
	★ _____
	✨ _____

TOPICS
- Setting the tone
- Emphasising process over product
- Using questioning to stimulate thinking
- Activity 6a: Questions to stimulate thinking
- Building in formative assessment
- Activity 6b: Formative assessment using the Creative Learning
- Creative Learning Assessment (CLA) observation framework

SET THE TONE

- Believe in your students and their creative potential

- Create a safe space in which learners feel able to participate

- Establish some groundrules (See Section 3. Building a positive learning environment)

- Spark interest with an engaging stimulus (e.g. image, film clip, song, story)

- Encourage links to prior knowledge and experience

- Remember your role as facilitator (See Section 3. Building a positive learning environment)

- Be ready to give some extra support to less confident students

- Encourage an open attitude, risk-taking, flexible thinking and perseverance

- Favour intrinsic rather than extrinsic forms of motivation (e.g. where the desire to learn emerges from genuine curiosity)

EMPHASISE PROCESS OVER PRODUCT

- Appreciate that a period of gestation may be needed before creative ideas emerge, i.e. an opportunity to think things through at conscious and unconscious levels

- Provide questions, not answers (See below)

- Don't expect students to get things right first time

- Encourage collaboration and provide activities to support this, e.g. DARTs (See Section 4)

- Encourage process writing involving brainstorming, personal research, and drafting and redrafting of work (taking account of genre and audience)*

- Consider homework opportunities and encourage parental involvement

- Provide opportunities for whole class, peer and self assessment (See 'Building in Formative Assessment' below)

- Reward participation and teamwork

* For description of a process writing approach adopted with Yr 9 Bengali and Urdu classes involved in a web publishing project see Anderson (2001)

Using questioning to stimulate thinking

A useful framework for understanding the cognitive demands involved in different kinds of thinking is provided by Bloom's taxonomy (Bloom et al., 1956). According to Bloom's model the cognitive complexity involved increases at each level towards the summit of the pyramid.

This model is used by Fautley and Savage (2007) as a framework for possible questions aimed at extending and deepening student's thinking. The table below is an adapted version of one produced by Fautley and Savage (2007: 36-37)
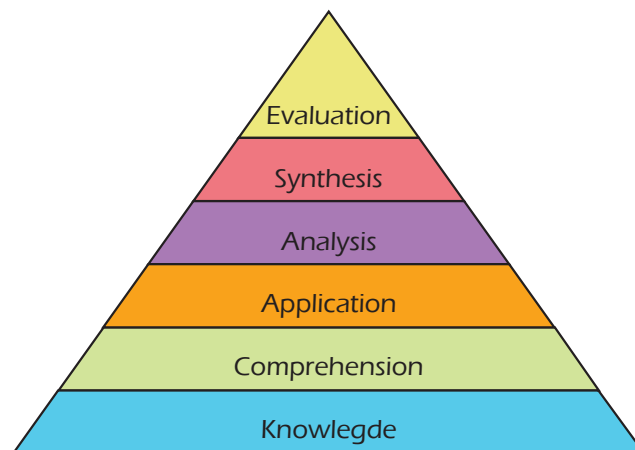
Type of thinking (based on Bloom's taxonomy)	Related questioning
Knowledge	Can you describe … Can you show me … Do you remember …
Comprehension	What is the idea behind this … Can you show me an example where you … What differences are there … Can you explain … Can you translate …
Application	How will you go about … What will be the next stage … What will you do to … How will you develop … How would it be if …
Analysis	Why did you decide to … What happens in the bit when you … Why is … important / not so important for you Can you compare …
Synthesis	Do you see any links between … What ideas can you add to … What might happen if you combined ….
Evaluation	What was successful … What changes might you make … Can you justify … How do you feel about … Why do you think that … Are you able to suggest …

Activity 6a: Can you think of other questions to add to this list?

Building in formative assessment

Integrating language learning with the arts requires a dual focus with regard to both planning and assessment. In the cross-curricular Tamil language and dance unit (See Section 5) we see how learning objectives focus on the development of dance as well as language skills and how links are made to national curriculum frameworks for both subjects. We also see how various formative assessment strategies are built into the unit, for example whole class review and target setting, peer and self-assessment, questioning and feedback.

A formative approach to assessment places emphasis on enabling the student to understand where they are in their learning, i.e. where they are doing well and what they need to do to improve. Rather than encouraging competition between students and focusing only on final outcomes, it aims to build confidence and to encourage learners to focus on their own learning needs. Moreover, the kind of constructive reflection involved here is considered integral to creative processes. On a related point there is evidence that assessing in ways which recognise and value students' creative abilities, can bring improvements in academic performance.

The national curriculum assessment frameworks for the relevant arts subjects and for Modern Foreign Languages can provide a useful reference point for building a picture of where students are in their learning (ref. Creative Learning Scale in Creative Learning booklet - Ellis and Barrs, 2008: 78) However, these frameworks are limited in the insights they provide and, when used insensitively, can undermine confidence. An approach which recognises the range of factors involved in creative processes, known as the Creative Learning Assessment (CLA) (Creative partnerships, 2008) is one that teachers have found useful as a tool for supporting arts based creativity in schools. The model of creative learning proposed is made up of six interwoven strands:

- Confidence independence, enjoyment
- Collaboration with others
- Creativity
- Strategies and skills
- Knowledge and understanding
- Reflection and evaluation

These strands are used as the basis for an observation chart (See below) which teachers can use to build a picture of students learning through the process of carrying out creative projects/tasks. Chapter 6 of the Creative Learning booklet (Ellis and Barrs, 2008: 80) provides an example of a a chart completed with teacher comments. Whilst such an approach may not be practical in every context, the headings and prompts provide a useful checklist for teachers in monitoring work, reviewing progress with students, giving feedback, discussing with parents and writing reports.

CREATIVE LEARNING ASSESSMENT (CLA) OBSERVATION FRAMEWORK (WITH ADDITIONS IN SQUARE BRACKETS)

CONFIDENCE INDEPENDENCE, ENJOYMENT e.g. developing • pleasure and enjoyment • engagement and focus • empathy and emotional involvement • self-motivation • [self-esteem (pride in bilingual/ bicultural identity)]	
COLLABORATION WITH OTHERS e.g. • works effectively in a team • contributes to discussion,makes suggestions • listens and responds to others • perseveres, overcomes problems • communicates and presents ideas	
CREATIVITY e.g. • is imaginative and playful • generates ideas, questions and makes connections • risk-takes and experiments • expresses own creative ideas using a range of artistic elements • [brings different cultural perspectives (drawing on personal background)]	
STRATEGIES AND SKILLS e.g. • identifies issues and explores options • plans and develops a project • demonstrates a growing range of artistic/ creative skills • uses appropriate subject specific skills with increasing control	
KNOWLEDGE AND UNDERSTANDING e.g. • awareness of different forms, styles, artistic and cultural traditions, creative techniques • uses subject specific knowledge and language with understanding	
REFLECTION AND EVALUATION e.g. • responds to and comments on own and others' work • responds to artistic/creative experiences • analyses and constructively criticises work • reviews and evaluates own progress	
AREAS FOR FURTHER DEVELOPMENT	

Activity 6b: *Think of a task/project you might carry out with one of your classes. Select five prompts from the table which you consider particularly important and note why. If possible, work with your learning partner.*

Reflection / Discussion with a learning partner

As well as the CLA Observation framework Sue Ellis and Myra Barrs also suggest that students might be asked to build up their own portfolio of work and use this as a basis for combined student and teacher assessment. (Ellis and Barrs, 2008: 82). The idea of students building up a folder as part of classwork and homework, assessed by peers and teacher is incorporated into the cross-curricular Tamil language and dance unit (See Section 5).

An example of a set of specifically linguistic criteria that might be used when discussing or carrying out assessment of presentations with students is as follows:

- meaning is clear and comprehensible

- delivery is fluid

- vocabulary and structures are varied and appropriate for the purpose and context

- content interesting and informative (clear message/ideas, awareness of audience)

- there is risk taking (in relation to expression of ideas, use of language)

TOPICS

- Why use stories?
- Which stories to use?

Activity 7a: Choosing a story

- How to approach working with stories?

Activity 7b: Planning a teaching approach

- Children writing their own stories
  - Guidelines for supporting students in creating their own (bilingual) books

Reflection / Discussion with a learning partner

WHY USE STORIES?

Stories are an excellent resource for language development and for intercultural learning. This is because:

- they have the magic power to transcend time and space and to take us into other lives, other experiences, other cultures, other worlds.

- they tap into the emotional and spiritual dimensions of our minds as well as our intellect

- we are detached from the reality of the story and this means that it offers a 'safe space' in which to explore themes, such as prejudice, which it may be hard to address directly.

- all children are familiar with stories told in English and/or home language and building on this as part of their study of a foreign language or of the home language is an obvious way to further general literacy development

- although stories don't tend to fit neatly into specific topic areas, they do allow children to see language used in different contexts and they are also a good means of developing awareness of different genres including, for example, how narrative works.

- there tends to be a lot of repetition in stories, they help learners to commit new words and phrases to memory and this can give a sense of confidence.

- following a text read by the teacher or having pupils read aloud from a text (once they are familiar with it) is an excellent means of supporting pronunciation and helping pupils make the link between spoken and written forms.

- work on stories can encompass all the skills and provide a springboard for a wide range of activities. They can also provide a supportive and stimulating foundation for children to be creative themselves.

WHICH STORIES TO USE?

It is important to think carefully about which stories are suitable for a particular class. The activity below provides some points to consider.

Activity 7a: Choose a story that you might use with one of your classes. Complete the table below to guide you in making your choice.

Note: The Curriculum Guides (available in Arabic, Chinese - Cantonese and Mandarin, Gujarati, Panjabi, Somali, Tamil, Yoruba) all suggest suitable stories at different levels as well as a range of activities that teachers can use with them (See Section 12).

		Degree to which criterion is met		
		Well	Partly	Not at all
1	It is interesting (original, dramatic, humorous)			
2	It fits with scheme of work (as far as possible)			
3	It suits students' age / level of maturity			
4	The language level is appropriate for pupils' levels of competence, i.e. some familiar vocabulary.			
5	It provides scope for exploration of culture			
6	It provides scope for stimulating follow-up activity (e.g. creative writing, drama, multimedia)			
	FOR PUPILS AT LOWER LEVELS			
7	The storyline is simple and straightforward			
8	Illustrations are vivid and colourful and match the text of the story.			
9	There is repetition of vocabulary			

At Downderry Primary School the teacher creates simplified versions of traditional Tamil stories for the primary age children she is working with (See example below and further song stories in the 'Tamil Scheme of Work + Appendices').
Resource 1- Professional Development Resources
http://www.gold.ac.uk/clcl/multilingual-learning/creativity/

HOW TO APPROACH WORKING WITH STORIES?

Having chosen a suitable story, the next question is how to teach it? A basic procedure for working with stories is:

1. Introduce story using visuals and highlighting key words or phrase

2. Tell story, as a whole or in parts, and possibly more than once

3. Work on story, both content and language, e.g. text manipulation activities (matching, text marking, predicting, sequencing, etc), retelling, expressing opinions about story, etc

4. Create around the story, e.g. illustrating a scene in story, making up a different ending to story or making up own story

Activity 7b: Use the table below to plan how you would go about teaching the story you have chosen. A completed table based on the Tamil 'Deer Story' is provided as an example.

A structured approach to work on Tamil 'Deer Story'

புள்ளிப்புள்ளி மானே (Deer Story)

புள்ளிப்புள்ளி மானே
துள்ளித் துள்ளி ஓடிவா
அள்ளி இந்தப் புள்ளியை
யார் உனக்குத் தந்தது.

கண்ணிரண்டும் கூர்மை
காது இரண்டும் கேள்மை
பெண்ணினத்தின் சாயல்
தெரியுதுந்தன் வடிவில்.

பென்னம் பெரும் காட்டில்
தன்னந்தனி செல்கையில்
உன்னுடலில் முள்ளுகள்
குத்துவதும் இல்லையோ

வண்ணவண்ணப் பூக்கள்
வகைவகையாய் கனிகள்
கண்ணிறைந்த காட்சி
காண்பதிலே மகிழ்ச்சி

எட்டியோடும் மானே
என்னிடம் நீ வந்தால்
புட்டிப்பாலும் தந்து
போற்றி உன்னை வளர்ப்பேன்

கட்டில் மெத்தை தருவேன்
காதணிகள் தருவேன்
குட்டிப்புள்ளி மானே
குதித்து ஓடி வா நீ.

Deer Story

Deer with the spots all over the body, you jump over here. Who gave you the spots?

Both your eyes are bright and your ears are very good at listening. You look like a young girl.

In this big jungle when you walk along the thorns of the tree do not hurt you.

There are lots of colourful flowers and leaves and it looks very beautiful.

If you come closer to me I can give you milk and look after you so why you are running away.

I will give you a good mattress and ear rings. Please do come and stay with me.

TITLE AND PUBLICATION DETAILS	Deer story
THEME(S) OF STORY	Appreciating and caring for nature
MAIN REASON(S) FOR SELECTION	Appropriate for age group (Links with Bambi)
LEVEL(S) OF LEARNERS	

Stage	Activities / Scaffolding strategies
Introducing story	• With support of images language teacher introduces theme of story and some key words. • Teacher says word and pupils have to hold up card with word on.
Telling story	• Language teacher reads 'Deer Story' to children explaining a few words in either Tamil or English.
Working on the story	• Language teacher shows pictures illustrating scenes from story and asks children to explain what is happening in Tamil. • Language teacher teaches song • Language teacher introduces expression words which relate to dance (happy/smiling, sad/crying, shy, surprised) • Language teacher reinforces new language in her lesson by saying expression word and asking pupils to show how is it reflected in dance movement.
Creating around the story	• Dance teacher introduces and works on dances steps, gestures, expressions, etc to go with song. Class conducted in Tamil drawing on language, especially expression words which have been introduced in language lesson. • Language teacher continues to work on song and dance teacher on dance.

▶

The deer song story video clip shows students singing and acting out story in language classroom and then practising dance steps in school hall
Video clip 4: Professional Development Resources
http://www.gold.ac.uk/clcl/multilingual-learning/creativity/

Examples of scaffolding activities to support students in comprehension and vocabulary building when working on deer song story:

Find the Tamil for:

English	Tamil
jump	குதி
bed	
beautiful	
fruit	
deer	
earring	
feeding bottle	
flower	

Homework: Group B   புள்ளிப்புள்ளி மானே (Deer Story)

புள்ளிப்புள்ளி மானே
துள்ளித் துள்ளி ஓடிவா
இந்தப் புள்ளியை
யார் உனக்குத் தந்தது.

கண்ணிரண்டும் கூர்மை
இரண்டும் கேள்மை
பெண்ணினத்தின் சாயல்
தெரியுது உந்தன் வடிவில்.

பென்னம் காட்டில்
தன்னந்தனி செல்கையில்

Picture 1

Teacher sets collaborative group work activities (text marking, sequencing, gap-fill) to develop familiarity with text and to then use it as springboard for pupils to express opinions about the stories and to develop their own creative work in project folders

See 'Our Languages' PPT under 'Presentations' heading on the Goldsmiths Multilingual Learning website:

http://www.gold.ac.uk/clcl/multilingual-learning/creativity/

Now choose your own story and complete table to show how you will map stages you want students to go through. You might find it helpful to refer to resources listed at the end of this section.

Title and publication details	
Theme(s) of story	
Main reason(s) for selection	
Level(s) of learners	

Stage	Activities / Scaffolding strategies
Introducing story	e.g. Vocabulary brainstorm / Predicting what will happen in story based on the book cover
Telling story	
Working on the story	
Creating around the story	

Children writing their own stories

In two of the schools involved in the Goldsmiths project students created their own dual language story/comic books. At Sarah Bonnell School students created simple bilingual (Arabic – English) stories on computer using desktop publishing software and then presented these to children at a local primary school. The teacher was surprised both by what they were able to achieve and by the pride they took in telling their stories to children at a local primary school.

Since our visit to the primary school, they have been very proud of what they had done. When they came back here, they were talking to everyone about how proud they were and about the stories…It really helps to improve their creativity and helps us to boost their interest in language learning. Because they feel this is our own thing, the pictures are ours, the words are ours, it is ours.

Teacher, Sarah Bonnell School

At Rathmore Asian Community Project students came up with the idea of making a bilingual comic book based on the drama they had created and performed. This would be a further means of putting across to parents and community members the serious message at the heart of their work. For further information on the work carried out at Rathmore Asian Community Project see the 'Happy Families Panjabi presentation: Wolverhampton' on the Goldsmiths Multilingual Learning website:
http://www.gold.ac.uk/clcl/multilingual-learning/creativity/

To see the bilingual comic book created by students and copied into a Powerpoint slide show see Video Clip 6- Professional Development Resources
http://www.gold.ac.uk/clcl/multilingual-learning/creativity/.

GUIDELINES FOR SUPPORTING STUDENTS IN CREATING THEIR OWN (BILINGUAL) BOOKS

1. Teacher models composition of simple story with the whole class, developing ideas around setting, characters and plot/story problem, building narrative structure and highlighting relevant linking words (once upon a time; first … then … after that … finally; suddenly; an hour/2 days later; at last; (un)fortunately; however). In order to engage learners and build confidence it is important that the teacher draws as much as possible on ideas from the students.
A number of helpful templates are provided on the 'Teaching ideas' website
http://www.teachingideas.co.uk/english/contents05writingfiction.htm

2. Students are given a pair/group writing task to create own story. Scaffolding may be provided in the form of suggested themes or image/set of images, a template for constructing the story (see above) and a schedule or 'task sheet' (see below).

Where practical, students should be encouraged to work at a computer and to take advantage of the support provided by the electronic medium for drafting and redrafting of work on the word processor, integrating images and sound, researching on the web, making use of online dictionaries and ultimately producing professional looking work. Whilst some adults may lack confidence in working within multimedia environments, this is something that most young people are familiar with and keen to make use of in their learning.

A task sheet such as the one below helps both teacher and learners to maintain a sense of direction and purpose through the project. The task sheet should be seen as a form of scaffolding (See Section 4: Basic Planning, especially section on 'structuring'). Whilst the aim should be to encourage students to take as much responsibility for their work as possible, it is understood that the teacher will be monitoring progress, ensuring all students are participating, providing encouragement and making suggestions.

Steps	Description	Lesson
a.	Make outline plan of story in the target language or a mixture of the target language and English.	1
b.	Produce first draft (mainly) in the target language.	2
c.	Review first draft with teacher / peers.	
d.	Redraft text.	3
e.	If bilingual text, translate into English.	
f.	Plan pages, deciding what text goes on what page and what illustrations will be added.	4
g.	Draft illustrations (or create own images using a digital camera or select from online sources).	
h.	Create pages, combining text with illustrations. (If bilingual version, ensure that target language text is given same or greater prominence than English)	5
i.	Design cover page, and add author details, introduction, etc.	
j.	Decide on how book should be presented (binding, etc). If produced on computer whether it should be presented as electronic book using software such as Powerpoint, Moviemaker, Magazine3 or using e-book publisher issuu.com.	6

3. To support teachers and students in reviewing work it is helpful to identify key criteria linked to your teaching aims. The following two sets of criteria taken from the Curriculum Guides relate to (a) story writing and (b) competence in use of target language:

(a) Possible criteria for story writing
   - the story begins with a problem to be solved
   - the story is easy to understand and follow
   - the relationships of the characters to each other are clear
   - events follow a logical sequence
   - the ending resolves the story problem

(b) Possible criteria for evaluating use of target language
   - meaning is clear
   - interesting, relevant details are included
   - appropriate conventions are followed
   - a range of vocabulary is used
   - risks are taken in using language not practised in class

Reflection / Discussion with a learning partner

TOPICS

- What can drama / dance contribute to language learning?

- In what ways can drama / dance be introduced in the language classroom?
  - Circle activities
  - Hot seating
  - Action songs/song stories
  - Activities based on stories

  Activity 8a: Drama activities based on a story

- Rehearsing and performing a drama/dance that has already been scripted/choreographed.

- Creating own drama: scripting, rehearsing and performing

  Activity 8b: Guidelines for students creating their own drama

  Reflection / Discussion with a learning partner

Drama and dance performances often form part of special events in school, e.g. assemblies, international days, celebrations of cultural events, etc. It should be remembered, however, that the value of dramatic experience lies as much, if not more, in the process as in the final product and that, with some thought and preparation, many of the strategies used by drama teachers can be drawn upon very effectively in different areas of the curriculum to facilitate active engagement with issues and ideas. In this section we shall look at a range of ways in which drama can be approached by language teachers drawing on work carried out during the Goldsmiths Creativity project. Firstly, however, let us be clear about the reasons for bringing drama into language lessons.

WHAT CAN DRAMA / DANCE CONTRIBUTE TO LANGUAGE LEARNING?

- The spirit of playfulness infuses drama. It allows serious topics to be approached in ways which are engaging and fun.

- Because drama is collaborative and involves taking on another identity, it has been found to help students overcome the shyness they often feel when called upon to express themselves in front of others.

- Drama provides a natural context for oral interaction and for exploring social functions of language which students may not encounter in the traditional classroom.

- Because drama involves communication through a combination of modes (visual, auditory, gestural, kinaesthetic as well as verbal), it provides multiple channels for understanding and expression.

- Drama can promote the social well-being of a class as students work together to generate ideas, carry out research, explore different perspectives and solve problems.

- Drama encourages students to explore language that is new to them, but which they are motivated to learn because of a genuine need.

- Drama typically involves a lot of repetition (in particular through the rehearsal process) and this supports internalisation of new language and retention in the memory.

- Drama engages the whole person. It involves the emotions in ways which rarely occur in normal classroom situations and can provide a safe space for exploration of cultures and identities. It can assist in building students' confidence and in helping them to find their own individual voice.

IN WHAT WAYS CAN DRAMA / DANCE BE INTRODUCED IN THE LANGUAGE CLASSROOM?

Introducing drama into language lessons can feel quite daunting at first. However, there are simple ways in which you can build on activities which are already familiar. Some examples are:

ROLE PLAYS / IMPROVISATIONS

- Have students create dialogue (which may be based on model from textbook) and act out or improvise around situation or theme.

- Greater interest can be created if participants are asked to take on a different identity (e.g. a celebrity, a blind person, an animal, a detective, a spy) or mood (e.g. happy, sad, angry, dreamy, afraid) or if they are asked to perform in a particular style (e.g. a thriller, kung fu movie, bollywood movie, sitcom). Students can be asked to pick card to find out their identity/mood.

- Having students create a mask or a pair of spectacles (cut out of card and coloured in / decorated) which reflects the character they are playing can help stimulate the imagination and encourage shyer students to come out of their shell.

CIRCLE ACTIVITIES

These activities involve students sitting or standing in a circle. The circle encourages a feeling of mutual respect and support.

- Teacher asks 'What do you do in your free time?' First pupil mimes and then says activity. Second pupil repeats what first pupil has said with mime and then adds new activity with mime and so on.

- Fruit Salad game. Children are each given a word to remember, e.g. apple, peach, pear, mango. When the teacher calls out a word, every child with that word must change places. When the teacher calls out 'Fruit Salad' all children change places

- Charades. Each student is given a piece of paper with an action or a person on it. They must act it out for the rest of the class. The student who guesses correctly and the student doing the charade may get points.

- Circular conversations / stories. One person starts dialogue or story. Next person responds / continues, and so on.

Hot seating

- One student takes the role of a character from a story or drama (or a famous historical figure) and sits in the 'hot seat' to face questions from the rest of the group.

Action songs/song stories

- As teacher works on song/song story with students, s/he introduces (or asks students to suggest) dance moves and/or gestures which relate to content. Lessons using this approach at Downderry Primary School were found to assist children in retaining new language in the memory and to provide valuable support for the development of work in dance lessons.

Activities based on stories

Drama activities are a great way to build on stories (see Section 7) and to help learners make sense of them in personal ways. Activities might involve students in:

- miming actions as they hear a story

- taking on the role of characters in a story, then creating, practising and presenting a dialogue between them (with finger puppets)

- acting out a story as it is narrated / joining in with the telling and acting out of a story

- creating a script which relates in some way to the story and then rehearsing and acting out. At Downderry Primary School the class worked on a song story on the theme of helping others and then collaborated in groups to develop their own sketch based on examples from their own experience.

Activity 8a: Choose a story you would think of using with one of your classes and note three drama activities that could be based on it. Share ideas with a learning partner

Reflection / Discussion with a learning partner

Rehearsing and performing a drama/dance that has already been scripted/choreographed.

At Downderry Primary School song stories were taught in language lessons and were then interpreted through dance in the dance lessons following the traditional South Indian dance style 'Bharatha Natyam'. After rehearsal dances were performed in assembly to pupils, teachers and parents as well as at other community events. These performances provided an important opportunity to celebrate the children's achievement and to develop confidence as well as pride in identity.

A further example can be found in an article for the Community Languages Bulletin (2004, Issue 15: 12-13). Here two teachers at The Arabic School in Hounslow, Nazek Abdel-Hay and Azza Darwish, describe how they involved primary and secondary age children in rehearsing and performing a play entitled 'The play of the small lamp' based on The Arabian Nights.
http://www.cilt.org.uk/community_languages/support_and_guidance/community_languages_bulletin.aspx

CREATING OWN DRAMA: SCRIPTING, REHEARSING AND PERFORMING

At Rathmore Asian Community Project students decided to create and perform their own drama on the theme of family harmony and the unfair treatment of young Asian women which may sometimes occur when they marry and become part of the husband's family. Following a class discussion, in which ideas for the drama were brainstormed, two of the older students on an 'A' level course in Panjabi created a script. This was produced both in Gurmukhi script and in transliterated version for the younger children with limited literacy skills.

With the support of teachers and parents (several of whom took on roles in the drama) the play was rehearsed and then performed to parents and other community members. The degree of responsibility and independence shown by students as they worked on the drama was striking and amply repaid the trust shown by teachers. Older students helped younger ones with their lines and the positive collaborative environment clearly built confidence and helped sustain effort.

Building on the success of the drama, students decided in a second phase to expand the wedding scene from the drama into a musical. Songs and music, which combined traditional and modern styles, were selected and mixed by two 12 year old boys. They also planned different dances for boys and girls as well as a ladies dance for mothers and teachers.

Rathmore Asian Community Project Boys
Video Clip 7: Professional Development Resources
http://www.gold.ac.uk/clcl/multilingual-learning/creativity/

In a final stage students decided to create a dual language comic book based on the drama (See Section 7 on 'Stories')

As well as developing linguistic and intercultural skills, the project clearly gave the students confidence and a renewed sense of pride in their bilingual and bicultural identities. A citizenship teacher from a local mainstream school who saw the work produced commented on how the whole project represented 'citizenship in action'.

Activity 8b: Imagine you are asking class to create their own drama. Prepare guidelines for steps you expect students to go through and specify amount of time that should be spent on each step.

Reflection / Discussion with a learning partner

TOPICS

- Why integrate art works and language(s) learning?

- What are key points to keep in mind?

- What forms might this take?

  - Talking about art works at a basic level

  Activity 9a: Creating a resource based on work of chosen artist.

  - Work around art postcards.

  Activity 9b: Creating an activity based on art postcards
  - Work around a visit to a museum or gallery
  - Profile of an artist/art movement/style or theme reflected in art
    (PowerPoint presentation/display)

  - Creation of art works (around a theme)

- How can teachers scaffold the language students need to talk about art works?

  Activity 9c   Meeting linguistic demands within art related activities.

  Reflection / Discussion with a learning partner

WHY INTEGRATE ART WORKS AND LANGUAGE(S) LEARNING?

Introducing work around the visual arts into Languages lessons or indeed teaching the visual arts through the medium of another language has great potential to support learning within both subject areas. This is because:

- the visual nature of art works makes them more immediately accessible than written texts especially for some learners

- the visual and the verbal provide different but complementary channels for appreciation of culture

- art works can provide an effective starting point for exploration of historical, social, cultural and spiritual themes.

- work integrating art and languages can be carried out with students of different ages and with different levels of competence in each subject area

- the aesthetic and creative elements involved in activities based around art works can be highly motivating

WHAT ARE KEY POINTS TO KEEP IN MIND?

1. If possible, collaborate with an art and design teacher.

2. Make lessons meaningful for learners by relating content to their experience and interests. (Involve learners)

3. Exploit the visual nature of art to develop understanding of concepts and to support communication in the target language.

4. Break learning down into manageable chunks and draw on a wide range of scaffolding strategies.

5. Aim not only to focus on creative works, but also to enable learners to interact

6. Adopt a sympathetic approach to error making and build in opportunities for students to evaluate their own work and that of others.

7. Check learning regularly and reward success with regard both to Art and Design and Languages .

WHAT FORMS MIGHT THIS TAKE?

Cross-curricular art and language work can take a range of forms from talking about works (describing, expressing opinions, comparing interpreting) to creating around the work (in drawing, painting, modelling/sculpture or language(s) or combinations of these).

1. TALKING ABOUT ART WORKS AT A BASIC LEVEL

The following sites give examples of carefully structured work enabling primary and secondary students at an early stage in their language learning to engage with art works. As we see in the Miro example, this can lead to students producing and commenting on their own work.

Introducing Kandinsky

Short video clip from lesson in French on the painter Kandinsky with primary class. As a warm up the teacher revises colours with a song. Using a PowerPoint presentation she then introduces Kandinsky with a few key points about his life summarised in French on the PowerPoint slide. She invites the class to translate these points into English. Referring to a series of paintings she talks about the paintings making clear the importance of colour and how Kandinsky's work becomes more and more abstract. The transcript of the precise language used by the teacher is available to download in French, German, Italian, Japanese, Mandarin and Spanish.
http://www.primarylanguages.org.uk/training_zone/teachers/embedding/clil/introducing_kandinsky.aspx

Describing a picture (Miro)

This Spanish resource, differentiated for higher and lower sets, was created by Rachel Hawkes and can be downloaded from her website.
First the words for shapes, colours, positions and size are introduced via a PowerPoint presentation. Then words for different moods are taught/revised as well as the language of opinion. The class is then invited to describe various Miro works orally. Finally, for homework, students are asked to create their own picture in the style of Miro and to describe it in Spanish with the help of support material provided.
http://www.rachelhawkes.com/Resources/Yr7/Yr7Spring.php

Activity 9a: Look at the Spanish resource created by Rachel Hawkes. Then create/plan a similar resource based on the work of an artist of your choice. Museum/art gallery websites may be a good starting point.

Cross-curricular project on Picasso.

The materials developed for this project, taught as part of a Year 7 Spanish course, can be downloaded from the CLIL4teachers website
http://clil4teachers.pbworks.com/w/page/8427854/Art

Linking Art and Design with Languages: Paul Cezanne

Ideas for work based on Cezanne with simple text in French based on his daily routine.
http://www.all-nsc.org.uk/nsc/?q=node/66

2. Work around art postcards.

Postcards can provide a cheap and stimulating resource to develop students understanding and appreciation of art works and at the same time to develop language skills. The activities suggested below are intended for group or pair work.

1.) Matching cards with words, sentences or paragraphs to art postcard(s). Text cards might relate to figures, objects, colours, shapes, patterns, moods, genres, opinions/evaluations, the artist)

2.) Building sentences from word cards to describe what can be seen in art work.

3.) Making set of word cards to go with art work (as activity for another group)

4.) Making up a title for the art work

5.) Interrogating an artwork (i.e. making up questions for another group to try to answer or as basis for research)

6.) Showing part of picture and predicting what is in other half

7.) Sequencing pieces of text on cards (e.g. to make up a story) and then matching art postcards to different sections of text.

8.) Choosing a person, animal or object from art work and describing a typical day in her/his/its life.

9.) Composing a story collaboratively based on postcards and presenting to class

10.) Annotating around an art work – ideas, associations, speech/thought bubbles, opinions, interpretations, poems. Sketches (e.g enlarging detail from picture)

Activity 9b: Find/create materials (pictures / word cards) for activity 1 above. Try out with your learning partner and then refine based on feedback.

3. Work around a visit to a museum or gallery

There are many opportunities here and museums and galleries are keen to support teachers wishing to organise visits. It is a good idea to think of activities to be carried out before, during and after the visit.

Many museums and galleries in the UK and abroad have their own websites and provide a range of resources for schools. There are also a growing number of short films available on You Tube. The following are just a few examples.

The British Museum (2008) *Discover the Arab World.* (New Resources: Art and Design, RE, Citizenship, History KS3 & KS4). London: The British Museum.

Charman, H., Rose, K. and Wilson G. (eds) (2006) *The Art Gallery Handbook; A Resource for Teachers.* London: Tate Publishing.

China at KS3 and KS4
http://www.britishmuseum.org/learning/schools_and_teachers/secondary/china.aspx

China: Journey to the East. Teaching resources.
http://www.britishmuseum.org/whats_on/national_tours/china_journey_to_the_east/teaching_resources.aspx

Middle East and Islamic World at KS3 and KS4
http://www.britishmuseum.org/learning/schools_and_teachers/secondary/middle_east_and_islamic_world.aspx

Tate Online
http://www.tate.org.uk/schoolsteachers/

V&A Teachers' Resources
http://www.vam.ac.uk/school_stdnts/schools/teachers_resources/index.html

4. Profile of an artist / art movement / style or theme reflected in art (PowerPoint presentation / display)

This kind of collaborative project involves;

- Deciding on focus
- Brainstorming ideas taking account of audience
- Breaking down into sections
- Researching
- Selecting material
- Drafting and redrafting commentary / other types of response
- Designing pages on PowerPoint or layout of poster
- Reviewing and improving

5. Creation of art works (around a theme)

Example 1: Young primary children (age 5-6) learning Mandarin create scrapbook pages based on the seasons.

Work on the seasons based on the textbook led to children being invited for homework to create scrapbook pages made up of drawings, natural garden material as well as Chinese characters representing spring and summer. The students used plants from their own gardens or from parks. (Pictures A and B). The students also personalized their work by drawing what they did and what they could see in that season. Different cultural elements were included in some work, such as Chinese painting and the life style in Western society.

Parents supported their children with the work and the project proved an excellent means of involving them in their children's learning. In picture D below the child has written the Chinese characters she knows in green and the mother has added some characters in blue to complete the piece.

Picture A

Picture B

This work then provided a natural context for comparing differences between the seasons in England and China. Describing how the scrapbook task helped relate learning to real life for her young child one mother noted that:

Picture C

Picture D

This project connects the books with practical things. Before, they only learnt these in the textbook. But now, those are in the real world for them. When they go out sometimes, they cannot stop looking for the things they want for the work. They kept on asking me what things are in Mandarin as well.
Mother, London Mandarin School

The class teacher was also genuinely surprised by the commitment shown by the children in this project and has shared her experience with colleagues at the school. Photographs were taken of all the students' work by the class teacher and this was turned into a slide show which was mounted on the school's website

▶

Video Clip 8: London Mandarin School slide show-Professional Development Resources
http://www.gold.ac.uk/clcl/multilingual-learning/creativity/).

Example 2: Paintings created by early secondary students (age 11-12) learning Arabic.

At Sarah Bonnell School students learning Arabic produced paintings which drew on symbolic use of colour and national emblems to reflect their diverse backgrounds, but also incorporated text in Arabic in the tradition of Islamic art. This was linked to work around countries of the Arab world.

The line at the right hand side means "You are my best city and each time I go there, I feel my soul very pleased.
The line at the top left means "in Western Arabic countries, the mosques and the restaurants are the best."
The design of the gate is a very famous Islamic design. It is used commonly in buildings and mosques. The common colours are bluish green, red and orange.

Our piece of art is about Morocco. We liked its fascinating designs which can be seen on its buildings, dishes and even clothes. Hajar is from there and she told me a lot about it.
We tried to represent, in our piece of art, a beautiful gate in Marrakesh. It got a beautiful design. We also drew two women with the traditional Moroccan dress. Hajar also wrote few words to describe her love to Morocco (her country). By Elham and Hajar

The students mixed flags together in this piece of work. The word in the middle means Allah and the two small words next to it are Arabic (left) countries (right). At the top right corner, it is the flag of Egypt; the bottom right corner is the flag of Iraq; the top left corner is the flag of Pakistan.

Our piece of art is about Arab countries. In our piece of art we used lots of colours. In the middle, we wrote the name of Allah (God) as it represents the religion of the majority of Arabs and ourselves.
We liked to show a couple of countries instead of one as we thought that it will make the piece of art nice and that no one would think to use them like this. This would make our piece of art stand out and be different than the others!! The colours we used were white, yellow , red and lots of others!!
By Anisa, Mariam

HOW CAN TEACHERS SCAFFOLD THE LANGUAGE STUDENTS NEED TO TALK ABOUT ART WORKS?

In preparing to introduce a focus on art works (paintings, photographs, sculptures, textiles) into language lessons teachers need to think carefully about the art related terminology that students will need as well as the more general 'discourse' language involved in carrying out activities. On the next two pages we provide examples of the kind of language involved here.

It will be important at the planning stage for teachers to identify what subject terminology and discourse language students need depending on the content and activities envisaged. It will then be necessary for this language to be modelled in various ways to support acquisition and productive use.

FUNCTIONS

Describing (an art work, feature of an art work – content, composition, shapes, colours, material, textures) There is /are

Comparing (one work with another, e.g. from same or different artist, era, culture) It's more, less, similar to …

Expressing and **justifying** opinions or feelings about work(s) taking into account technical and aesthetic considerations as well as originality. I like/ don't like …because … / I think it's typical of that period because …

Interrogating (artist, figure in art work)

Hypothesising about meaning(s) conveyed in work, how work relates to broader social/ cultural context Perhaps … / It could be about …

Associating (with own life experience, another idea, work, artist, movement, another medium – e.g. music). It reminds me of …

Persuading (why a particular art work / artist should be valued). What makes this work so special is …

THINKING SKILLS

(based on NC thinking skills)

Information processing: locate and collect relevant information / sort and classify / sequence / compare and contrast / analyse relationships

Reasoning: give reasons for opinions / draw inferences and make deductions / explain / make informed judgements and decisions

Enquiry: ask relevant questions / pose and define problems / plan what to do and how to research / predict outcomes and anticipate consequences / test conclusions and improve ideas

Creative thinking: generate and extend ideas / suggest hypotheses / apply imagination / look for alternative innovate outcomes

Evaluation: evaluate information / judge the value of work or opinions about its value / develop criteria for judging value of work or ideas

DISCOURSE MARKERS

Introducing topic This is … / The work I've chosen to present to you is (a painting / collage / photograph / mosaic / sculpture) by … The style is (modern, old, traditional, abstract, impressionist)

Developing topic The first thing that strikes you is/are (the sky, figure, bottles). Another interesting feature is (the pattern, colour, expression) Concluding topic To sum up ….

Generalising Like most (landscapes by Chinese artists)

Arguing This work is clearly/definitely … / On the one hand … on the other

Listing Firstly …. secondly … thirdly …. finally

Exemplifying For example

Elaborating/Extending also / as well / moreover / (relative clauses – who, that, which)

Qualifying Although … / However …

Justifying Due to / because of

Taking different perspectives From this angle/perspective, … / In the social, cultural,historical, religious context of …

The language of art and design (Built up and supported with posters, vocabulary walls, etc)

Colours

- warm colours (e.g. red, yellow, orange).
- cool colours (e.g. blue, green, purple)
- primary colours
- light/dark
- bright/dull
- stripe /dot / curve
- transparent
- shade
- colour wheel

Shapes and size

- form
- square / circle / star / diamond / arrow / rectangle / triangle / hexagon
- straight/ wavy line
- diagonal
- symmetrical
- massive/big/ small /tiny
- pattern

Actions

- draw
- paint
- shade
- fold
- cut
- carve
- stick
- frame
- visualise
- express
- create
- demonstrate

Tools and materials

- brush /pen / pencil / knife
- oil paint / watercolour
- palette
- paper / cardboard / wood / metal / plastic / leather / cloth / stone / bead
- string /thread
- frame

Interaction lang.

- [Classroom management]
- [Instructions for activities -spoken and written]
- [Requesting]
- [Accepting – refusing]
- [Expressing problems/ difficulties]
- [Asking for and giving feedback]
- [Negotiating]
- [Fillers]

Genres / Styles

- painting/ drawing / print /statue / sculpture / mural
- landscape
- still life
- watercolour
- portrait
- nude
- collage
- calligraphy
- impressionist
- expressionist
- surrealist
- cubist

Opinion / Response

- beautiful / ugly
- happy /sad
- simple / complex, detailed, precise
- colourful / depressing
- inspiring
- creative / imaginative
- exciting / boring
- dynamic
- mysterious / magical
- disturbing
- surprising / bold
- funny
- vulgar / kitschy
- crazy / weird

Analysis / Interpretation

- background / middle ground /foreground
- centre /top / bottom / edge
- texture
- composition
- space
- represent (ational)
- symbolise
- contrast
- improve
- perspective
- balance
- proportion
- harmony
- atmosphere / mood

Activity 9c: Meeting linguistic demands within art related activities. Using the categories and headings given above as a starting point, create your own target language lists of subject terminology, language functions and discourse markers. Then plan an art based activity with one of your classes and identify from your lists what new language it will be necessary to teach.

Reflection / Discussion with a learning partner

TOPICS
Introduction: benefits of digital technology for language teaching and learning

e-TEACHING
- Accessing web resources
- Creating resources
- Communicating and sharing resources/pupils' work with students and parents

  Activity 10a Deciding how a blog might be used in your school
- Networking, professional development, sharing resources

e-LEARNING
- Web based language practice activities and reference materials
- Using online programmes for integrated learning and creativity
- Researching on the Internet

  Activity 10b Web research
- Drafting and redrafting work on the word processor
- Digital photography and film-making

  Activity 10c Planning a digital film making activity
- Web publishing

  Reflection / Discussion with a learning partner

Digital technology offers a range of tools which, used thoughtfully, can support creative teaching and foster creative thinking in learners. Most importantly it can:

- provide a stimulating, interactive multimedia environment which caters for different learning styles (visual, auditory, kinaesthetic)

- provide access to a wide range of up-to-date, authentic material (world wide web)

- increase opportunities for genuine communication in the target language, offering new audiences for pupils' speaking and writing (email, video conferencing with partner school, social networking);

- facilitate differentiation (pupils working on different activities, at their own pace and receiving instant feedback);

- assist pupils in facing the challenge of writing in a second language, especially one involving a non-Roman script (drafting and redrafting on the word processor)

- encourage pupils to take greater responsibility for their learning (working at own pace, collaborating with others);

- stimulate creativity and risk-taking (e.g. in multimedia projects);

- support collaborative learning (e.g. in preparing joint presentations to an audience);

- support learning outside as well as in the classroom (at home, in after-school clubs, etc);

- make learning fun.

In the Goldsmiths project we saw teachers and students drawing on digital tools at different points and for different purposes. We are aware that not all complementary school teachers have access to computers in their classrooms. We are also aware that cost may prohibit purchase of expensive software. However, there are many free resources available online now that can be useful for teachers and students and we shall highlight these in this section. We shall begin by looking at teacher use of technology (e-Teaching) before going on to consider learner use (e-Learning).

TEACHER USE OF DIGITAL TOOLS AND RESOURCES

ACCESSING RESOURCES

The following is a selection of key sites related to the four languages focussed on in the Goldsmiths project. They provide a wealth of teaching ideas and up-to-date materials which can be more engaging for learners than the text book.

Arabic

Arabalicious
http://arabalicious.com/

BBC Learning Zone Broadband Class Clips http://www.bbc.co.uk/learningzone/clips/

e-Arabic Teachers Portal (eATP)
http://www.v-arabic.com/

e-Arabic Learners Portal (eALP)
http://www.e-arabic.com/

SSAT Schools Network Arabic
https://www.ssatrust.org.uk/teachingandlearning/networks/arabicnetwork/Pages/default.aspx

(In the project at Sarah Bonnell School the teacher and students drew on various websites for information on Arab countries and Islamic art and design)
(See also Arabic related sites in Section 7 'Stories')

Chinese

Real Chinese
http://www.bbc.co.uk/languages/chinese/real_chinese/

BBC Learning Zone Broadband Class Clips http://www.bbc.co.uk/learningzone/clips/

BBC China Stories
http://www.bbc.co.uk/scotland/learning/chinastories/video_stories/liu_xiao/

The Chinese Staffroom
http://www.thechinesestaffroom.com/

Confucius Institute Online
http://www.chinese.cn/

The Creative Classroom
http://www.creativechinese.com/

Enchanted learning
http://www.enchantedlearning.com/crafts/chinesenewyear/

Huayu World
http://www.huayuworld.org/

SSAT Chinese Networks
https://www.ssatrust.org.uk/teachingandlearning/networks/chinese/Pages/home.aspx

Panjabi

Let's Learn Punjabi
http://www.learnpunjabi.org/intro1.asp

(There are numerous websites covering aspects of Sikh culture including marriage and bhangra dance and music tradition, including video clips on YouTube. A range of these were drawn on by students in the project carried out at Rathmore Asian Community Project)

Tamil

Tamil Virtual Academy
http://www.tamilvu.org/

Web Assisted Learning and Teaching of Tamil (WALTT)
http://www.plc.sas.upenn.edu/tamilweb/

Tamil Language in Context
http://www.southasia.upenn.edu/tamil/

Thamizham.net
http://www.thamizham.net/

(There are numerous websites devoted to South Indian classical dance 'Bharata Natyam', including video clips on YouTube. A range of these were drawn on by teachers and students in the project carried out at Downderry Primary School)

CREATING RESOURCES

PowerPoint / interactive whiteboard were used by teachers in three of the schools in the Goldsmiths project. At Downderry Primary School images taken with a digital camera were used to provide rich visual support in presentations, but also for collaborative group work activities and in poster displays in the dance lessons. See image below, Section 4 of this resource and appendices to the 'Unit for a scheme of work: South Indian classical dance, Bharatha Natyam', which contain all the images used in the project at Downderry Primary School.
Resource 1- Professional Development Resources
http://www.gold.ac.uk/clcl/multilingual-learning/creativity/

For colleagues who need to gain basic skills in use of PowerPoint and the Interactive Whiteboard, see Resources 2-5 which provide step by step guidance.

Professional Development Resources

http://www.gold.ac.uk/clcl/multilingual-learning/creativity/

Complementary to traditional teaching material, digital technology allows teachers to tailor make audio and visual material. These stimuli can make the resources more interesting and learning more fun.

Audio can be used to help learners practise their listening comprehension and bring the language alive. Learners feel more engaged when the resources are designed for them to record their own speaking. There is a range of free online software that teachers can use to record voice and add music and sound effects.

"Audacity" is a freely downloadable audio editing tool that teachers can use to record voice and edit audio files. Other software also allows teachers and learners to incorporate images and video, such as Voki, Voicethread, Voxopop, Audio Dropbox and Vocaroo.

Audacity
http://audacity.sourceforge.net/

Audioboo
http://audioboo.fm/

Voki
http://www.voki.com/

Voicethread
http://voicethread.com/

Voxopop
http://www.voxopop.com/

Audio Dropbox
http://clear.msu.edu/teaching/online/ria/

Vocaroo
http://www.vocaroo.com/

Amongst various visual stimuli, comics and animations are attractive to students and can be easily created for learning purposes. For example, 'Toondoon' and 'Comic Life' software can help teachers and students to create comics easily. Students can also be involved in making their own comics and designing their own scripts. Animation can be another useful and interesting resource if teachers want to incorporate both moving images and sounds. There are many websites which can help teachers to create animations easily without the need to learn 'Flash'. An example is 'Go!Animate'. Learners can also be asked to compose their own animations, record their voice for characters and write the scripts.

Go!Animate
http://goanimate.com/studio

The text, audio and video resources created by teachers can be published online on a teacher or school website or blog.   Teacher and school website and blogs can be a good platform for communicating and sharing resources with colleagues, students and their parents. Students can use the blogs as an extended learning zone, carrying out activities there and practising as many times as they like whenever and wherever they are. Blogs give students and others the opportunity to post comments. They can also be used to provide a showcase for pupils' work. In the Goldsmiths' project, for example, the teacher at London Mandarin School used a school blog to communicate information and assignments to the students and their parents. She also posted the students creative work on the blog for those who would like to see, such as colleagues, the students, their parents and their relatives in other countries.

▶

Video Clip 8: London Mandarin School slide show-Professional Development Resources
http://www.gold.ac.uk/clcl/multilingual-learning/creativity/).

The thought of constructing a blog might be intimidating to teachers without good computing skills. However, constructing a blog has become fairly easy. Several websites provide free blog spaces and offer users step by step instructions on how to construct a blog. They also provide various templates for users to use. Teachers and schools who wish to construct their blogs need only to select a suitable blog website and follow the instructions.

In addition to websites and blogs, social networking sites can also offer learning space. With the widespread use of mobiles and wireless technologies, people can log in to social networking sites, receive and post updated information. In social networking sites, such as Facebook, Plurk and Twitter, teachers can post learning resources including audio and video data as well as communicating with students.

✏

Activity 10a: Discuss with your learning partner how a blog might be used in your school and make notes.

💬

Reflection / Discussion with a learning partner

TEACHER WEBSITES

Networking, professional development, sharing resources

There are a number of bodies which support Languages teachers including the different exam boards. Some of these provide general support for a wide range of languages:

Asset Languages
http://www.assetlanguages.org.uk/

Association for language learning (ALL)
http://www.all-languages.org.uk/

Supporting the new secondary curriculum
Cross-curricular work and creativity were given increased emphasis in the revised secondary curriculum (2008) and this site contains some useful ideas for teachers wishing to develop work in these areas.
http://www.all-nsc.org.uk/nsc/

CILT, the National Centre for Languages
Includes archive of Community Languages Bulletin 2001-2009 and other useful documents.
http://www.cilt.org.uk/community_languages.aspx

eLanguages
Supports partnerships between schools around the world
http://www.elanguages.org/

ICT4LT online training course for language teachers
Training in ICT for language teachers at Beginners, Intermediate and Advanced levels. Covers everything from word processing to creating a web site. A European project funded under the Socrates programme.
www.ict4lt.org/en/index.htm

Language Box
http://languagebox.ac.uk/

Languages ICT
http://www.languages-ict.org.uk/

Our Languages
This project (2007-2009) aimed to support the development of partnerships between mainstream and community based complementary schools. The website provides guidance and resources for teachers in both sectors including schemes of work and other material for a range of languages.
http://www.ourlanguages.org.uk/

National Resource Centre for Supplementary Education
http://www.continyou.org.uk/children_and_families/supplementary_education/

Primary Languages
http://www.primarylanguages.org.uk/home.aspx

Routes into Languages North West: Resources
http://www.routesintolanguages.ac.uk/northwest/resources

Startalk
US based site focussing on the teaching and learning of Arabic, Chinese, Dari, Hindi, Persian, Portuguese, Russian, Swahili, Turkish, and Urdu. Aims to share information on implementing programs as well as to share resources on curriculum design, instructional materials, assessment tools, and useful links.
http://startalk.umd.edu/

Others support specific languages:

Arabic K12 teachers Network (National Capital Language Resource Center)
http://www.arabick12.org/materials/websites/teacher_sites.html

Chinese materials (National Capital Language Resource Center)
http://www.nclrc.org/teaching_materials/materials_by_language/chinese.html

Let's Learn Punjabi (See page 67)

SSAT networks for Arabic and Chinese (See page 67)

UK Federation of Chinese Schools
http://www.ukfcs.info/

UK Association for the Promotion of Chinese Education (UKAPCE)
http://www.ukapce.org.uk/

Urdu Resources
http://urduresources.org.uk/default.asp?ID=401

LEARNER USE OF DIGITAL TOOLS AND RESOURCES

WEB BASED LANGUAGE PRACTICE ACTIVITIES AND REFERENCE MATERIALS

Apart from commercial products such as 'Byki' (which caters for a range of languages including Arabic, Chinese, Greek and Portuguese) and Go Chinese (a comprehensive learning platform for Chinese adopted in a number of UK schools), there are growing number of sites which offer free resources for learners.

<div align="center">Arabic</div>

e-Arabic Learners Portal (eALP) (See above)
BBC Learning Zone Broadband Class Clips (See above)

<div align="center">Chinese</div>

BBC Learning Zone Broadband Class Clips (See above)
BBC Languages: Real Chinese (See above)
Confucius Institute Online (See above)
Enchanted learning (See above)

Chinese-Tools.com
http://www.chinese-tools.com/learn/chinese

Chinese word dictionary
http://www.mdbg.net/chindict/chindict.php

Huayu World
http://www.huayuworld.org/

MYLO
In the Chinese section of this free resource language practice activities are provided for a range of topics. There is also support for creative projects such as
designing a Beijing opera mask.
http://mylo.dcsf.gov.uk/

NCIKU online dictionary
http://www.nciku.com/

Speak Chinese
http://www.china.org.cn/learning_chinese/node_7046023.htm

<center>Panjabi</center>

Let's Learn Punjabi (See page 67)

<center>Tamil</center>

Web Assisted Learning and Teaching of Tamil (WALTT) (See page 67)

RESEARCHING ON THE INTERNET

For primary and secondary age students making use of the web to carry out research has become commonplace. At Rathmore Asian Community Project students involved in creating the drama about family harmony needed to develop their knowledge about traditions surrounding Sikh marriage. As well as referring to books in the library and consulting family members students searched the web for relevant information. At Downderry Primary School pupils were given a homework task which involved finding out about the significance of the dancing Shiva statue and some looked on the web for relevant information. Similarly at Sarah Bonnell School students working on art works focussed on the Arab world were given websites to refer to by the teacher. However, to make the most of the web careful thought needs to go into the way its use is planned, particularly where a second language is involved. For example, it is worth bearing in mind that:

- the web offers many distractions for pupils and it is easy for them to go off task

- some sites require a level of linguistic proficiency and background knowledge beyond that which the pupil / class possesses

- sites may be viewed uncritically with no consideration of what interests or perspectives they represent.

- pupils may be tempted to copy chunks of text wholesale rather than processing information and recasting it in their own words

It is important to bear in mind that effective research involves a number of skills including:
- deciding on research focus

- identifying key questions

- finding relevant and reliable sources

- locating information

- organising information/ideas

- paraphrasing / summarising points (in own words)

- selecting and incorporating relevant quotes and/or illustrations

- assembling into a coherent 'text' appropriate for the intended audience

Some questions that teachers might usefully ask themselves when considering use of the web for language learning are:

- How suitable is the site / web page for the class concerned?

- How complex is the language? (grammar/register)

- What background knowledge is needed?

- What visual and/or audio support does the site / web page provide?

- How objective, balanced is the information?

Activity 10b: Web research

Plan a research homework using one or two websites (e.g. about places, famous people, customs and traditions). Identify a set of headings to support students in selecting and organising information.

DRAFTING AND REDRAFTING WORK ON THE WORD PROCESSOR

The word processor is a powerful tool which can play an important role in building students confidence especially when writing in a different script. Importantly it should be used not just to make work 'look good', but to support the whole process of drafting and redrafting; from getting down initial ideas, to elaborating these into pieces of continuous text; to finding the right order in which to place things; to rephrasing and adding bits of detail; to checking and correcting mistakes in spelling and grammar; to getting feedback from the teachers or peers and making improvements. Importantly, the ease of making changes when word processing means that students tend to feel less anxious and this can encourage them to write more and to be more creative in their writing.

For example of drafting and redrafting in Arabic with teacher feedback see article by Azza Darwish published in the CILT Community Languages Bulletin, Issue 13:
http://www.cilt.org.uk/community_languages/support_and_guidance/community_languages_bulletin.aspx

Note:
Previously there were a range of issues which complicated word processing in languages using non-Roman scripts. To a large extent these issues have now been overcome. Versions of Microsoft Windows and Office from 2000 onwards offer the facility to enable many non-Roman script languages. For further information go to the Languages-ICT website:
http://www.languages-ict.org.uk/non_roman/setting.htm

DIGITAL PHOTOGRAPHY AND FILM-MAKING

Film-making projects are increasingly common in schools and as an extension to drama activities can provide great opportunities for creativity. Digital cameras and video cameras are widely available in mainstream schools and, where good partnerships exist, complementary schools may have access to this equipment too. If not, it may well be worth the school acquiring a small number.

Ruth Bailey, PGCE Languages tutor at Goldsmiths and an expert in this area suggests various purposes which film-making could serve:
- As an end of year 'Activities Week' project.

- As a way of linking with another department area.

- As a project to support cross-curricular themes, such as Citizenship.

- As a way of linking with partner schools abroad or in the UK.

- As provision for Gifted and Talented students, at lunchtime or at the weekend.

- As provision for pupils with Special Needs.

- As an activity for a lunchtime club focussed on film-making or as a focus for a Languages club.

- As a weekend activity for a film club.

- As a complementary school activity presented at an annual event.
- As a school / community resource (e.g. Introduction to the school / local community for children who may have recently arrived from abroad)

It can take many forms …

…as factual reporting:

- weather forecast
- news report
- advertisement
- presentation of local area or school for an exchange group
- documentary opening/closing sequence
- recipe demonstration
- interviews with real people
- seeing the world 'through other eyes' ('a day in the life of a textbook')

…or works of fiction.

- dramatised role play
- TV advertisement
- film trailer
- film opening sequence
- historical re-enactment
- pretend interviews with real celebrities
- recreation of a scene in literature
- voicing an animation sequence using pictures or objects
- dramatisation of a poem
- talk show
- reality show
- soap opera
- film of pupils' own creative work
- presentation of nominations at an Awards ceremony (i.e. short film clips, which come together to make one final product)
- pupils audition for the same part in a film
- dream

At Downerry Primary School students scripted and then filmed each other acting out drama sketches in Tamil based on the theme of a song they had been learning called 'Helping others'. The film-making aspect gave an extra dimension to the drama activity and clearly engaged the children as they worked through the rehearsal process.

Ruth emphasises how out careful planning is crucial in carrying out film-making projects. It is important that students consider how best to work as a group and they made need to agree some ground rules about their contributions, their roles and making decisions. It may be a good idea for them to alternate roles, so that they all have a chance to film or act, or it may be helpful for them to have a designated role, such as director, actor or person responsible for props and costumes, which they define and stick to.

Ruth provides the following helpful step by step advice for teachers when planning the film-making process:

1. Decide on the language or context for the film with the whole group and brainstorm the specific language they need, the acting roles, the story, the props, costumes etc.
   See 'Brainstorm for planning' sheet – Resource 6- Professional Development resources
   http://www.gold.ac.uk/clcl/multilingual- learning/creativity/.
   It may be helpful at this early stage to discuss different shots, effects, music and continuity with students and analysing a short film sequence together could help them with their own ideas.
   You will also want to make a clear time limit for how long the film should be and limit how much raw footage the pupils should film, for example a maximum of 10 minutes raw footage that will become a 2 minute film.

2. Pupils can then write the script for their film and begin to think about how they will film it. The script can contain directions for the actors as well as the dialogue.

3. At this stage a storyboard can help pupils to plan their film in more detail; taking account of different types of shot e.g. close-up, long shots, establishing shots etc. and who is doing what at each stage. It can also help them plan if they want to put titles on the screen and if there will be music or other effects on the soundtrack. See the 'Storyboard' sheet
   Resource 7- Professional Development Resources
   http://www.gold.ac.uk/clcl/multilingual-learning/creativity/

4. Pupils then need to rehearse their lines and preferably to have memorised them ready to be filmed.

5. The filming can take place and it is a good idea to get hold of more than one camera and enlist the help of another adult so that pupils can film in different spaces and stay on task. The pupils do not need to rewind their cameras to re-film sequences as digital footage takes up very little space and it is easy to edit out the unwanted scenes.

6. You may want to preview some of the footage the groups have filmed so that the rest of the class can make comments and suggestions about editing or re-filming.

7. The pupils can then edit their films. It is always best to check with the school's ICT manager to

check on the best way to do this. With several groups the raw footage can be quite big so you may need to use 'stand alone' computers or to download the raw footage onto memory sticks rather than on the school network. There are many variations on how to allow pupils the chance to edit and this may be the most time-consuming part of the process.

8. View the films and use the opportunity for pupils to reflect on what they have learned and to peer or self-assess.

As Ruth points out, it may be that pupils are reluctant to be filmed or that it is very complicated to arrange for parental permission. A possible solution is to use toy figures, puppets or animated characters instead. At a very simple level pupils could make their own hand puppets that are featured on screen, or at a more sophisticated level they could use clay or plasticine figures. This is known as 'stop-frame' animation and involves the figures being moved minutely and photographed. The images are put together as a film and it appears that the figures have actually move.

In an interesting project at Shireland City Learning Centre students developed stop-frame animations of the well-known story of Rama and Sita. Having created plasticine characters and backdrops and written scripts in Panjabi, students rehearsed using iPods with voice recorders, focusing on their fluency and pronunciation. They then animated their story using a very straightforward piece of software called I Can Animate and completed the animation using iMovie editing software. This project built upon a successful digital video project, which enabled students to create Bollywood films in Panjabi and Hindi. For a more detailed description see article, 'Animated Rama and Sita at the Shireland City Learning Centre', by Lesley Hagger-Vaughan in CILT's Community Languages Bulletin, Issue 20. http://www.cilt.org.uk/keep_in_touch/newsletters/community_languages.aspx

Activity 10c: With your learning partner plan a digital film making activity. Firstly brainstorm ideas using Resource 6. Then create a simple storyboard for your film using Resource 7. Now consider whether the support sheets could be improved and if so how.

Reflection / Discussion with a learning partner

WEB PUBLISHING

The World Wide Web represents a new and powerful medium for students' work. Writing becomes more meaningful and enjoyable for students when they are writing for a real audience and the creative opportunities offered by the multimedia environment can further enhance motivation. Many schools have their own websites and are making use of them to showcase pupils' work

In one school Year 9 students studying Urdu and Bengali worked on projects related to the theme of 'regeneration'. Topics chosen included fashion, films and celebrations and comparisons were made between old and new and between Eastern and Western traditions. Students searched the Web for information, used spreadsheet software to analyse and present results of surveys, drafted and redrafted text in Urdu and Bengali as well as English on a word processor, took photographs with a digital camera, scanned in drawings and designed and organised Web pages. Class teachers commented on the high level of motivation generated by the project and on the way it encouraged independence and creativity. Students were understandably excited to know that there would be a real audience for their work and that it could be viewed not only by teachers, family and friends in their local community, but across the UK and indeed even in Bangladesh and Pakistan. For a more detailed report on this project ref. Anderson (2001).

SECTION 11   ISSUES AND POSSIBLE WAYS IN WHICH THESE MIGHT BE ADDRESSED

TOPICS

- Time factor

- Covering scheme of work

- Subject knowledge

- Classroom management

- Target language

- Progression and assessment

- Resources

- Parental concerns

Activity 11a: Other issues and ways of addressing them

Reflection / Discussion with a learning partner

TIME FACTOR

This applies both to time needed for planning and preparation and to the amount of class time that may be taken up by creative activities.

Issue	Suggestions
Planning and preparation.	- Plan ahead - Start small - Work collaboratively with a colleague
Class time	- Divide up lesson time over unit of work to ensure appropriate balance - Set some tasks for homework - Set deadlines - Have students work in groups (pooling ideas, sharing responsibilities)

COVERING SCHEME OF WORK

Whilst this is an understandable concern particularly when students are preparing for examinations, it should also be recognised that working mechanically through topics can be boring and demotivating for students and may not prepare them for the challenges they need to face if they are to develop real communicative competence.

Suggestions

- Look for links across textbook chapters or units within the scheme of work

- Look for texts/themes/tasks which link to scheme of work and provide scope for progression

- Share the reasons for encouraging creativity with students, parents and colleagues

Subject knowledge

Teachers may feel they lack expertise required to incorporate an arts focus into their teaching.
Suggestions

- Choose an area that you feel more confident with

- Seek advice from and if possible collaborate with colleague

- Do some research in libraries, galleries, museums and online (Galleries and museums provide some excellent resources and professional development sessions for teachers. Check out their websites.)

- Build up notes and resources including glossary of key words related to chosen area of focus.

Class management

See Section 3 'Building a positive learning'

Target language

Where students are working together in groups there is danger that they may communicate more in English than in the target language.
Suggestions

- Decide on how much use of English is acceptable for you and your students and when you will encourage students to operate mainly/entirely in the target language. (Remember that code switching is a natural feature of bilingual communication)

- Take advantage of opportunities to support learners' broader literacy development and intercultural understanding through language comparison (Translation activity involved in creating bilingual books at Sarah Bonnell School and Rathmore Asian Community Project developed insights into language, such as differences in the way sentences may be structured in different languages)

- Draw on range of scaffolding strategies to support understanding and to assist students in making the transition from English to the target language.

Progression and assessment

There may be a concern about the difficulty of identifying and assessing progress both in the arts subject and in relation to linguistic competence
Suggestions

- Discuss with teachers of arts subjects how they go about assessment (What modes of assessment do they use and what are key criteria for them?)

- Give priority to individual progress rather than competition with classmates

Resources

Teachers may be concerned both by what they see as a lack of appropriate resources and by the cost of some resources they may wish to purchase.
Suggestions

- Set aside time to work with colleagues on making resources and build up a resource bank in your department/school

- Look at what's available online and in libraries, galleries, museums

- Approach embassies and other cultural organisations

- Draw on resources in the home and community

- Some mainstream schools support complementary schools by allowing them to use their resources

PARENTAL CONCERNS

Parents may not consider creative arts based work as 'serious learning'.
Suggestions

- Invite parents in to discuss project at outset

- Display examples of work produced by students in previous projects

- Keep parents informed about progress of project and invite them in for presentations/ performances.

Activity 11a: Other issues and ways of addressing them.
Can you think of further suggestions for ways to address issues identified?
Are there other issues not identified here? What are they? Can you think of ways in which they might be addressed?

Reflection / Discussion with a learning partner

CONTENTS

GENERAL

The Curriculum Guides

Other general texts

Useful websites (General)

STORIES

Texts relating to use of stories in language learning.

Useful websites relating to use of stories in language learning.

DRAMA

Texts related to use of drama across the curriculum

Useful websites for use of drama in language learning.

ART

Texts related to cross-curricular art

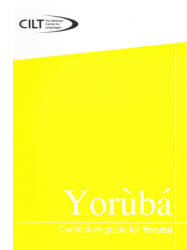Useful websites for use of art in language learning.

MULTIMEDIA

Texts related to use of multimedia and online technology

Useful websites for multimedia and online technology

GENERAL

THE CURRICULUM GUIDES

Ali, K. and Syed, H. (2007) *Curriculum Guide for Urdu.* London: CILT, The National Centre for Languages.

Bhatt, A. and Kant, J. (2009) *Curriculum Guide for Gujarati.* CILT, The National Centre for Languages.

Brook, C., Lee, E. and Li, K. (2007) *Curriculum Guide for Chinese* (Cantonese). London: CILT, The National Centre for Languages.

Chandla, N. and Grewal, P. (2007) *Curriculum Guide for Panjabi.* London: CILT, The National Centre for Languages.

Farah, Y. and Mohamud, A. *Curriculum Guide for Somali.* London: CILT, The National Centre for Languages.

Oyetade, A. and Oke, Y. (2009) *Curriculum Guide for Yoruba.* CILT, The National Centre for Languages.

Pillai, S. and Nithiya, K. (2007) *Curriculum Guide for Tamil.* London: CILT, The National Centre for Languages.

Saffaf, S. and Abdel-Hay, N. (2007) *Curriculum Guide for Arabic.* London: CILT, The National Centre for Languages.

Thompson, A., Lee, E. and Li, K. (2007) *Curriculum Guide for Chinese* (Mandarin). London: CILT, The National Centre for Languages.

Electronic versions of the Curriculum Guides for Arabic, Chinese (Mandarin), Panjabi, Tamil and Urdu can be downloaded from:
http://www.gold.ac.uk/clcl/multilingual-learning/curriculumguides/

Hard copies of all Curriculum Guides can be purchased from:
http://www.cilt.org.uk/shop.aspx

Anderson. J. and Chaudhuri, M. (2003) *Citizenship and community languages: a critical perspective. In Reflections on Citizenship in a multilingual world.* London: CILT, pp.53-65.

Anderson, J. and Chung, Y-C. (2010) Community languages, the arts and transformative pedagogy. In *Race Equality Teaching*, 28 (3): 16-20
http://www.gold.ac.uk/clcl/multilingual-learning/creativity/

Anderson, J. and Chung, Y-C. (Forthcoming) Finding a voice: arts based creativity in the community languages classroom. *International Journal of Bilingual Education and Bilingualism*

Bloom, B.S., Englehart, M.B., Furst, E.J., Hill, W.H., and Krathwohl, D.R. (1956) *Taxonomy of Educational Objectives: The Classification of Educational Goals. Handbook I: The Cognitive Domain.* New York: Longman.

Cummins, J., Brown, K. and Sayers, D. (2006) *Literacy, Technology, and Diversity Teaching for Success in Changing Times.* Boston: Allyn & Bacon/Pearson.

Cummins, J., Bismilla, V., Chow, P., Cohen S., Giampapa F., Leoni, L., Sandhu, P. and Sastri, P. (2006) *ELL Students Speak for Themselves: Identity Texts and Literacy Engagement in Multilingual Classrooms* http://www.curriculum.org/secretariat/files/ELLidentityTexts.pdf

Datta, M. (2007) *Bilinguality and Literacy: Principles and Practice* (2nd edn). London: Continuum International Publishing

Datta, M. and Pomphrey,C. (2004) *A World of Languages – Developing Children's Love of Languages.* London CILT.

Ellis, S. and Barrs, M. (2008) The Assessment of Creative Learning. In J. Sefton-Green (ed) *Creative Learning.* London: Creative Partnerships, Arts Council England, pp.72-89.

Edwards, V. (2009) *Learning to be Literate: Multilingual Perspectives.* Bristol: Multilingual Matters.

Fautley, M. and Savage, J. (2007) *Creativity in Secondary Education.* Exeter: Learning Matters.

Fryer, M. (2004) *Creativity and cultural diversity.* Leeds: The Creativity Centre Educational Trust.

Ginnis, P. (2002) *The Teacher's Toolkit: Raise Classroom Achievement with Strategies for Every Learner.* Camarthen, Wales: Crown House Publishing Limited.

NACCCE (1999) *All Our Futures: Creativity, Culture and Education.*
http://www.dcsf.gov.uk/naccce/ (Accessed 2009)

NUT (2011) *A to Z of Peer Coaching*
http://www.teachers.org.uk/node/10470

Sefton-Green, J. (ed.) (2008) *Creative Learning.* London: Creative Partnerships, Arts Council England, pp.72-89.
http://www.clpe.co.uk/pdf/creative-learning-booklet-26.pdf

Useful websites (General)

Asset Languages
http://www.assetlanguages.org.uk/

Association for language learning (ALL)
http://www.all-languages.org.uk/

Supporting the new secondary curriculum
Cross-curricular work and creativity were given increased emphasis in the revised secondary curriculum (2008) and this site contains some useful ideas for teachers wishing to develop work in these areas.
http://www.all-nsc.org.uk/nsc/

CILT, the National Centre for Languages
http://www.cilt.org.uk/community_languages.aspx

Languages ICT
http://www.languages-ict.org.uk/

Our Languages
This project (2007-2009) aimed to support the development of partnerships between mainstream and community based complementary schools. The website provides guidance and resources for teachers in both sectors including schemes of work and other material for a range of languages.
http://www.ourlanguages.org.uk/

National Resource Centre for Supplementary Education
Resources available in the website include 'How to guides' on a range of topics including 'How to teach effectively', 'How to record progress and achievement' and 'How to create an effective learning environment'
http://www.continyou.org.uk/children_and_families/supplementary_education/

Primary Languages
http://www.primarylanguages.org.uk/home.aspx

Routes into Languages North West: Resources
http://www.routesintolanguages.ac.uk/northwest/resources

Stories

Texts relating to use of stories in language learning.

Cheater, C. and Farren, A. (2001) The literacy link.London: CILT.

Cummins, J., Bismilla, V., Chow, P., Cohen S., Giampapa F., Leoni, L., Sandhu, P. and Sastri, P. (2006) ELL Students Speak for Themselves: Identity Texts and Literacy Engagement in Multilingual Classrooms
http://www.curriculum.org/secretariat/files/ELLidentityTexts.pdf

Datta, M. (ed.) (2007) Bilinguality and Literacy: Principles and Practice. (2nd edn) London: Continuum.

Datta,M. and Pomphrey,C. (2004) A World of Languages – Developing Children's Love of Languages. London CILT.

Tierney, D. and Dobson, P. (1995) Are you sitting comfortably? London: CILT

Edwards, V. (2009) Learning to be Literate: Multilingual Perspectives. Bristol: Multilingual Matters.

Johnson, P. (1995) Children Making Books. Reading: Reading and Language Information Centre.

Sneddon, R. 2009. Bilingual Books - Biliterate Children. Stoke-on-Trent: Trentham Books.

Walker, S. (1993) Desktop publishing for teachers. Reading: Reading and Language Information Centre and Department of Typography and Graphic Communication.

Walker, S., Edwards, V. and Leonard, H. (1998) Write around the world: producing bilingual resources for the primary classroom. Reading: Reading and Language Information Centre and The Roald Dahl Foundation.

Note:
Suggestions for a number of story related activities at different levels are contained in the Curriculum Guides. See above.

Useful websites relating to use of stories in language learning.

Advanced Centre Panjabi (Animated Stories and Talking Stories)
http://www.advancedcentrepunjabi.org/intro1.asp

<div align="center">Arabic Stories</div>

Sites recommended by Doha Kudsi, Language Consultant & Lead Practitioner Arabic (SSAT).

Primary Level:
www.adabatfal.com/
http://www.awu-dam.org/book/indx-child.htm

Secondary:
http://www.syrianstory.com/
http://www.arabian-child.net/alfolaylah/index.html

<div align="center">Chinese Stories</div>

Confucius Institute Online
http://resource.chinese.cn/

Council for Chinese affairs
http://children.cca.gov.tw/garden/

Global Chinese Language and Culture Centre
http://edu.ocac.gov.tw/culture/chinese/cul_chculture/c-story.htm
http://edu.ocac.gov.tw/culture/topic/06html/1_001.htm

Macau Diocesan Social Communication Centre
http://www.peacemacau.org/child/story.htm

Story Online
http://www.storyonline.com.tw/storyonline/index.php

3 Educations
http://y.3edu.net/gs/
Dual Language Books
Advice and guidance on how to make best use of dual language books. Includes reports on interesting research into this area.
http://www.uel.ac.uk/education/research/duallanguagebooks/

The Dual Language Showcase
Bilingual stories composed by children in Canada in a range of languages including Arabic, Chinese, French, Tamil and Urdu
http://thornwoodps.dyndns.org/dual/index.htm

Exploiting stories in the community language classroom (PPT) (Nazek Abdel-Hay and Doha Kudsi) showing how a range of activities can be developed around the Arab story 'The Farmer's Gift'.
Access through SSAT Arabic Network > Presentation from the Arabic Conference > Integrating Stories, Songs and ICT
https://www.ssatrust.org.uk/teachingandlearning/networks/arabicnetwork/Pages/PresentationArabicconference.aspx

GrowStoryGrow
An online language-learning library
http://www.growstorygrow.com/

International children's book of myths and legends
Bilingual stories composed and illustrated by primary age children in Italy, Poland, Romania, Spain and Wales
http://www.ciltcymru.org.uk/ (Projects and Initiatives > KS2 Primary Project > Sharing Good Practice)

Lire & RéCréer
http://www.lirecreer.org/

Mama Lisa's World
http://www.mamalisa.com/

Mantra Lingua
http://www.mantralingua.com/

Primary bilingual project 'How I spend Chinese new year' (Bilingual stories in Chinese-English composed and illustrated by primary age children in Northern Ireland)
http://www.seelb.org.uk/curriculum/curriculum.htm

Miscositas
http://www.miscositas.com/

Primary Languages.
Video clips showing teachers using stories in the classroom with background information (Training Zone > Teachers > Active Learning > Story Telling)
http://www.primarylanguages.org.uk/home.aspx

Storybird
Storybirds are short, art-inspired stories that anyone can make to share, read, and print
http://storybird.com/

Storyline approach and language teaching
http://creativedialogues.lernnetz.de/

Teaching ideas: Literacy – Writing (Fiction)
Templates for planning, thinking about characters and settings
http://www.teachingideas.co.uk/english/contents05writingfiction.htm

DRAMA

Texts related to use of drama across the curriculum

Dickinson, R. and Neelands, J. (2006) Improve Your Primary School Through Drama. London: David Fulton.

Hamilton, J., McLeod, A. and Fawkes, S. (2003) Inspiring performance: Focus on drama and song. London: CILT.

Note:
Suggestions for a number of drama related activities at different levels are contained in the Curriculum Guides. See above.

Useful websites for use of drama in language learning.

Drama across the curriculum
http://www.brainboxx.co.uk/a3_aspects/pages/dramalist.htm

Primary Languages: Teaching and learning - Drama
http://www.primarylanguages.org.uk/teaching_and_learning/active_learning/drama.aspx

Primary Languages: Training Zone: Drama
Includes video clips on using mimes, performing a song, etc.
http://www.primarylanguages.org.uk/training_zone/teachers/active_learning/drama.aspx

Secondary Creative Arts: Resource Review (teachers.tv)
Basic masks, forging links with a local theatre company, Audacity audio editing software.
http://www.teachers.tv/videos/resource-review-secondary-secondary-creative-arts

Trestle Theatre Company (including mask set)
http://www.trestle.org.uk/

ART

Texts related to cross-curricular art

The British Museum (2008) Discover the Arab World. (New Resources: Art and Design, RE, Citizenship, History KS3 & KS4). London: The British Museum.

Charman, H., Rose, K. and Wilson G. (eds) (2006) *The Art Gallery Handbook; A Resource for Teachers.* London: Tate Publishing.

Grenfell, M. (2002) *Modern languages across the curriculum.* London: RoutledgeFalmer.
(Section by Rosanna Raimato in Chapter 10 entitled 'Aesthetic and vocational topics' covers teaching of art topics through Italian and German)

Useful websites for use of art in language learning.

China at KS3 and KS4
http://www.britishmuseum.org/learning/schools_and_teachers/secondary/china.aspx

China: Journey to the East. Teaching resources.
http://www.britishmuseum.org/whats_on/national_tours/china_journey_to_the_east/teaching_resources.aspx

Middle East and Islamic World at KS3 and KS4
http://www.britishmuseum.org/learning/schools_and_teachers/secondary/middle_east_and_islamic_world.aspx

Peinture - Français langue étrangère (FLE)
http://www.peinturefle.ovh.org/

Tate Online
http://www.tate.org.uk/schoolsteachers/

V&A Teachers' Resources
http://www.vam.ac.uk/school_stdnts/schools/teachers_resources/index.html

Multimedia

Texts related to use of multimedia and online technology

Anderson. J. (2001) ICT and community languages: insights from a web publishing project. In Reflections on ICT. London: CILT, pp.30-40.

Bailey, R. and Dugard, C. (2007) Lights, camera, action! Digital video in the languages classroom. (New Pathfinder). London: CILT.

Useful websites for multimedia and online technology

General

Languages ICT
http://www.languages-ict.org.uk/

Arabic

Arabalicious
http://arabalicious.com/

BBC Learning Zone Broadband Class Clips http://www.bbc.co.uk/learningzone/clips/

e-Arabic Teachers Portal (eATP)
http://www.v-arabic.com/

e-Arabic Learners Portal (eALP)
http://www.e-arabic.com/

SSAT Schools Network Arabic
https://www.ssatrust.org.uk/teachingandlearning/networks/arabicnetwork/Pages/default.aspx

(In the project at Sarah Bonnell School the teacher and students drew on various websites for information on Arab countries and Islamic art and design)
(See also Arabic related sites in Section 7 'Stories')

Chinese

Real Chinese
http://www.bbc.co.uk/languages/chinese/real_chinese/

BBC Learning Zone Broadband Class Clips http://www.bbc.co.uk/learningzone/clips/

BBC China Stories
http://www.bbc.co.uk/scotland/learning/chinastories/video_stories/liu_xiao/

The Chinese Staffroom
http://www.thechinesestaffroom.com/

Chinese-Tools.com
http://www.chinese-tools.com/learn/chinese

Chinese word dictionary
http://www.mdbg.net/chindict/chindict.php

Confucius Institute Online
http://www.chinese.cn/

The Creative Classroom
http://www.creativechinese.com/

Enchanted learning
http://www.enchantedlearning.com/crafts/chinesenewyear/

NCIKU online dictionary
http://www.nciku.com/

Speak Chinese
http://www.china.org.cn/learning_chinese/node_7046023.htm

SSAT Chinese Networks
https://www.ssatrust.org.uk/teachingandlearning/networks/chinese/Pages/home.aspx

Panjabi

Let's Learn Punjabi
http://www.learnpunjabi.org/intro1.asp

(There are numerous websites covering aspects of Sikh culture including marriage and bhangra dance and music tradition, including video clips on YouTube. A range of these were drawn on by students in the project carried out at Rathmore Asian Community Project)

Tamil

Tamil Virtual Academy
http://www.tamilvu.org/

Web Assisted Learning and Teaching of Tamil (WALTT)
http://www.plc.sas.upenn.edu/tamilweb/

Tamil Language in Context
http://www.southasia.upenn.edu/tamil/

Thamizham.net
http://www.thamizham.net/

Urdu

Urdu Resources
http://urduresources.org.uk/default.asp?ID=401

Thamizham.net
http://www.thamizham.net/

Urdu Resources
http://urduresources.org.uk/default.asp?ID=401