A dialogic journey into exploring multiliteracies in translation

for children and a researcher in international picturebooks

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Abstract

In today's increasingly digitised world, we communicate both locally and globally across different languages, modes and media. Since the New London Group's (1996) seminal 'Pedagogy of Multiliteracies' some twenty years ago, there have been further significant developments in the way we communicate, with the 21st century considered 'the great age of translation' (Bassnett 2014:1). Yet despite the increasing number of multilingual, multimodal texts we encounter, classrooms continue to teach traditional, monolingual print-based models of literacy. This research is therefore primarily in response to this rapidly evolving context, with a curiosity as to how international picturebooks might develop the skills learners need to succeed both now and in the future.

The research process has been a journey comprising two separate phases of empirical study as I have sought to find out the best way to approach this topic. My initial focus, Phase One, was exploring the visual literacy skills of EAL learners and I completed a project in a primary school in Glasgow. As a result of the emerging findings, the research then changed in two ways – to a whole class approach comprising both bilingual and monolingual learners, and to a focus on translation. Phase Two comprised two whole class projects in the Scottish Borders, with my overarching question:

> *How can translating both the verbal and visual in international picturebooks develop the multiliteracies learners require in the 21st century?*

In my discussions of multiliteracies, I have focused on four different areas: visual, critical, digital and intercultural literacies. Learners' visual literacy skills were developed through their recognition of the cultural codes in visuals. Their critical literacies were developed through the recognition of power in texts, through deconstructing and reconstructing texts and seeking multiple perspectives. Digital literacies were improved through the critical retrieval of information online and through using tools such as Google Translate and, like Gilster (1997), I have suggested a key component of digital literacies is having an open mind as to the possibilities of emerging technologies. I also argue that intercultural literacy should be included under the umbrella of multiliteracies, in order to provide learners with the tools to navigate the increasingly multilingual, multicultural spaces they are likely to encounter, and offer tentative findings which show how translating international picturebooks has helped to develop these skills and attitudes.

Prior to concluding the thesis, I briefly consider alternative lenses for the research, in particular Critical Race Theory, identity and translingualism. I then sum up the project in Chapter 11 and make some key recommendations, including the need for multiliteracies to be explicitly acknowledged in the curriculum and for international picturebooks, including those in the first languages (L1s) of the bilingual learners, to be introduced into classrooms to challenge the dominance of English and 'what counts' as reading. Alongside a discussion as to the limitations of the research and possible future directions, the thesis concludes with a call for both academics and educators to consider how the gap between research and practice might be reduced, to enable research such as this to have an impact on today's literacy learners.

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Acknowledgement

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Dedication

For my girls, Olivia and Erin xx

Author's declaration

"I declare that, except where explicit reference is made to the contribution of others, that this thesis is the result of my own work and has not been submitted for any other degree at the University of Glasgow or any other institution."

Signature   _____

Printed name   Emma McGilp

Abbreviations

The following abbreviations are used in this thesis, and for ease, here are their full terms:

CfE   Curriculum for Excellence, Scotland's curriculum for 3-18 year olds

CRT   Critical Race Theory

EAL   English as an Additional Language

IBBY   International Board of Books for Young People

ITE   Initial Teacher Education

NALDIC National Association for Language Development in the Curriculum

MT   Machine translation

SATEAL Scottish Association for Teaching English as an Additional Language

SCILT   Scottish Centre for Information on Language Teaching

Epigraph

We want to extend the idea and scope of literacy pedagogy to account for the context of our culturally and linguistically diverse and increasingly globalized societies, for the multifarious cultures that interrelate and the plurality of texts that circulate. Second, we argue that literacy pedagogy must now account for the burgeoning variety of text forms associated with information and multimedia technologies. This includes understanding and competent control of representational forms that are becoming increasingly significant in the overall communications environment, such as visual images and their relationship to the written word-for instance, visual design in desk top publishing or the interface of visual and linguistic meaning in multimedia. Indeed, this second point relates closely back to the first; the proliferation of communications channels and media supports and extends cultural and subcultural diversity.

(New London Group 1996:3)

Chapter 1. Introduction: Setting the scene

> The teacher begins by asking who would like to be a princess. Several hands including Rabina's, shoot up eagerly. The teacher continues: 'Now what would the princess look like?' As the children build up a picture of a white Anglo-Saxon girl, with blue eyes and long blond hair, Rabina slowly puts her hand down.
>
> (Barratt-Pugh 1994:121)

1.1   A dialogic approach

Bakhtin asserted that communication is multidirectional, in response to what has gone before and in anticipation of what comes next, arguing:

> Every utterance must be regarded as primarily a response to preceding utterances of the given sphere... Each utterance refutes affirms, supplements, and relies upon the others, presupposes them to be known, and somehow takes them into account... Therefore, each kind of utterance is filled with various kinds of responsive reactions to other utterances of the given sphere of speech communication.
>
> (Bakhtin 1986:91)

There are numerous utterances or voices that I am explicitly aware have influenced this thesis. First is five year old Rabina from Barratt-Pugh's (1994) research, a young bilingual with Punjabi as her first language (L1), who even in pre-school started to feel excluded from the 'dominant' culture and withdraw from classroom activities, and a strong sense of injustice has stayed with me since reading about her when completing the MEd in Children's Literature and Literacies at the University of Glasgow (2011-2013). A further utterance that has been prominent from the outset is the long quote in the epigraph (p.11) by the New London Group (1996), who argued that literacy teaching needed to take into account how our increasingly multilingual, multicultural societies together with rapid developments in technology and emerging text types are changing the way we communicate and the literacy skills that we need. This quote has been pinned on my noticeboard since I started my PhD in September 2013. The research is also inspired by Bassnett's assertion that we are living in 'the great age of translation' (2014:1), where technological developments such as machine translation means that translating is no longer solely a skill of the multilingual, and also with

an interest as to how, in our increasingly visual societies, multimodal texts might be translated. Importantly, the thesis has been written in response to the negative, racist discourse entrenched in educational systems across the globe (e.g. Ladson-Billings and Tate 1995) and propagated by the media and right-wing political commentators, and while my focus is in Scotland, there are similar contexts in the United States, Australia, France and Germany to name a few.

Yet the thesis is not only influenced by the past, but also the future, with Bakhtin arguing:

> But from the very beginning, the utterance is constructed while taking into account possible responsive reactions, for whose sake, in essence, it is actually created…From the very beginning, the speaker expects a response from them, an active responsive understanding. The entire utterance is constructed, as it were, in anticipation of encountering this response (1986:94).

This thesis has therefore also been written up with a consideration of how its findings and recommendations might inform policy makers, researchers and educators as to how international picturebooks might be integrated into the classrooms: to develop the multiliteracies of learners; to challenge the dominance of English in our multilingual classrooms; and with a hope that the language(s) and culture(s) of minority learners are welcomed into the classroom with acceptance and respect.

While many voices have impacted the research at various stages, most notably the participants themselves, it is inevitably my own values, judgments and circumstances which have shaped the development of the thesis, with my own biases influencing the participants and their responses, as well as my own observations and interpretations (Bourke 2014:2). While the concepts of dialogism and multiple voices are explored and considered, and the research is underpinned by solid theoretical foundations and grounded in careful analysis of the empirical data, the research is nonetheless highly subjective.

1.2   Interests, background and positionality

In many ways this research builds on my MEd in Children's Literature and Literacies which I completed immediately prior to starting the PhD. As the MEd progressed, my interests focused on multicultural and translated children's literature, with a growing interest in visual language and literacy. In the MEd dissertation I used multicultural picturebooks in an early years classroom as a prompt to bring EAL learners' first language and culture into the classroom, calling on parents' 'funds of knowledge' (Moll *et al* 1992) to create a multilingual collage to be displayed in the classroom (McGilp 2014). In this project I witnessed the children's delight at recognising their first language in both the picturebooks and on the collage, and was keen to explore if older, primary aged learners elicited the same reaction. Prior to the MEd I completed a BA (Hons) in English Language and Literature, where I particularly enjoyed learning about the history and development of the English language, the many varieties of English across the globe and children learning English as a second language.

My previous work experience is as a linguist, and from a young age I have had a fascination with languages, learning French and Spanish at school and then Arabic as an adult. My interest in Arabic in particular was at the core of the initial PhD proposal, and my knowledge of the language has influenced my text selection and the activities I facilitated in the classroom. I have also worked as a Further Education literacy teacher where I taught 16-24 year olds, which highlighted the significant gap between the literacy skills they had learned in school and the skills they actually needed in order to gain employment, study and succeed in the 21st century.

I am also a mother to two girls, aged three and five at the outset of the PhD who have, wittingly and unwittingly, helped in choosing picturebooks and classroom activities, and also in steering the project itself when deciding to move from a focus on children learning English as an Additional Language to including the monolingual children in the class.

Finally, I have an interest in social justice in the classroom and hope the research provides an example of how learners' linguistic repertoires can be acknowledged, valued and

developed in the classroom as is recommended in Scottish policy (e.g. Education Scotland 2009) and to challenge the deficit labels often ascribed to EAL learners (e.g. Cummins 2001). Yet it is also important that I acknowledge that I am a white, educated female from the 'dominating culture' (Cummins 2001). The privilege that goes with this inevitably influences how I have approached the subject, how I am received in the classroom, how I frame the questions I ask, the learners' responses and how I interpret the findings.

1.3   The (constantly evolving) context

Due to rapid developments in technology, increased cultural diversity and mobility of populations the 21st century is a time of immense change. Not only can we easily communicate with people all over the globe – via telephone, social media or video calling apps such as Skype or Facetime – due to the increasingly sophisticated online translation software we can communicate in a plethora of languages of which we do not even have a basic mastery. Our employers may be based on different continents and in different time zones, we can enrol in online courses delivered across the globe and even the smallest businesses can trade on a global level. Globalisation and transnationalism are two such terms to arrive from our increasingly connected and mobilised societies. Marshall McLuhan, writing almost fifty years ago, was in many ways accurate with his imagined 'global village', with literacy scholar Luke pointing out his imagined ways of communicating in the future are now true:

> The "global village" imagined by Marshall McLuhan (1968) is fact: a virtual and material world where traditional print and image, canonical genres, and new modalities of information sit side by side – where new and old media build discourse communities and enable political and cultural action (2012: 4).

When writing and rewriting the context sections for this thesis, I have been increasingly aware of the numerous collective changes facing people across the globe. To first consider the Scottish context, on September 18th 2014, in the 2nd year of this research, voters were asked 'Should Scotland become an Independent Country?', where voters were forced to consider the future of Scotland and how it positions itself globally. In May 2016 the United Kingdom voted to leave the European Union, with a further Scottish referendum being

'highly likely' (BBC 2016), although at the time of (re)writing (August 2016) this had not been announced. In 2015 we had the start of what the media termed the 'migrant crisis', where hundreds of thousands of displaced Middle Eastern refugees travelled to Europe. While it is not appropriate for the purposes of this thesis to consider these events in detail, the point I am trying to make it that societies, populations, communication and power are constantly evolving, and that these debates surrounding the research make its necessity greater.

The research also comes at a time when there is a call for British people to learn languages due to the ''[a]larming shortage' of foreign language skills in UK' (BBC 2013), while the 360 languages spoken in UK schools (NALDIC online) are viewed less than positively. There is a strong negative discourse with regard to our increasingly multicultural societies, for example headlines suggesting that due to the influx of migrants 'white Britons will be the minority in 2066' (Express 2013) and political party speeches claiming British people feel uncomfortable when they hear foreign languages (Guardian 2014). More recently there has been a 'wave of hate crime and racial abuse' (Independent 2016) following the EU referendum. In addition to societal changes, there have also been considerable technological developments since I set out in September 2013, for example online translation tools are increasingly sophisticated, with Pym (2011) arguing that research on the subject of technology and translation is often out of date before it is even published.

The thesis also comes following the implementation of Scotland's Curriculum for Excellence (CfE) in August 2010, which 'aims to ensure that all children and young people in Scotland develop the knowledge, skills and attributes they will need if they are to flourish in life, learning and work, now and in the future' (Education Scotland online a). Although I won't go into detail as to the different aspects of the curriculum here, I will point out that it includes an awareness of the constantly evolving context brought about by changes in society and technology, for example with its 'future-proof' definition of literacy as:

> the set of skills which allows an individual to engage fully in society and in learning, through the different forms of language, and the range of texts, which society values and finds useful (Education Scotland online b).

As I will discuss in further detail in Chapter 11, this definition is purposely vague in order to 'future proof' it, however it is lacking in explicit detail and direction as to the many literacies required to engage in the 'different forms of language' and 'range of texts'. Perhaps of most concern is the comment as to the texts 'which society values', as there is little mention in the curriculum as to communication across different languages and cultures.

1.4   My approach to culture

Throughout this thesis I use the word culture in various forms, and it is worth clarifying at the outset my approach to the term.   The term culture is complex and problematic, and outwith the scope of the thesis to discuss in depth, however, for the purposes of this research I have adopted the broad definition put forward by Nieto, as culture being:

> the ever- changing values, traditions, social and political relationships, and worldview created, shared, and transformed by a group of people bound together by a combination of factors that can include a common history, geographic location, language, social class, and religion (2010:78).

I would add to this Valdiviezo and Nieto's assertion, drawing on Pierre Bourdieu's concepts of economic and social capital, that 'culture is neither inherited nor passed on through one's genes; instead, it is learned, created, and socially constructed' (2015: 93).

While the terms culture, language, race, nation and ethnicity often appear to be used interchangeably, it is important to note that they are not equivalent but all have their own distinct yet overlapping definitions. For example, Spencer-Oatey argues that while 'some nations are in fact predominantly inhabited by one cultural group, most nations contain multiple cultures within their boundaries' (2012:18), while people from the same race, e.g. Caucasian, do not all belong to the same culture and people speaking the same language do not necessarily share the same culture, and vice versa. Culture, as both a social and individual construct, is a 'fuzzy concept' in that members of the same culture while having similarities, are unlikely to share the exact same beliefs, ideas and values (Spencer-Oatey 2012). I use the word culture throughout this thesis, for example I ask for learners' culture to be acknowledged in the classroom, argue that visuals have culture specific codes and

discuss culturally situated reader response theory, and underpinning these discussions are the above definitions, yet also an awareness that is a complex and challenging concept.

1.5   The research journey, aims and questions

1.5.1 Two separate phases

This research project has been a journey, and my aims and questions have evolved in response to the Scottish and global context, my own and the participants' interests as well as the emerging findings. The research started with a focus on children learning English as an Additional Language (EAL), and I completed a project in a primary school in Glasgow with a small group of six EAL learners aged between 8 and 11, of varying English language competences. While this project produced numerous interesting findings, it also highlighted some methodological concerns with isolating the EAL children from the rest of their class, and I recognised there would also be benefits to using international picturebooks with monolingual children too. Following this initial phase of research, which I called Phase One, I then completed two class projects in a primary school in the Scottish Borders which I called Phase Two. The first project in Phase Two was with a composite class of Primary 3 and 4 learners (P3/4) aged between 7 and 9, including two EAL learners with Polish as their first language (L1). The second project was with a Primary 6 (P6) class, aged between 10 and 11, which included two learners with Polish and one with Portuguese as their L1.

1.5.2 Phase One

The idea for this project was sparked by the image at *Figure 1.1* by Egyptian illustrator Mohieddin Ellabbad where we see Superman arriving from the left and an Arabic hero arriving from the right, together with his explanation that '[t]he way we read pictures is different: In Arabic speaking countries (as well as some others), we read and write from right to left, and we draw and look at pictures in the same way' (2006: 18). This led me to think further about visual codes, and to explore Kress and van Leeuwen's (2006) assertion that visual language is culture specific. Building on my previous research with EAL learners (McGilp 2014), a project bringing their L1 into the classroom, I was curious to explore the extent to which bilingual learners had culture specific visual literacy skills, a perhaps

unacknowledged resource, and something I was yet to read in any research literature. My research questions in this first phase of research were therefore:

- Is the visual language of learners' first language (L1) and second language (L2) different?
- Do bilingual learners 'codeswitch' when reading/producing texts?

These questions, and the Phase Two project, are the focus of Chapter 6.

Figure 1.1: Directionality in images (Ellabbad 2006:18)

1.5.3 Phase Two

While the Phase One research highlighted many interesting findings, for example that the EAL learners do have culture specific visual literacy skills, as the project progressed there was an increased focus on translating the international picturebooks, and using online translation tools to do this. Along with several other reasons discussed in depth in Chapter 6, there was also a growing interest as to how a project like this might work in a whole class setting, and how it might help to develop learners' multiliteracies while also being an opportunity to bring the EAL learners' L1 into the classroom. For Phase Two, my primary research question was therefore:

- How can translating both the verbal and visual in international picturebooks develop the multiliteracies learners require to succeed in the 21st century?

Sub-questions included:

- Could the project(s) provide an opportunity to use and develop learners' L1 in the classroom?
- Can translation develop intercultural awareness in learners, as well as an acceptance of unfamiliar languages in monolingual learners?
- How do children respond to the translation process and what strategies do they employ?

As the research progressed, given its exploratory nature and my deliberations as to which direction to take, the following additional question became apparent, and has been added retrospectively:

- To what extent is the researcher's voice and research process salient in the study of multiliteracies in translation for children in international picturebooks?

This consideration of the salience of the researcher's voice is an unwitting theme running through the thesis, and is particularly evident in Chapter Six when deciding on the direction of the research, and reflecting on the impact of my own axiological values on the research process.

1.6   Finding the 'right line'

As already pointed out above, this thesis traces my research process. Although I was initially keen to explore bilingual learners' visual language skills, this naturally fed into a broader consideration as to the literacies *all* learners need to communicate across different languages, modes and media. Translating picturebooks, as representations of multimodal texts, was a useful methodological tool in order to explore this further. Yet the journey has not been straightforward, and has been a process of refinement, writing and re-writing. As a keen runner and biker, a lot of my reflections have taken place away from the thesis and my laptop, and I have found it useful to reflect on this journey using the metaphor of mountain biking across a treacherous rock garden. Bikers talk about finding the 'right line' which is usually the quickest, safest way across. Yet there are numerous 'lines' to take, some of which you may stumble on and some may take you in a slightly different direction. This research, with its three separate school projects (one in Phase One and two in Phase Two) and ongoing process of refinement, reminded me of trying to find the 'right line', that is a classroom project which best answered the research questions and enabled me to contribute original knowledge to the multidisciplinary fields of literacies, children's literature translation and reader response theory. In this thesis my primary focus, or 'line', is how translation can develop learners' multiliteracies, yet it is with an awareness that there are many further lines I could have taken and areas of literacies I could explore further.

1.7   Overview of the thesis

Chapter 2 – Language and Translation

This initial discussion as to my approach to language provides a foundation upon which all other discussions as to language learning, literacy and multimodality rest. I take a social semiotic approach to explain how I have approached language as being more than simply the verbal, but encompassing the many signs we are subjected to in our daily lives, signs which are culturally situated and are neither replaceable nor reducible to verbal language. Following this, the chapter then moves on to focus on translation, and how despite the fluidity of language, translation remains focused on the verbal. First I consider what translation is, and then key debates in the field, including equivalence and acceptability approaches and Venuti's (2008) controversial terms 'foreignization' and 'domestication'. I then go to discuss how the 21st century is the 'great age of translation' (Bassnett 2014:1),

considering the translation of multimodal texts and the growing field of machine translation. Finally, I consider research exploring children's roles as translators, sometimes termed 'language brokers' (e.g. Guo 2014) and how children take a 'natural' (Harris and Sherwood 1977) approach to translation.

Chapter 3 – Learners and literacies

This chapter then moves to the classroom, first considering definitions of bilingualism and in particular Hakuta's (1990) assertion that bilingualism can be considered a continuum from having a basic mastery at one end to native like fluency at the other. I then tentatively discuss the immense topic of identity, briefly considering Gee's work in this area and then Cummins' (2001) discussions as to minority learners being 'dominated' by the 'dominating' culture, followed by a discussion as to bilingual learners in monolingual spaces. I then change focus slightly from the learners to the literacy skills they need in the 21st century, first discussing the concepts of New Literacies and The New London Group's (1996) multiliteracies that underpin further discussions of literacies. I then focus on three distinct but overlapping literacies: visual literacy, including a discussion as to how visual language is culture specific (Kress and van Leeuwen 2006); critical literacy, tracing its roots back to Freire and his assertion that a critical approach can support learners to 'read the word' in order to 'read the world' (1987); and finally the rapidly evolving field of digital literacy.

Chapter 4 – International picturebooks as a methodological tool

While language, translation and literacy are the broad areas being researched, picturebooks are the methodological tools that are used to explore these areas. This chapter starts with an overview of the picturebook field, considering the picturebook as a cultural product, as a multimodal text and as an access point to multiliteracies (Anstey and Bull 2009). There follows a discussion as to reader response theory, and importantly research into culturally situated reader response drawing in particular on the work of Brooks and Browne (2012). I then discuss the field of picturebook translation, and how despite the interplay between the verbal and visual, a key feature of the text, only the verbal tends to be translated in picturebooks. I then briefly discuss translations *for* children, touching on issues such as dialogic translation (Oittinen 2002) and gatekeeping, and then translations *by* children. The chapter concludes with a discussion as to the selection criteria of picturebooks used in the project and the presentation of some of the primary picturebooks used.

*Chapter 5 – Methodology***: *a dialogism informed narrative*

This thesis takes a narrative approach, and this chapter draws on the work of Connelly and Clandinin (1990, 2000) and discusses my interpretation of narrative inquiry. Despite it not having the same recognised criteria as more traditional methods of research, this approach was taken to enable me to reflect more holistically on the research journey and primarily to give a voice to the minority learners that might not have happened with other methods. I then discuss how Bakhtin's concepts of dialogism and multiple voices can be considered my epistemological approach, where each will see something different in the research and which links in with wider discussions as to how our unique experience affects the reader's response. I then set the scene of the research, discussing the Scottish context and in particular the Curriculum for Excellence, the EAL learners in Scotland and then the new 1+2 policy being implemented in Scotland whereby all learners by 2020 will learn two languages in addition to their mother tongue, followed by a brief discussion about the participants in the two phases of research. The chapter concludes with a discussion of data collection techniques, using digital recordings of the sessions, field notes and also the children's work, and then a brief consideration as to the ethical implications of the research. The research questions, analysis and interpretation of the findings are embedded into the chapters on each phase.

Chapter 6 – Phase One: Exploring visual language with EAL learners

This discussion as to the first phase of research starts with an introduction to the participants, an overview of the research questions followed by an in-depth overview of the six sessions I completed with the participants, as well as a discussion of the children's responses supported by extracts of transcripts and examples of the children's drawings. The chapter then considers the findings, focusing on the children's delight at seeing picturebooks in their L1, their culturally situated visual language skills and also how the learners were bilingual, but not necessarily biliterate. I then discuss how my own values affected my interpretation of the findings, drawing on the example of Marcella who was very quiet and rarely spoke English, yet was able to be 'an expert' and translate Slovak, much to the admiration of the Slovak boys in the group, and how I felt a sense of injustice that these skills were not shared with her class teacher and peers. This, along with other reasons discussed in the chapter, was the driving force in moving the project from focusing on EAL learners to a whole class approach.

Chapter 7 – Phase Two: a whole class approach

In this phase I completed two whole class projects, one with a P3/4 class (aged 7-9) and one with a P6 class (aged 10-11). This chapter follows the same format as the previous one, first looking at the research questions, which had changed to a focus on multiliteracies, and then introducing the participants and providing an overview of the sessions in the first project. Then I go on to discuss the findings, first considering the EAL learners' engagement and resistance to the project and the monolingual learners' responses. While this first project produced many interesting findings, there remained issues I wanted to explore further and so I completed a second project at the same school, this time with older learners, and including time to allow the children to 'play' with Google Translate, a session focusing on stereotypes, a consideration as to how the translations might be analysed and in the final session, the chance for the children to be creative in their responses and to adapt picturebook spreads into different modes, including a puppet show, sculpture and collages.

Chapter 8 – Multiliteracies in translation

While the previous two chapters discuss my journey, this chapter focuses on how using online translation tools to translate both the verbal and visual develops critical, digital and visual literacy skills. To very briefly summarise, I argue that critical literacy is developed through recognising power, deconstructing and reconstructing texts and the consideration of multiple perspectives. Visual literacy skills are linked to reader response theory, and a discussion as to how each learner brings their own unique schemata to bear in their meaning making, and how the act of translation brings these visual literacy skills to the fore. Learners' digital literacy skills are developed through the use of online translation tools and online research, and I argue that given the constant technological developments digital literacy is not a set of competencies that can be assessed but rather a mindset (Gilster 1997).

Chapter 9 – Intercultural literacy: a key component of multiliteracies

As well as translation developing critical, visual and digital literacy skills, the learners also developed an increased intercultural awareness which I argue should also, in today's multilingual context, be considered a literacy. This chapter therefore sets out an argument to include the term intercultural literacy in discussions of literacies and multiliteracies. First

I justify the term intercultural, as opposed to multicultural, and then literacy instead of competence, calling for both researchers and educators to distance themselves from the term tolerance and its negative connotations. I then go on to discuss how the translation activities developed learners' intercultural literacy skills, using examples of children's verbal and visual responses.

Chapter 10 – A pre-conclusion: critical race theory, identity and translingualism

As the title suggests, this pre-conclusion discusses key issues that I wanted to discuss but did not fit neatly into discussions of multiliteracies. The first is critical race theory, and a discussion as to how it could provide an illuminating theoretical framework, and I consider the research first through Delgado & Stefancic's (2001) five 'tenets' of what critical theorists subscribe to, including an acknowledgement that society is inherently racist, and then through Gladson-Billings' (1998) focus on four different areas: curriculum, instruction, assessment and school funding. I then return again to discussions of identity, discussing the different responses of the EAL learners, yet also with a recognition of their desire to fit in with the 'dominant' culture. The chapter concludes with a discussion as to translingualism, a growing field of research focusing on multilingualism and the fluidity of languages, and justifies my reasons for not taking this approach in my research.

Chapter 11 – Reflecting on the journey: concluding thoughts

This final chapter, in a similar way to this introduction, summarises my journey. I then revisit the research questions and consider my original contributions to the knowledge in the field of picturebooks, translation and literacy studies. Importantly, I then set out my recommendations for educators, calling for the recognition of bilingual learners' visual literacy skills, the inclusion of intercultural literacy, the inclusion of international picturebooks in classrooms and crucially, for researchers and educators to work together to bridge the gap between research and practice. I then discuss the limitations of the study and areas for further research. I conclude by returning to Bakhtin's concept of dialogism, and the hope that this thesis is part of a wider conversation, and will be taken on and reinterpreted by its readers.

Chapter 2. Language and Translation

EM:	*What is language?*
Lauren:	*It helps people communicate. Talking. Body language. Light a fire.*
Tristen:	*Language is different types of communicating, for example sign language.*
Sara:	*Waving. Drawing.*
Ross:	*Pictures.*

(Phase 2, P3/4 class, 6th Feb 2015, post-it activity [spellings corrected])

Prior to any discussion as to translation, language learners or literacies, it is first necessary to set out my approach taken to language itself. This chapter takes a social semiotic approach and argues that, as recognised by the children in the Phase Two project (Appendix A), there is more to language than a focus on its verbal form – it is both social and multimodal. I then go on to discuss translation, highlighting that with few exceptions, the act of translation remains focused on the linguistic. Yet, today's digitised and multicultural society is changing not only the skills translators need, for example visual and digital literacy skills, but also who can engage in the act of translation, as with ever-sophisticated machine translation tools it is no longer limited to the multilingual. The chapter finishes with a focus on the roles of children as translators.

2.1   What is language?

Language is a huge, complex concept which is constantly evolving, is difficult to define and has been the subject of a colossal amount of thinking and writing throughout history. What follows is a necessarily brief overview of my own approach to language that underpins this thesis. At the outset of the MEd in Children's Literature and Literacies in 2011 we were set the task of defining the terms language, literature and literacy. I favoured the perhaps over-simplified metaphor that language is a tool, literacy is the skills to use that tool and literature is the result. Language then, the first part of the metaphor, is crucial to both literacy and literature, and given the social nature of humans, central to life. While I agree that language is not solely used for communication (Smith 1985), it is the communicative function with which I am concerned with in this thesis. In this sense, the term is enormous, as can be seen

from its numerous prefixes - metalanguage, paralanguage, translanguage - or collocations - language awareness, language acquisition, language change, language crossing etc.

To first consider its etymology, the word *language* stems from the latin *lingua*, meaning tongue (Cresswell 2010:online), and the Old French and Middle English *langage* (Oxford English Dictionary (OED):online). Through the centuries its definition has broadened: in the 12th century it was documented as including the sounds through which animals and birds communicate, as well as a specific communicative system used by a country or group of people; in the 13th century it came to include the art of oratory, to speak well; and in the 17th century the non-verbal gestures as seen in Shakespeare's Troilus & Cressida in 'Ther's language in her eye, her cheeke her lip' (iv.vi.56 cited OED:online). As technology developed the term became synonymous with computing and the specific writing systems to devise programs (Collins: online). Today its dictionary definition is vast, including aspects of style, dance, music and the visual arts, and also discourses related to particular groups (OED: online).

American linguist and anthropologist Edward Sapir (1921), one of the earliest founders of the field of linguistics, defined language as 'a purely human and noninstinctive method of communicating ideas, emotions, and desires by means of a system of voluntarily produced symbols' (cited Swann *et al* 2004:162). Linguistics, at its simplest level 'the study of language, with attention to its structure, acquisition, use and history' (Swann *et al* 2004:191), has since developed into many different areas from historical linguistics to the specific study of syntax or phonology. My research is broadly located in the interdisciplinary field of applied linguistics, which draws on theories of education with a particular concern for language teaching and, for my purposes, multilingualism and translation (Grabe 2010), and the increasingly broad field of sociolinguistics which considers the use of language in social life (Bayley *et al* 2013), although Labov problematizes the term, arguing: 'I have resisted the term sociolinguistics for years, since it implies that there can be a successful linguistic theory or practice which is not social' (1972: xiii).

These areas of linguistics, being both vast and interdisciplinary, underpin my approach to language and this thesis, considering language as it is used in social life, and with regard to

education and the skills learners require in the 21ˢᵗ century. In line with developments in society, linguistics has similarly evolved away from the focus on speech and writing, realising that 'many forms of contemporary written language cannot be adequately understood unless we look, not just at language, but also at images, layout, typography and colour' (van Leeuwen 2014:281). My research is taking this multimodal approach to language, exploring the efficacy and affordances of the different modes and their mobility across cultures.

To return again to what language is, it can be considered in two ways: as an abstract term, and as a set of rules by which people in a specific country or area communicate, for example French, and my research is concerned with both. A language, like language in general, has many modes and does not require a written form to exist (Swann *et al* 2004:162). A language, being inextricably linked to culture, has its own rules, not only verbal but also visual, for example a colour may carry meaning that is different to a neighbouring country (Kress and van Leeuwen 2006, Kress 2002); as well and behavioural and emotional norms - what is appropriate in certain contexts, what Hymes termed 'communicative competence' (1972), an idea which was developed further by Byram through his work on 'intercultural communicative competence' (1997) in relation to communication across cultures, a topic I return to in my findings in Chapter 10.

2.1.1   A semiotic approach

Given my focus on multiple modes of communication, I am taking a semiotic view of language, an approach well documented for its suitability with multimodality (among others: Kress 2010, Callow 2008, Kress and van Leeuwen 2006). A semiotic approach considers all of the different modes of communication accepting that not only is there more to language than words, but that these codes cannot be considered or understood in isolation (Hodge and Kress 1988). Signs come in multiple forms, and broadly include words, image, sound, gesture and object, and each are unique in their affordances:

> Semiotic systems are not 'synonymous'; we are not able to say 'the same thing' with
> spoken words that we can with music, as they are systems with different bases. In

other words, two semiotic systems of different types cannot be mutually interchangeable (Benviste 1986 cited Bateman 2014:8).

Words are arguably the most dominant of the different semiotic modes, with Jakobson arguing that '[verbal] language is the central and most important among all human semiotic systems' (1970 cited Chandler 2007:5). As a result, there is a tendency to discuss all semiotic modes using linguistic terms, however not all modes can be discussed and deconstructed in the same way as language (Langer 1951).

Semiotics is now commonly defined as the 'science of signs', although it is argued that the term 'science' is misleading as it implies there is theoretical agreement with the different assumptions and methodologies (Chandler 2007: 4), and it is widely accepted that Ferdinand de Saussure and Charles Peirce are its co-founders (among others: Chandler 2007; Hodge and Kress 1988). Saussure termed his work 'semiology', whereas Peirce called his 'semiotics'. The etymology for both words is the same – both are derived from the ancient Greek *sēmeion* and the Latin *signum* (OED, online) – and while academics often associate the different terms with the different authors, the term semiotics is now widely used in relation to both (Bouissac 2004:240).

In Saussure's *Course in General Linguistics* he set up a series of dichotomies, often termed 'oppositions', 'dualities' or 'complementarities', the fundamental one being langue and parole (Gordon 2004:76-7), which Hodge and Kress define as 'the abstract system of rules underlying speech' and parole as 'human speech: literally 'words'' (1988:16). Further dichotomies include synchrony/diachrony, paradigmatic/syntagmatic, value/signification and signifier/signified (Hodge and Kress 1988:17). While fascinating, it is not necessary for this thesis to define each coupling, as although positioned as founder, the field of semiotics has moved on from Saussure's initial assertions (Chandler 2007; Hodge and Kress 1988). His work however, was far-reaching and much debated amongst key influential thinkers including Jakobson, Levi-Strauss, Chomsky and Derrida (Harris 2001), and has served as a starting point for various structuralist methodologies. Stawarska explains that because French Structuralism so heavily relies on his dichotomies it can 'therefore be defined as a direct application of the "Saussurean doctrine"' (2015:239). Though often

criticised with regard to his approach to semiotics, the very fact he is still widely discussed is evidence of his legacy (Bouissac 2004).

Peirce on the other hand was writing across the Atlantic and although similarly concerned with studying signs took a different approach, looking instead at the process of meaning making (Hodge and Kress 1988:20). Peirce was concerned with taxonomies of the sign, and argued that signs have three different elements: the *object*, what is being represented, *representamen*, how it is being represented, sometimes called 'the sign vehicle' and the *interpretant*, that is how the sign is interpreted and understood (Chandler 2007:29). Although he himself never proposed a visual model, it is frequently seen as the following at *Figure 2.1*:

Interpretant

Representamen   Object
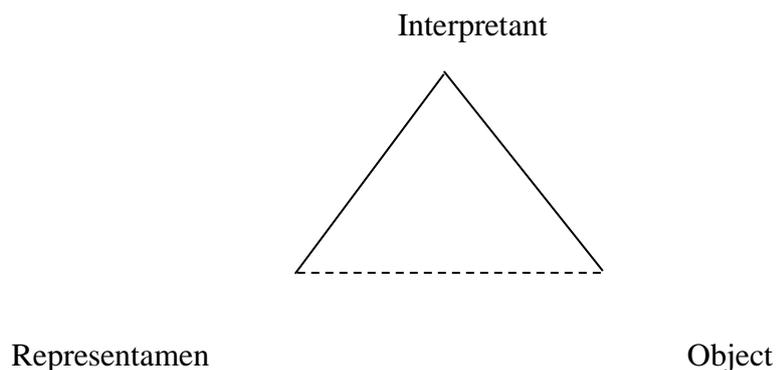
Figure 2.1: Peirce's triad of semiotics

Chandler explains the broken line at the bottom of the triangle in *Figure 2.1* indicates 'that there is not necessarily any observable or direct relationship between the sign vehicle and the referant' (2007:30). There are similarities between Peirce's model and Saussure's theories, with the terms being Saussure's 'signifier' not too different to Peirce's 'representamen', and 'signified' roughly comparable to 'interpretant' (Chandler 2007:30). Peirce's theories are particularly useful in the semiotic analysis of visuals in his development of the terms *symbolic*, *iconic* and *indexical* (Bignell 2003:280).

While Peirce and Saussure may be considered the founders, there have been many other significant contributions since its initial development, notably the French critic and

structuralist Roland Barthes, who moved away from Saussure's traditional view of linguistics (Bateman, 2014:32), particularly in his application of semiotics to pop culture in everyday life (Strinati 2004). Barthes argued that Saussure's signs focused on the denotation of signs as opposed to the connotations (Chandler online), suggesting that when connotations are considered a 'myth' is created (Bignell 2003:281). Valentin Voloshinov, another key theorist in the development of semiotics (Hodge and Kress 1988) argued that it is not possible to separate denotation and connotation because 'referential meaning is moulded by evaluation... meaning is always permeated with value judgement' (Voloshinov 1973 cited Chandler: online). Further key contributors include Noam Chomsky, Umberto Eco and Jean Baudrillard.

2.1.2 Social Semiotics

Social semiotics, the approach I am taking, is a shift from mainstream semiotics with a focus on linguistics and a structured approach to analysis to more of a consideration of the social factors influencing meaning making (van Leeuwen 2005; Hodge and Kress 1988). Instead of being considered as a branch of semiotics it is more of a separate area of study, related to but set up in opposition to 'traditional' semiotics (Chandler 2007:220). Hodge and Kress explain that whereas traditional semiotics assumes that signs can be universally decoded,

> 'Social semiotics cannot assume that texts produce exactly the meanings and effects that their authors hope for: it is precisely the struggles and their uncertain outcomes that must be studied at the level of social action, and their effects in the production of meaning' (1988:12).

This consideration of the social aspect of language moves away from Saussure's semiotics, in fact Hodge and Kress assert that when considering Saussure's dichotomies that 'so important are the things he excluded that is tempting to see him as that useful phenomenon, the person who is *always wrong*' (1988:17).

The key contributor to the shift towards social semiotics was M.A.K. Halliday in his seminal text *Language as Social Semiotic* (1978). Halliday asserts that several elements are necessary when considering a sociosemiotic theory of language - 'the text, the situation, the

text variety or register, the code (in Bernstein's case), the linguistic system (including the semantic system) and the social structure' (1978:108). Halliday is responsible for introducing the term 'semiotic resource' for what would have traditionally been called a 'sign', and is preferable because it avoids the assumption that a sign has a concrete meaning that is not affected by how it is used (van Leeuwen 2005:3). Van Leeuwen explains that semiotic resources have a 'theoretical semiotic potential' based on their previous uses and an 'actual semiotic potential' based on those uses that are known by the users and relevant to their own specific purpose (2005:4).

Under the umbrella of social semiotics, Halliday and his colleagues developed what is known as Systemic Functional Linguistics (SFL) - a theory of language and a set of tools by which to analyse its use, with 'functional' being the key word (Swann *et al* 2004:308). SFL asserts that a text cannot be separated from its situation, and so uses the terms field, tenor and mode – which are linked to the ideational, interpersonal and textual metafunctions – as a framework to explore language (Halliday 1978). These metafunctions are applicable not just for verbal language, but to visuals as can be seen in the work of Kress and van Leeuwen (2006), and more recently with regard to picturebooks (Painter, Martin and Unsworth 2013) and translation (Manfredi 2011) although this remains focused on the verbal, discussed further in the next section as to translation in the 21st century.

2.2   Translation

This section considers what translation is, the different strategies a translator can take, and how translation has changed in the 21st century, considering the impact of technology, machine translation and multimodal texts. While there may be references to the translation of children's literature, the topic of picturebook translation is discussed in Chapter 4. The chapter concludes with a discussion as to how it is not just translators, or even adults, who translate, but children too.

2.2.1 What is translation?

Translation, the Oxford English Dictionary explains, is a 'noun of action', its etymology concerned with transporting and transference (online). While it has also been defined as the removal of a religious leader from one position to another, the transfer from earth to heaven, and in science, the movement of a body, or energy, from one space to another, for the purpose of my studies it is defined as 'the action or process of turning from one language into another; also, the product of this; a version in a different language' (OED online) and while first recorded in English in the mid 14th century, translation has been used from a much earlier time, for example China is said to have a 3,000 year history of translation, with the first activities said to be in the Zhou dynasty around 1100BC (Zhong 2003).

Translation is one of many forms of re-writings along with, for example, editing or abridging (Bassnett 2014, Shuping 2013), with translators inevitably influenced by culture, politics and ideology (Oittinen 2002; Shuping 2013). The field has moved on from striving for equivalence toward acknowledging the numerous factors influencing a re-writing (Oittinen 2002). Lefevere points out:

> Imagine the translation of literature as taking place not in vacuum where two languages meet but, rather, in the context of all the traditions of the two literatures... when writers and their translators meet, an encounter in which at least one of the parties is a human being, made of flesh and blood and provided with an agenda of their own (1992: 6).

Baker, discussing the ethics of translation, points out that these agendas can be both positive and negative: while it has potential to bring people together, 'building bridges of understanding and appreciation among different societies' it has also been used in the support of racist agendas, to dispossess indigenous populations and to manipulate vulnerable people (2011:7-8).

The interest in translation as a field of study began after the First World War, when the success of code breaking technology, such as the Enigma, prompted the development of machine translations (Bassnett 2014:17-8).   Although the experiment failed, with

translations of Russian newspapers producing nonsensical results, the interest in translation was sparked. The academic study of translation as a field came later in the seventies, with Andre Lefevere, in a colloquium in Belgium in 1976 arguing that translation should be a separate discipline, and not comprised within the fields of comparative literature or linguistics (Shuping 2013:55). The academic study of 'translation studies' took off from there, evolving alongside technology and new forms of communication, and now including branches such as medical translation, audio visual translation and more recently 'cloud-based' translation, designed to provide translators with the 'relevant skills to use software that is based on the cloud', for example packages such as XTM and Memsource (University College London: online).

2.2.2 Translation frameworks

The framework a translator should adopt has been much debated, particularly with regard to the balancing of two different approaches, acceptability and adequacy, which Toury summarises as:

> the production of a text in a particular culture/language which is designed to occupy a certain position, or fill a certain slot in the host culture, while, at the same time, constituting a representation in that language/culture of a text already existing in some other language, belonging to a different culture and occupying a definable position in it (2012: 69).

Schleiermacher, an eighteenth and nineteenth century German theorist recognised for his work on translation and hermeneutics, was the first to highlight the choices a translator has. Translating a text so that it will fit in with the target culture, what Venuti (2008) calls 'acculturation' or 'domestication', Schleimacher argued against, stating the 'true goal of all translation' is to give readers 'the fullest possible unadulterated enjoyment of foreign works' (1891 cited Venuti 2013:3). Schleimacher's 'adequacy' approach is similar to Klingberg's 'faithfulness' approach which aims to remain true to the source culture and faithful to the author's decisions (Puurtinen 2006:59). Toury, in opposition, adopted an acceptability approach, with a focus on adhering to the norms, both linguistic and literary, of the target language, where it is anticipated that texts will operate like an original (Puurtinen, 2006:56-7).

These two principles, acceptability and adequacy are frequently debated using Venuti's (2008) 'foreignization' and 'domestication', which instead of being binary opposites can be considered a continuum in that a translation is a compromise between the two (Purtinen 2006, Toury 2012). Venuti suggests there is more to the terms than the binary positions, rather they 'indicate fundamentally *ethical* attitudes towards a foreign text and culture, ethical effects produced by the choice of a text for translation and by the strategy devised to translate it' (2008:19). In addition to attitudes towards different cultures, the strategy employed is largely dependent on the text to be translated. For example, in newsrooms the translation has to be appropriate for target audiences and so a domestication approach is used, and Bassnett uses examples of the Koranic overtones in the political speeches from leaders such as Saddam Hussein and General Gaddafi, where the rhetorical convention is appropriate to the source culture but sounds almost comical when translated (2014:133). Children's literature translators frequently similarly take a domestication approach, seemingly in order not to confuse young readers (Cheetham 2010).

2.2.3   Translation or adaptation?

An ongoing debate in translation studies is the difference between a translation and adaptation, and is necessary for me to consider in my justification of the use of the term translation as opposed to adaptation when discussing how participants in the study are translating both the verbal and the visual in picturebooks. Bassnett confidently summarised the debate, arguing: 'much time and ink has been wasted attempting to differentiate between translations, versions, adaptations and the establishment of a hierarchy of 'correctness' … all texts are translations of translations of translations' (1991 cited Raw 2012: 1). In the field of translation studies adaptation has had the tendency to be viewed as translation's poor relative (Raw 2012). Now considered to be two separate fields, translation studies and adaptation studies, scholars are no closer to agreeing a set of common distinguishing features, with Raw arguing '[a]cademics from different disciplines, as well as different cultures, view adaptation and translation in different ways' (2012:15). Oittinen agrees, arguing that 'the main difference between translation and adaptation is our attitude and points of view' (2002:80).

There are several ways of viewing the difference between the two terms. First, is the consideration that when a translation moves beyond the limits of being sufficiently close to or carrying the original meaning of the source text it can be considered an adaptation. Munday quite specifically asserts that 'it is the changing of a cultural reference when the situation in the source culture does not exist in the target culture' (2016: 91), using the example of a reference to a cricket match in a British text being adapted to a reference to the Tour De France in a French text. Many academics highlight that the debate cannot be removed from a discussion as to translation strategies, and a consideration as to how all translations, and in particular those with a domesticating approach, are adaptations to fit the target culture (Raw 2012, Vandal-Sirois and Bastin 2012). Perhaps the most widely considered usage is that adaptation is concerned with translating/adapting to another medium. Minier cites Lane's (2010) explanation that: '[a]dapation is best understood … as taking an existing book, play text or screenplay and transposing it to a different context' (2014: 17), and in this regard, adaptors can be monolingual (Raw 2012).

For the purpose of this study, I have used the latter meaning of the term adaptation to be the translation from one mode into another, which I have called resemiotizing in the Phase Two project. While it could be argued that translation is not the correct term, or an oversimplification, for changing both the verbal *and* the visual in texts to different languages, I would argue that it is the appropriate term to highlight that culture specific visual codes need translating/adapting for target audiences. Jakobson distinguished between three forms of translation: intralingual translation, which was re-wording of verbal text; interlingual translation which he called 'translation proper'; and intersemiotic translation or transmutation which is the changing of semiotic modes (1959:233). On this basis, intralingual and intersemiotic translations might be considered adaptations (Minier 2014). Translating visuals, discussed in further detail below, I would therefore argue is a form of translation proper as it is not changing modes nor simply rewording or re-ordering, it is changing into a new (visual) language.

2.2.4 Dialogic translation

A key aspect to this thesis and discussions of translation is that of a dialogic translation and the many voices that influence the translation process. Academics have long argued there is

a dialogic nature to translation, where translators bring their own culture, experience and reading history to the translation, as Oittinen explains:

> [The translator] comes from a certain family, from a certain region; he has studied for a certain profession and he reads certain newspapers. In other words, like everybody else, the translator belongs to a variety of different interpretative communities, and all of these communities influence the way he interprets the world and its linguistic signs (1992:75).

Oittinen uses the example of her students translating the same picturebook – and discussion as to how it would be different (1992:75). Translators are readers first, and as discussed further in Chapter 4, each individual brings their unique interpretation to texts (Rosenblatt 1995, Sipe 2008).

This notion of individual interpretation links in with Bakhtin's notion of dialogism, a central concept of which is that 'language is a living social phenomenon which constructs, rather than simply reflects, meaning' (Swann *et al* 2004: 79). Bakhtin argues that utterances always face in two directions: a particular person (or reader) as well as being in response to a previous utterance or situation, as well as situated in the present while being mindful of the future (e.g. Swann *et al* 2004:79). Therefore, in any translation there are a plurality of voices at work, and translators enter into a 'dialogic relationship that ultimately involves readers, the author, the illustrator, the translator and the publisher' (Oittinen 2002:3).

2.2.5 The 21st century – the great age of translation

With increased mobilisation of populations, globalization and the onset of new technologies, translation is an inescapable part of 21st century living (Baker 2011), with Bassnett asserting that we are living in the 'great age of translation' (2014:1). There is increasing demand for translation and greater intercultural understanding, with the invisible translator becoming increasingly visible, and the topic of translation frequently discussed in the media, for example with regard to new translations of the Bible, the use of interpreters in the legal system and the fate of translators in areas of conflict (Baker, 2011: xiii). As the field evolves,

so too does the distinction between translation, which is traditionally concerned with print, and interpreting, which is concerned with speech, increasingly blurred (Bassnett 2014:127).

As technology develops, so too does the dominance of English. In 1995 Venuti highlighted the trade imbalance with regard to the limited number of translations in the UK and US where up to 5% of the book market were translations, compared with other European countries such as Italy where the figure was 24.5%. Bassnett explains there is a double process ongoing: 'The rise of English as a global language means that more texts are being produced in English that are consequently translated into other languages, while at the same time English appears to be more self-sufficient and so resistant to translation' (2014:23). The prevalence of the internet has supported the growth of English as a global language, with one third of internet users speaking English (2014:138).

This section discusses three areas affecting the field of translation in the 21st century of relevance to this study. First, how the change in the view of language from its focus on the verbal to a consideration of it as just one of many semiotic systems. This increased focus on the translation of multimodal texts leads to a consideration as to when, and if, visuals should be translated. Finally, increasingly sophisticated machine translation tools such as Google Translate are having a dramatic effect on the field, to the extent that translation is no longer solely a skill of the multilingual.

2.2.5.1 Translating multimodal texts: a semiotic approach to translation

For translators, linguistic knowledge is no longer sufficient, and translators need more than verbal language skills in order to translate 21st century texts, such as visual and digital literacy (Bassnett 2014), for example Pym (2011) discusses the growing field of website translation, an area known as 'website localization', where print is just one part of a complex semiotic system. It is no surprise then that translation studies are paying more attention to semiotic theory. O'Hagan and Ashworth (2002), for example, chart a move from word to word translations to a scene to scene translation, a method that takes into account translating more complex semiotic modes. Translators are taking into account the whole scene, as highlighted by Pérez-González in her discussion as to translation in cinematography:

Visual perspectives, and the emotional responses that it evokes, influence the translator's interpretation of the filmic semiotic ensemble, and hence the manner in which the translated dialogue interacts with the other meaning making systems

(2014: 122).

This is not too dissimilar to Oittinen's argument that translators have to consider the 'whole situation' (2008:16) of the picturebook when translating. Yet the field is rapidly developing, for example (Pym 2011) argues the area of technology and translation is developing at such an alarming rate that research on the subject is often out of date before it is even published.

There is an increased focus on the use of semiotics in translation, for example the consideration of not just the language but also the culture, text and context (e.g. Manfredi 2011, Mehawesh 2014). O'Sullivan however points out that it is difficult to incorporate the concept of multimodality into the field of translation due to it being, until recently, 'exclusively text-based' (2013:5). Considerations of multimodality in translation tend to focus on areas such as cinematography, for example O'Sullivan uses Snell-Hornby's (2009) definition of multimodal text as comprising 'different *modes* of verbal and nonverbal expression, comprising both sight and sound, as in drama and opera' (cited O'Sullivan 2013:5). Much discussion on multimodality in translation focuses on subtitling, which Pérez-Gonzáles (2014) argues has benefitted the most from the inclusion of multimodal theory. Here, subtitlers, with a consideration of the combined effect of all the semiotic resources at work in audiovisual texts 'transfer meaning from the visual modes onto the written language of subtitles' (Pérez-Gonzáles 2014: 127). While translation studies therefore may take into account theories of multimodality and semiotics, it is from a linguistic perspective, and while the field may be an '*inter*discipline, drawing on many different disciplines' it is with 'a linguistic core' (Manfredi 2008:16). Despite the authors' assertions that the 'whole situation' (Oittenin 2008) or 'scene' (O'Hagan and Ashworth 2002) is translated, only the verbal language is.

2.2.5.2 Translating visuals

Visuals, in comparison to verb text, are rarely translated for different audiences unless there is a particular image that is not suitable for the target audience. Munday discusses this in relation to advertising, explaining that:

> It is much cheaper for the advertiser to keep the same visuals and alter the text than to change the visuals, which would in effect amount to launching a whole new advertising campaign (2004: 211).

Munday (2004) goes on to argue that in translation studies the relationship between word and image requires more analysis than has previously been offered. Using the example of reading direction, where in texts read from left to right the information presented on the left is 'given' and the right is 'new', Munday discusses an advertisement for washing powder that was translated into Arabic. While for the western audience, the laundry starts off dirty (left) and then ends up clean (right) thanks to the washing powder, in the Arabic translation, given the opposite reading direction, the washing starts off clean and ends up dirty. In addition to reading direction, colour, customs and culture specific codes in images can be problematic when translating multimodal texts, a point reiterated at several points in this thesis (e.g. see Section 'Culturally Specific Visual Literacy' in Chapter 3).

There are some exceptions to when images are translated. For example, when translating comics there are four scenarios: 'rewriting text with no redrawing, rewriting text with partial redrawing, rewriting text with complete redrawing, or retaining the text with complete redrawing' (Altenberg and Owen 2015:i). Zanettin argues that the translation of comics into another language is the translation into 'another visual culture', with its own culture specific codes and comic conventions (2008:12). There are also examples of images being amended if the image is not deemed appropriate for the target culture, for example Axel Scheffler's image of seated goat displaying its udders in picturebook *A Squash and a Squeeze* was deemed 'obscene' (O'Sullivan 2005:86) for the US audience, and so the image was subsequently amended with the udders removed. Due to the costs involved in translating or adapting images, and the consequent aim for images that travel well, this new version then became the standard image in the coproduction of the text for international audiences, resulting in Scheffler's humorous depiction of the situation in *Figure 2.2* 'The Scissors of International Coproduction.'
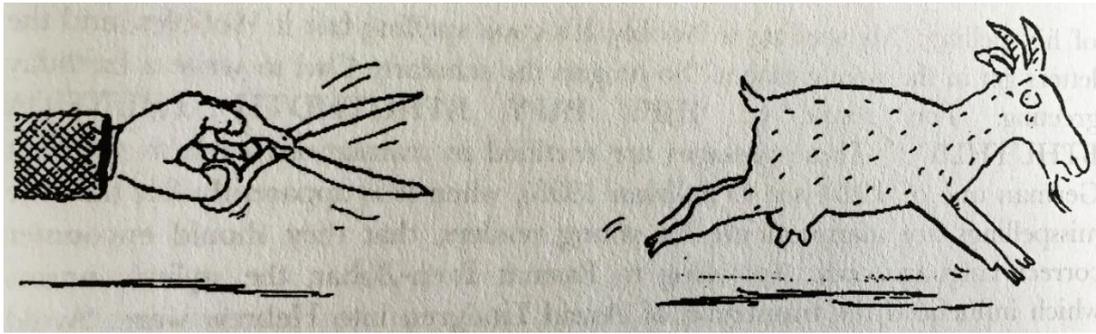
Figure 2.2: 'The Scissors of International Coproduction' © Scheffler 2003

2.2.5.3   Machine Translation: the ongoing debate

The field of machine translation (MT) is constantly evolving, undergoing many changes in the three years that I have been completing this thesis. Yet machine translation is not a new phenomenon as a result of the internet, with Hutchins (2005) explaining it was when the first non-military computer was being developed in the United States in 1947 that the idea was suggested, with the first conference on machine translation taking place in 1952. A similar idea was being developed in Russia in the mid-50s (Hutchins 2005). Munday (2016) explains there are now different types of MT depending on human interaction, for example there is automatic machine translation where there is no human intervention and computer assisted translation (CAT) where the machine translation is used as an aid to the human. Hartley (2009) explains that CAT tools are primarily used by professional translators to increase their work speed and promote consistency among translators, while MT is used for 'assimilation' (2009:121), the comprehension of incoming information.

The accuracy, or lack thereof, of MT tools is well documented, for example with van Rensburg *et al* (2012) comparing the quality of translations provided by a Google Translate, a translation student and a professional translator in a higher education setting. As would be expected, 'the results showed that a client would not have to spend much time correcting translation products by a professional translator, but that the translations by Google Translate needed substantial improvement in their quality' (van Rensburg *et al* 2012:511). Pym cites the following warning from the "Ordre des traducteurs, terminologues et interprètes agréés du Québec" [translation ironically provided by Google Translate: Order of translators, terminologists and certified interpreters Quebec]:

'***Warning***

The automatic translation applications now available to the general public may seem useful, because they give readers a general understanding of something written in a foreign language. But text generated by such software can in no way be considered as the equivalent of a true translation, which means it should be revised by a professional translator.

(2009 cited Pym 2011:5)

Pym, while pointing out that 'cheap fun' can be had with several assertions, for example the concept of a 'true translation' he asserts '[w]hen new technologies open new areas of superiority, one must expect established power to be threatened' (2011:5). I would argue its perceived threat and inevitable change to the field is one reason why it has been received negatively by many translators and language professionals. Yet in spite of its inaccuracies it is undeniably a useful tool, with Hartley asserting that '[e]rrors and lack of fluency may be tolerated provided the translation is good enough for the user to get the gist and extract specific information' (2009:121).

The study of MT is vast, yet for the purposes of this thesis I will focus on its use in education. Williams (2006), discussing web based machine translation in the language classroom, highlights its shortcomings in terms of grammatical inaccuracies and issues of acceptability and proposes a framework for teachers to present the tool in a way that can help learners develop electronic literacy and language awareness which he claims 'could help reduce the widespread misuse of the tool' (2006:565).   Niño, in her overview of studies of the use of MT in foreign language learning distinguishes four uses: as a 'bad model', where learners are encouraged to identify and correct the errors in the MT translations; as a 'good model', involving the use of translation memories, for example language databases, alongside dictionaries which 'can help students sharpen their writing; for 'vocational use' by translation students; and as a Computer Assisted Language Learning Tool (CALL) (2009:242-4). Niño goes on to highlight the pros and cons of MT in the language classroom, with pros including its immediacy and usefulness with simple lexical translation, and its shortcomings including its literal translation, grammatical inaccuracies and inability 'to account for cultural references' (2009:246).

While still in its infancy, the use of the tool is growing and gaining recognition in education, and not solely in the foreign language classroom. Lotherington (2011) provides the example of the teacher who uses online MT with a Spanish learner who has very little English, where not only has this helped to improve his English but the other children in the class have taken an interest in Spanish. Another in the Creative Connections project (http://creativeconnexions.eu/) where participants from six countries ‐ Roehampton UK, Ireland, Czech Republic, Finland, Portugal and Spain – uploaded images to an online gallery and other children commented on the images, with online translation used, to varying degrees of success, to translate the comments in order that all the children could participate. While academic research into the use of MT in the classroom is limited (but growing steadily), educators can likely provide a wealth of examples of its use when communicating with EAL learners and their parents (for example in Phase Two of the study the headteacher had recently used it to communicate with a new parent), yet these are often negatively portrayed in the media, for example how strained teachers are 'forced' to Google Translate to meet the demands of the multilingual classrooms (e.g. Express 2015).

2.2.6   Children as translators

Researchers have highlighted the gap in exploring children's roles as translators (Valdés 2003, Angelelli 2010, Sneddon 2012). What little research there is, for example Hall (2004) and Malakoff and Hakuta (1991), is now in many ways outdated to the development of technology and the multiliteracies learners require today. Not only is there a lack of research concerned with children translating literature, there is very little research exploring how bilingual children translate in their everyday lives, particularly in recent years (Angelelli 2010). Guo 2014 explains: 'to help the family survive, children use their growing linguistic and cultural competence, whether or not parents and they themselves are fully aware of its existence, benefits and outcomes' (2014: 37). Children's linguistic roles and responsibilities are subject to recent research under the term 'child language brokering' (e.g. Guo 2014, Angelelli 2010).

Unlike professional translators, who might consider which approach to take, children are believed to take 'a natural approach', which Harris and Sherwood define as 'the translating done in everyday circumstances by people who have had no special training for it'

(1978:155). They believe that translation is an 'innate skill' and even very young children do it (1978:155), but rather than focusing on an accurate translation with regard to syntax and grammar, they instead aim to communicate the message. Natural translators therefore take a functional approach to translating meaning in the different contexts rather than being concerned with issues of equivalence (Harris 1977). Malakoff and Hakuta (1991:149) argue that a translator goes through four phases:

- Understanding of the vocabulary in the source text
- Understanding of the meaning in the source text
- Reformulating the message in the target-language
- Consideration of the adequacy of the target text

This process requires metalinguistic awareness at two levels, an understanding of the meaning of the source text and the ability to produce an adequate target text.

Harris and Sherwood list three stages of competence with regard to young bilinguals translating: 'pretranslation' which is applied to bilinguals who are at the 'one-word sentence' stage of language acquisition, 'autotranslation' where 'a translator translates to others what he has said or written himself; and sometimes he translates to himself' and the 'transduction' stage, where 'the translator acts as an intermediary between two other people' (1978:165-166). Kaya (2007) and Toury (1995) criticise these stages, highlighting the unreliability in basing the criteria on children's ages, and also pointing out that if a child practices translation regularly, they develop skills and strategies that could question the 'natural translation' label. Regardless of the different phases through which a translator may pass, Toury (1995) points out that the interlingual capacity is different in each individual, as is the socialization, that is the experiences and feedback that developing translators are exposed to.

An emerging area of study with regard to the linguistic repertoires of bilinguals is 'translanguaging', a term that recognises the fluidity of languages and that for multilinguals languages are not viewed as discrete and separate but are integrated, and 'multiple languages are negotiated for communication' (Canagarajah 2011:1). Translanguaging is viewed as a 'social accomplishment' (Canagarajah 2011:4), a positive attitude and practice. Yet despite moving between languages being a complex and cognitively demanding task, and in fact

Valdés argues that young interpreters be considered 'gifted' (2003), this positive recognition of bilingualism is not consistent across education systems, as research shows they are frequently placed in the lowest ability groups (Angelelli 2010:99).

There are numerous projects where children produce their own multilingual texts (Schreger and Pernes 2014, Cummins and Early 2010, Kenner 2004) but there are relatively few concerned with children themselves translating. Pitkänen-Huhta and Pietikäinen (2014) carried out a 'Little Books' projects in Finland with a group of children speaking endangered indigenous Sámi languages. The children produced multimodal stories and decided which language they wanted their story to be translated into, evidencing some of their own translation skills in the process (Pitkänen-Huhta and Pietikäinen 2014:146). The books were then translated by adults, printed and circulated both within and outside the school (Pitkänen-Huhta and Pietikäinen 2014). Sneddon observed two Albanian children, Magda and Albana, first as they were learning to read Albanian (2008) and later as they translated their story of 'The Computer Geek' from English into Albanian (2012). Sneddon argues that the bidirectional competence highlighted by Harris and Sherwood (1978) is evident, and highlights that if the children were translating orally, or rather interpreting, they would have been able to relay the message taking into account the Albanian culture, however as their translation was based on the model seen in dual language books, they were concerned with the adequacy of the text.

2.6   Key points to take forward

This chapter has aimed to highlight the following key points:

- Language is more than its verbal form – it is multimodal and socially constructed. While the term initially focused on speech and writing, it has evolved through time, particularly since the second half of the 20th century with the rapid development of the printing press and emerging technologies. Underpinning this is the social semiotic theory of multimodality (Kress 2010), with its roots in Saussure and Peirce, and taking a social turn with Halliday (1978), van Leeuwen (2004) and Kress (2010), an approach which explores meaning making in all modes (Bezemer *et al* 2012) and challenges the dominance of the word.

- Alongside theories of language, the field of translation studies is constantly evolving, and although academics and translators are increasingly taking a semiotic approach to the translation of multimodal texts, with an awareness as to the culture specific codes in visuals, their focus remains on the linguistic aspect of language. Technology and the widespread use of machine translation has had the most dramatic effect on the field of translation, and while there are some examples of its positive use in the classroom, the tool tends to be viewed with negativity in academic literature and the media.

- Finally, there is limited research as to children's roles as translators. While children's linguistic repertoires may be discussed under different terms, for example language brokering or translingualism, there remains a gap in the research as to how children translate both literary and multimodal texts.

Chapter 3. Learners and literacies

Arnost: *Miss can you read that?*

EM: *Not very well [reads Arabic badly]. I'll practise for next week.*

Arnost: *Yes, you forget it.*

EM: *Yes, do you forget [Slovak]?*

Arnost: *A little bit.*

EM: *It is easy to forget.*

(Phase One, 14th May 2014)

In the last chapter I discussed language and translation, highlighting how views of language are no longer limited to its verbal form, how the increase of multimodal texts brought about by technology is influencing the field of translation and what is translated, and also how translation is not limited to professionals nor solely adults. This chapter looks at two further areas of relevance to this thesis – first at the language learners in classrooms, focusing on definitions of monolingual and bilingualism and then the identity of multilingual learners in monolingual classrooms. The second part of the chapter then looks at the literacy skills that learners need in the 21st century, calling on the New London Group's (1996) concept of multiliteracies and focusing on visual, critical and digital literacy.

3.1   Languages in the classroom

3.1.1   Defining language learners

Although without definitive evidence, it has been suggested that more than half the world is bilingual (e.g. Ansaldo *et al* 2008) and it is thought this figure is increasing. In the United States for example, Grosjean (2012) suggests that the number has increased from 11% in 1980 to nearly 20% in 2012. A recent European Commission report titled 'Europeans and their Languages' suggests there are '23 officially recognised languages, more than 60 indigenous regional and minority languages, and many non-indigenous languages spoken by migrant communities' (2012:2). Recognition of these non- indigenous languages into statistics significantly increases the number of languages, for example in excess of 360 languages are spoken in UK schools, with 143 in Scotland (NALDIC online).

Children in Scotland who speak a different language at home are labelled English as an Additional Language (EAL) learners. This 'home language' could also be described as their heritage language, first language, dominant language or mother tongue to name a few. These labels are complex and frequently contested, with many terms implying that the learners have a better grasp of it than English, which is often not the case. The term EAL is therefore equally problematic, and researchers often prefer the term bilingual, in part due to its positive connotations. Yet bilingual may not be accurate as the child may in fact be plurilingual, speaking one language at home, one at school where they are also learning another, and yet another in the community school. Some scholars adopt the term 'bilingual education' as an umbrella term, recognising that 'bi- does not, in this case, refer to two, but to complex linguistic interactions that cannot be enumerated' (García and Wei 2014:3). Where the term bilingual is used here, it is with the acknowledgement that the learner is likely in contact with multiple languages.

There are many different types of bilinguals, and being bilingual means something different to different people. Lambert's (1987) terms additive and subtractive bilingualism are frequently used in education, with additive being when two languages are developed simultaneously, albeit at different stages, while subtractive bilingualism is when one language is developed at the expense of another. Subtractive bilingualism can occur with children learning EAL, as due to the dominance of English in school and communities, children may focus on this at the expense of their first language, and can have negative implications on their self-esteem and family relationships (Lightbown and Spada 2006).

Bilingual learners can also be distinguished between simultaneous and sequential bilinguals. While simultaneous bilinguals acquire two languages at the same time, sequential bilinguals tend to already have knowledge of one language and are learning another (Lightbown and Spada 2006). For sequential bilinguals, maintenance and development of their L1 will aid the acquisition of their second language (L2), what is known as additive bilingualism, and enables learners to continue in their cognitive and emotional development in a language they are comfortable with (Lightbown and Spada, 2006). Further definitions include distinctions between compound and co-ordinate bilingualism (e.g. Diller 1970) as well as early and late bilingualism (Lambert 1985). Yet these definitions are widely considered too simplistic and dichotomous. Hakuta argues that 'no single definition of individual bilingualism is

broad enough to cover all instances of individuals who are called "bilingual"' (1990:1). Hakuta (1990) suggests bilingualism can be viewed as a range from native-like fluency in two languages to having minimal skills in a second or foreign language, and can be transferred to a continuum as per *Figure 3.1*.

Minimal communicative skills   Native-like fluency

Figure 3.1: A continua of bilingualism

Grosjean (1989) proposes a move away from notions of true bilingualism, where the speaker has a 'perfect' grasp of two languages to a more holistic approach of bilingualism to account for speakers who use two languages in their daily lives for their own purposes. Valdés *et al* discuss a move away from ingrained narrow definitions of bilingualism and argue that recent scholarly work in the field of multilingualism 'has established the legitimacy of the hybrid and multi- faceted linguistic repertoires of bilingual individuals who perform complex identities effectively through more than one language for a variety of purposes' (2015: 59). Similarly, theories of translingualism move away from a view of languages as two distinct, separate entities to a discussion as to their fluidity and interrelatedness (e.g. García and Wei 2014).

3.1.2 Language and identity

Considerations of language and bilingualism are inextricably linked to identity, the study of which is a vast field in own right, and while important to this thesis this section will be an inevitably brief overview. Norton argues that the study of language and identity emerged from poststructuralist theories such as Bakhtin and Bourdieau, as the structuralist theories associated with Saussure cannot take into account the struggles of meaning attributed to different signs by different linguistic communities. Norton explains that we are continually negotiating our identities with the wider social world, and this is directly related to language as:

It is through language that a person negotiates a sense of self within and across a range of sites at different points in time, and it is through language that a person gains access to – or is denied access to – powerful social networks that give learners the opportunity to speak. These ideas speak directly to language teachers and learners.

(Norton 2010: 350)

To provide a working definition of the term identity, it is currently considered a fluid construction that is constantly evolving, and while some aspects are unlikely to change (for example gender and race) others are shaped through our interactions and experiences (Norton 2013). Gee sets out a framework to consider identity as being a 'certain kind of person' in a given context, and focuses not on 'internal states' but on how individuals perform and are viewed in society (2000:99). He sets out the following four different aspects underpinning being 'a certain kind of person':

Process		Power	Source of power
Nature identity: a state	developed from	forces	in nature
Institution identity: a position	authorised in	authorities	within institutions
Discourse identity: an individual trait	recognised in	the discourse/ dialogue	of/with 'rational' individuals
Affinity identity: experiences	shared in	the practice	of 'affinity' groups

Gee explains these four aspects are interlinked and cannot be separated, using himself as an example as 1. a twin, 2. a professor, 3. a charismatic person and 4. a 'trekkie' (2000:101). He also considers how these four aspects may be applied to a black person, with the label African American, and argues how that label can be explored further in each different aspect of identity and the negative connotations still ascribed – for example through institutional racism or negative features associated with their D-Identity (discourse) that 'the person is invited to internalize' (2000:108). This discussion as to how identities are negotiated is particularly relevant when considering EAL learner's identity in the classroom.

In this area Cummins's work is notable, with the ongoing theme that 'classroom interactions are never neutral with respect to the messages communicated to students about the value of their language, culture intellect and imagination' (2001:650-1). Focusing on bilingual learners, Cummins argues that minority students are 'dominated' by the dominant culture, and that 'dominated' groups are either empowered or disabled through their relationships with educators (2001:652). Further, the low academic success of 'dominated' groups is ascribed to their 'economic and social discrimination combined with the internalization of the inferior status attributed to them by the dominant group' (Cummins 2001:660). Cummins argues throughout his work that it is the role of educators to challenge the coercive power relations in classrooms interactions, that 'identity affirmation is a prerequisite for academic engagement' (2014:5). Cummins provides quite specific advice on how to empower learners through the 'collaborative creation of power' (2014:5) with one way being to bring the learners' first language (L1) and culture into the classroom.

3.1.3   Bilingual learners in monolingual classrooms

There is a significant amount of research concerned with EAL learners in the classroom, from considering assessment (e.g. Leung 2013) to policy and practice (e.g. Foley *et al* 2013), that are outwith the scope of this thesis. For the purpose of my own research I am concerned with research that recognises learners' diverse cultures and advocates the use of the first language in the classroom, research that utilises learners' 'funds of knowledge'. The concept 'funds of knowledge' was devised by Moll *et al* and defined as the 'historically accumulated and culturally-developed bodies of knowledge and skills essential for household or individual functioning and well-being' (1992:133). Their aim was to explore the skills and resources that are present in households, with the view that 'there is much teachers do not know about their students or families that could be immediately helpful in the classroom' (1992:136). This idea has since been further developed and expanded with the term 'funds of identity' being used when people actively use their 'funds of knowledge' to define themselves (Esteban-Guitart and Moll 2013:31).

One example of how children's first language and culture has been brought into classrooms is through the use of 'identity texts'. The term was derived from the work of Cummins in 2004 and then applied to several other projects, for example Canada-wide project 'From

Literacy to Multiliteracies: Designing Learning Environments for Knowledge Generation Within the New Economy' (Cummins and Early 2011:5). 'Identity texts' in the context of that project were an opportunity for learners to create a text which challenges both the dominance of English and traditional literacy practices, where the text 'holds a mirror up to students in which their identities are reflected back in a positive light' (Cummins and Early 2011:3). Through creating dual language texts bilingual learners, at different stages of English acquisition, were 'enabled to express them*selves* – their experience, intelligence, and imagination – in ways that are simply not possible when the classroom is an English-only zone' (Leoni *et al* 2011:56). This sense of empowerment remained with one of the participants, Tomer who was part of the researcher's English as a Second Language (ESL) class in 2004/2005, who, speaking in his final year of secondary school in 2010 explained:

> In my ESL I was given the most amazing opportunities. My teacher, Lisa Leoni... in her class I did not feel like an ESL student. All it was, it was a class to develop your English, not that you are a second class student [or] that you need to learn a whole process of the Canadian ways of school. You have the knowledge, you have everything, all you need is to translate it into a different language... She gave me the confidence to use my voice, and from that ability to use my voice, I use that as a tool in everything else in the world. So I was fortunate enough to be given opportunities that I don't think everybody else gets.
>
> (Leoni *et al* 2011:57)

In my MEd dissertation (see McGilp 2014) I explored how pre-school children's first language and culture can be brought into the classroom, in an effort to challenge the dominance of English and for learners to see that print is multilingual. In the project I worked with a small group of EAL learners, over a period of several weeks reading three carefully sourced multicultural picturebooks that reflected the diversity of the nursery. After each reading the children took home a list of key words, with corresponding images for the children to colour, for their parents to translate. The children then returned the translated wordlists, which were put together to create a multilingual collage for display at the nursery. A primary aim of the project was to acknowledge parents' 'funds of knowledge', promoting an additive approach to bilingualism and recognising the role of parents in their children's literacy learning, as 'when educators involve minority parents as partners in their children's

education, parents appear to develop a sense of efficacy that communicates itself to children, with positive academic consequences' (Cummins 2001:664).

3.2   Evolving literacies

In the previous section I considered the increase in the number of languages spoken in classrooms, providing examples as to how researchers have enabled learners to draw on their funds of knowledge and identity and bring their first language(s) into traditionally monolingual classrooms. Yet these funds of knowledge are not limited to languages, as we now communicate both globally and locally across modes and media. What it means to be literate is changing, and with it the skills learners require. Definitions of literacy are increasingly fluid, and the following, an adaptation of Luke and Freebody's (2000) definition succinctly summarises the key points:

> Literacy is the flexible and sustainable mastery of a repertoire of practices with the texts of traditional and new communication technologies via spoken, print and multimedia, and the ability to use these practices in various social contexts.
>
> (Anstey and Bull 2009: 27)

The authors highlight the term is 'flexible' and constantly evolving; that we need a 'repertoire' of skills to deal with the emerging text types; that texts themselves are changing and evolving; and finally that literacy is a 'social' practice, and essential to our daily lives. To clarify, throughout this thesis, I frequently use the term literacy in its singular form, however, this is with awareness that literacies are plural, multifarious and inextricably connected.

3.2.1 Multiliteracies and the New Literacy Studies

As highlighted in the epigraph and introduction, the New London Group's (1996) concept of multiliteracies is at the core of this thesis. The New London Group comprised of ten influential scholars in the fields of language, literacy and pedagogy, who coined the term multiliteracies in response to the radically changing social environment. The term was selected as it reflects both the emerging forms of communication and media and the

'increasing salience of cultural and linguistic diversity' (1996:63) and remains in use due to its ability to account for the fluid and evolving views of literacy. As highlighted in the epigraph, there are two reasons their work resonates with this project, first is the call for an extension of literacy pedagogy to account for 'our culturally and linguistically diverse and increasingly globalized societies, for the multifarious cultures that interrelate and the plurality of texts that circulate' (1996:3). There is a recognition as the increasing number of languages and cultures we come into contact with, and how this inevitably impacts the literacy skills we need, which can arguably no longer solely be considered monolingual literacies. Second, they argue that literacy pedagogy must take into account 'the burgeoning variety of text forms associated with information and multimedia technologies', for example 'visual images and their relationship to the written' (1996:3). To put it simply, increasingly linguistic and cultural diversity together with new texts which challenge traditional print based models require new ways of thinking about literacy in the classroom.

The authors take a semiotic approach to language, highlighting six elements of 'Design' in the meaning making process (with 'grammars' and specific metalanguage for discussing each): linguistic meaning, visual meaning, audio meaning, gestural meaning, spatial meaning and multimodal patterns which explores how the first five modes of meaning are related to each other (1996:65). They argue that pedagogy is the complex combination of four factors: 'Situated Practice based on the world of learners' Designed and Designing experiences; Overt Instruction through which students shape for themselves an explicit metalanguage of Design; Critical Framing, which relates meaning to their social contexts and purposes; and Transformed Practice in which students transfer and re-create Designs of meaning from one context to another' (1996:83).

Another term frequently used to discuss the developments in literacy is 'New Literacy Studies' (NLS). The focus on literacy here is not on pedagogy or the acquisition of skills, but of literacy as a social practice (Street 2003:77), that is how literacy is used in everyday life. Its focus, Gee (1996) argues, brought with it a 'social turn' to literacy studies. Street explains that NLS, recognising multiple literacies and the power relations this entails, problematizes literacy 'asking "whose literacies" are dominant and whose are marginalized or resistant' (2003:77). Research in this field, considering the links between literacy and real lives (Pahl and Rowsell 2007: 391), include Heath's seminal work in the Carolinas

(1983) and Street's (1984, 1993) research identifying different literacy practices in Iran. Street argues that literacy is a contested and loaded term (2003:77-78), and differentiates between autonomous and ideological literacy, with autonomous being a Western view of traditional forms of literacy (e.g. focus on the alphabet) as having a positive effect on people's cognitive skills and job prospects, whereas ideological literacy takes a more 'culturally sensitive view of literacy' and explores literacy as a social practice (Street 2003:77).

There are many literacies I could discuss under the umbrella of multiliteracies, from literary literacies to syncretic literacies, and in fact Buckingham argues that the term literacy is now so distanced from its original meaning in relation to reading and writing that it is used 'merely as a vague synonym for "competence" or even "skill"' (2008:75). Kress (2003) similarly questions the efficiency of the term literacy, although suggesting it remains focused on reading and writing and a new meta-language be developed for the many emerging literacies. For the purpose of this research, exploring how translating both the verbal and visual in picturebooks develops multiliteracies, my consideration of multiliteracies will focus on visual literacy, critical literacy and digital literacy.

3.2.2   Visual literacy

3.2.2.1 What is visual literacy?

In today's increasing visual society, Brumberger (2011) highlights we are frequently met with generalized statements as to how millennial learners are naturally visual literate, from Coates' assertion that 'digital natives are more literate visually literate than other cohorts' (2007:126) to Prensky's assertion that 'they prefer their graphics *before* their texts' (2001:2). Brumberger's (2011) study disputes this claim, while Emanuel and Challons-Lipton (2013) suggest today's learners do not see beyond their current generation, and educators urgently need to equip learners with visual literacy skills. This section first considers what is visual literacy before looking at its use in the classroom. I then focus on how visual literacy skills are culturally situated.

As with other literacies there is no agreed definition of visual literacy, with slightly different perspectives depending on the context of the definers (Brill *et al* 2007, Avgerinou and Ericson 1997), with the term used in relation to art, psychology, and technology. The term visual literacy is believed to have been developed by Debes in the 1960s who asserted that:

> Visual Literacy refers to a group of vision-competencies a human being can develop by seeing and at the same time having and integrating other sensory experiences. The development of these competencies is fundamental to normal human learning. When developed, they enable a visually literate person to discriminate and interpret the visible actions, objects, symbols, natural or man-made, that he encounters in his environment. Through the creative use of these competencies, he is able to communicate with others. Through the appreciative use of these competencies, he is able to comprehend and enjoy the masterworks of visual communication.
>
> (1969:27)

Despite its early conception, Debes' definition is still relevant today and frequently cited, most notably by the International Visual Literacy Association who use Debes' approach as their official definition (IVLA online). Further influential scholars include Sinatra who, taking a more individual view to visual literacy considers visual literacy as 'the active reconstruction of past visual experience with incoming visual messages to obtain meaning' (1986:5). Dondis takes a more linguistic approach, and while acknowledging that although 'visual literacy cannot ever be a clear cut logical system similar to language' (1973:12), it can be taught through recognition of a visual syntax.

More recently Kress and van Leeuwen, in their seminal *Reading Images: The Grammar of Visual Design*, distinguish between old and new visual literacy. 'Old visual literacy' they assert is where visuals are secondary to language, and are considered 'unstructured replicas of reality' whereas 'new visual literacy' is where visuals are independent of and parallel to verbal language, and where visual representations are 'openly structured' and subject to individual interpretation of the codes in the image (2006:23). Their visual grammar, with its root in semiotics, provides a detailed framework for the critical analysis of visuals. Drawing on the work of Halliday, the framework considers the representational, interpersonal and organisational functions of visuals.

To return to the problematic task of defining visual literacy, at its broadest, visual literacy could be simply considered as 'the ability to read, interpret and understand information presented in pictorial or graphic images' (Wileman 1993:114), although many scholars would add that in order to be deemed visually literate a person has to be able to produce visual images too (e.g. Brumberger 2011, Yeh and Lhor 2010). For the purpose of this study, I will draw on all of the above, defining visual literacy as the ability to draw on individual schemata to critically interpret, create and enjoy visual language as a communicative mode that is independent of and not reducible to verbal language.

3.2.2.2 Visual literacy in the classroom

While educators are gradually recognising the importance of visual literacy, the use of visuals in the classroom remains a learning tool associated with the early years. As children progress through their schooling, the encouragement to express themselves through visuals is gradually replaced with a focus on the written language (Kress and van Leeuwen 2006, Fleckenstein 2002) so that 'by high school and college, our students are no longer adept at recognizing the inextricable integration of imagery and language in their learning' (Fleckenstein 2002: xiv). Kress and van Leeuwen are stronger in their views, arguing that schools need to do more to prepare learners for the visual media they encounter outside the classroom:

> To put this point harshly, in terms of this essential new communication ability, this new 'visual literacy', institutional education, under the pressure of often reactionary political demands, produces illiterates (2006:7).

Numerous scholars argue that it is imperative that literacy teaching has a focus on visual literacy as well as reading and writing (among others: New London Group 1996, Burwitz-Melzer 2013), with Hobbs arguing that 'to condone and contribute to visual illiteracy contradicts our purpose of teaching effective and ethical written communication' (2002:28).

When considering the extent to which learners can be considered visually literate, a key aspect to the discussion is how educators can measure learners' ability and progress. In their

study into the visual literacy skills of preservice teachers Yeh and Lhor assert that many people believe they are visually literate, although their skills have never been assessed, and call for a methodology 'assessing visual literacy competences' (2010:184). While there are several studies measuring visual literacy skills (e.g. Brumberger 2011, Emanuel and Challons-Lipton 2013) there is no agreed framework across the field of education. In response to this Callow (2008) has developed what he calls the 'Show Me Framework', focusing on the affective, compositional and critical elements of visuals. He argues that 'if educators are to assist students in becoming multiliterate learners, specifically across multimodal and visual texts, then clear, rigorous, and equitable assessment must be part of that process' (2008:624). When considering measuring visual literacy in the classroom however, there requires recognition that visual literacy is culturally situated, and that each language and culture have their own cultural codes.

3.2.2.3 Culturally specific visual literacy

The discussion of visual literacy so far in this chapter is predominantly from western research, however there needs to be a recognition that visual literacy is socially and culturally situated:

> Like linguistic structures, visual structures point to particular interpretations of experience and forms of social interaction... Meanings belong to culture, rather than to specific semiotic modes (Kress and van Leeuwen, 2006:2).

Kress and van Leeuwen acknowledge that their western 'grammar of visual design' would not necessarily be applicable to all cultures, notably arguing that 'visual language is not – despite assumptions to the contrary – transparent and universally understood; it is culturally specific' (2006: 4). Visuals therefore contain their own culture specific codes that may not be accessible to viewers outside of that culture. Zimmer and Zimmer (1978) agree, explaining that if two spoken foreign languages are different, speakers would not understand each other, and the same is true of visual language, as pictures may include cultural markers that 'readers' would not be aware of without cultural knowledge.

As highlighted by Munday in the discussion on translating visuals in the previous chapter, a key issue with visuals is their reading direction. In Western cultures the information given on the top left side of the page is already known, termed 'given' and the information of the right and bottom tends to be 'new' (Kress and van Leeuwen 2006:184), yet cultures with different writing systems would not correspond with this directionality, for example Arabic (right to left) and Chinese (top to bottom). A further example of culture specific codes is when considering the semiotic significance of colour. Kress explains that colour 'means', using the example of the different meanings of black and white around the globe, as while in most of Europe black is for mourning, in some parts of Portugal brides wear black wedding gowns, and in China and parts of Asia white is worn for mourning (2002:343). Esteban makes a similar point when discussing the colour of money and consequently a colour to represent business visually, arguing that in the US money is green, but in South Africa for example it is blue (2015 online). Even within a small geographical area such as the UK colour has its own meanings, for example in Manchester the colours red and blue are now synonymous with its footballs teams. Munday asks 'what difficulties must the mobile phone company Orange have faced in Northern Ireland, where orange is the colour of hard-line protestantism?' (2004:211). Similar concerns arise with regard to visuals depicting customs in one culture that are not recognised or appropriate for other cultures, for example visuals depicting customs in the north of India might not be suitable for the south (Munday 2004:212), or how body language is interpreted differently across the globe. Visuals, like verbal texts, are culturally located and we call on our own background and experience to interpret them, a point discussed in further detail in relation to picturebooks and reader response in the following chapter.

3.2.3 Critical literacy: a brief overview

Critical literacy can be considered a work in progress, constantly developing and with fluid definitions (Comber 2003; Vasquez 2010; Iyer 2007). The concept has its roots in critical pedagogies and in particular the work of Brazilian educator Paulo Freire who argued that if 'people perceive critically the way they exist in the world with which and in which they find themselves; they come to see the world not as a static reality, but as a reality in progress, in transformation' (1970:64). Freire's work has been developed in multiple fields, from feminism (e.g. Weiler 1991), poststructuralism and postcolonial studies (e.g. Giroux 1992),

discourse analysis (e.g. Fairclough 1980) and critical race theory (e.g. Ladson-Billings 1995) which is discussed further in Chapter 9.

To return to defining the term, there is no coherently recognised definition across the different fields of study, although it can be quite broadly considered 'an educational practice that emphasises the connections between language, knowledge, power and subjectivities' (Andreotti 2014:12) which 'aims to unearth issues of social justice, and work towards a transformative politics, one that addresses how the systems and nature of representations could be altered' (Iyer 2007:163). The New London Group included 'critical framing' in their seminal 'Pedagogy of Multiliteracies', explaining that the goal of critical framing is for educators to support learners to frame their education 'in relation to the historical, social, cultural political, ideological, and value-centered relations of particular systems of knowledge and social practice' (1996:86). In terms of critical literacy in the classroom, it may be more helpful instead of thinking what critical literacy is, to think what it does, for example:

> [Critical literacy] involves second guessing, reading against the grain, asking hard and harder questions, seeing underneath, behind, and beyond texts, trying to see and 'call' how these texts establish and use power over us, over others, on whose behalf, in whose interests (Luke 2004:4).

This definition supports the view that the meanings of texts are inextricably linked to the society and culture by which and in which they are constructed (Wray 2006:2), and echoes the views of Luke and Freebody (1999) in asserting that 'the way we use language is to read, write, view, speak and listen is never neutral or value free' (Wray 2006:2).

There are many models and frameworks of critical literacy due to different interpretations of what critical literacy is across the different fields. Problematizing the concept is outwith the scope of this short literature review, and the following are the key approaches that have informed my thinking. Janks (2000), in her synthesis of critical literacy model argues there are four key areas to consider - domination, access, diversity and design. She further argues that while educators, with their varying understandings of critical literacy, foreground either one or other of these entities, they are fact interdependent, and to consider one without the

others 'creates a problematic imbalance' (Janks 2000:178). McLaughlin and DeVoogd (2004) assert there are four key principles: a focus on issues of power; a focus on the problem and its complexity; the use of adaptable and dynamic techniques and the importance of examining multiple perspectives.

Luke and Freebody's (1990) seminal Four Resources Model is frequently referred to in literature on the topic, which highlights the importance of critical literacy when arming learners with a 'a broad and flexible repertoire of practices' (Freebody and Luke 2003:56) to meet the complex demands of modern day literacies. The categories of the model include code breaking; text participating; text using and text analysing, and it is primarily the text analyst category that is concerned with critical literacy, where readers are encouraged to:

> critically analyze and transform texts by acting on knowledge that texts are not ideologically natural or neutral - that they represent particular points of views while silencing others and influence people's ideas - and that their designs and discourses can be critiqued and redesigned in novel and hybrid ways.
>
> (Luke and Freebody 1999:5)

There is more to critical literacy than text analysis however, as highlighted by Lankshear (1994) who argues that critical literacy can be broken down into three different forms: taking a critical approach to particular texts, taking a critical perspective toward literacies and a critical consideration of wider social practices. This thesis aims to consider all three. For example, in classrooms there is often a focus on taking a critical approach to reading, perhaps with a consideration of author bias, however this thesis also argues for a critique of the text selection itself, as the texts chosen in the classroom reflect particular cultural and political standpoints (Luke 2012:6). Wray argues that the texts we choose 'become naturalised as ''the way things are or ought to be', potentially excluding children who belong to and identify with different cultures' (2006:2). A critical approach to text selection is therefore paramount (McGilp 2013), and teachers as facilitators can empower learners to 'problematize classroom and public texts' (Vasquez 2010).

3.2.4 Digital literacies: definitions and debates

The move from the page to the screen literacy has had a marked effect on literacy studies, and the line between digital and multiliteracies is increasingly blurred as we move across platforms from one mode to another. To clarify, for the purpose of this thesis I have incorporated digital literacies in my understanding of multiliteracies. To consider the plethora of digital texts we now encounter, multimodality is at the fore and new representational modes, e.g. image and sound, offer new ways of meaning making (Jewitt 2002) and new forms of knowledge (Carrington and Marsh 2008). There have been many terms for the new skills required, from computer literacy in the 80s, information literacy in the 90s, and today we still see media literacy, multimedia literacy, internet literacy and e-literacy (Bawden 2008). Although they all have their own particular nuances, many reflective of the time they were conceived (Bawden 2008), their purposes are synonymous - to determine a new literacy in response to digital environment. For the purpose of this thesis I favour Gilster's conveniently vague definition of 'the ability to understand and use information in multiple formats from a wide variety of sources when it is presented via computers' (1997:7). I would however, replace the word computers with technology as this term is reflective of that particular time. Also, its focus on information retrieval does not have an explicitly critical focus, nor does it acknowledge the plethora of ways in which users are engaging with and producing their own texts (Carrington and Marsh 2008) and emerging terms such as 'produser' (Bruns 2006). However, Gilster's approach is sufficiently vague to be open to interpretation in light of the constant technological developments, and he suggests that digital literacy, rather than being a determined set of skills, 'is a special kind of mindset or thinking' (Bawden 2008:18).

In recent years, the plural term 'digital literacies' has been favoured (Lankshear and Knobel 2008) and most recently critical digital literacies (Avila and Pandaya 2012). O'Brien and Scharber quite broadly assert that:

> We define *digital literacies* as socially situated practices supported by skills, strategies, and stances that enable the representation and understanding of ideas using a range of modalities enabled by digital tools (2008:66-7).

The evolving term is now plural to account not only for the plethora of different skills required and the significance this has for learners, but also with an emphasis on the social aspect of literacy practices, with its roots in the New Literacy Studies (Lankshear and Knobel 2005). Jones and Hafner agree, arguing that there is more to digital literacies than the mastery of the technological tools, rather it is 'using the tools to *do something* in the social world' (2012:13). Adopting a plural definition supports the inclusion of the critical dimension of digital literacy, with Buckingham similarly arguing that information retrieval skills are not sufficient, rather supporting learners to question the sources of information, how information is represented and how it serves the purposes of the producers, and 'understanding how these technological developments are related to broader social, political and economic forces' (2008:78).

Key discussions with regard to digital literacy in the classroom primarily focus on two areas of division. The first, the discrepancy between home and school. Researchers argue that educators need to utilise and develop the skills that children are already using at home, 'for pupils to access out of school texts and practices within formal education settings' (Carrington and Marsh 2008:2), asserting there is more to digital literacy than the information retrieval, with technology at home being used to 'convey images and fantasies, provide opportunities for imaginative self-expression and play, and serve as a medium through which intimate personal relationships are conducted' (Buckingham 2008:74). The second much debated area is what is frequently termed the digital divide. Barlow's (1996) terms natives and immigrants are frequently mentioned in this debate, whereby he asserted 'you are terrified of your own children, since they are natives in a world where you will always be immigrants' (cited Lotherington 2011:44). Barlow's terms have since been discredited as being grossly generalized (e.g. Helsper and Eynon 2009) with researchers arguing that children are not as a birth right more digitally literate than their predecessors, rather their access to technology is dependent on their circumstances (Lotherington 2011). The digital divide is therefore most frequently associated with inequities with regard to access to technology (O'Brien and Scharber 2008:67). Van Dijk summarises his research into the digital divide under four types of access: motivational, physical, skills and usage (2006: 221). Although this is in relation to the international divide, there is a divide in the UK, where according to a 2013 survey, 14% of the UK did not have access to the internet (Hirst, online).

Figure 3.2: Sharpe's and Beetham's (2010) model of digital literacy development

There are several frameworks proposed for digital literacy. Sharpe and Beetham's (2010) model at *Figure 3.2* suggests digital literacy as a process, with access and functional skills at the base of the pyramid moving towards higher level capabilities and identity at the top of the model. Buckingham, focusing on media literacy, takes a more critical approach to mapping the field, with his conceptual framework exploring representation, language, production and audience (2006:267-8). For the purpose of this overview, it is not necessary nor relevant to discuss any framework in detail, and Bawden's (2008) summary of research in the field distinguishes four key components:

- Underpinnings – traditional forms of literacy (e.g. reading and writing) or basic skills that underpin all other forms of literacy.
- Background knowledge – an awareness of how digital information is created, and the type of information that exists.
- Central competencies – the skills and competences that are often the primary focus of digital literacy, and include information literacy, or the 'pull' of information, and media literacy, which is the critique and evaluation of information 'pushed' at the user (2008:30).
- Attitudes and perspectives – quite broadly covers a moral and social awareness and responsibility, and includes issues of internet safety.

These quite broad, somewhat vague categories highlight the key aspects of what it means to be digitally literate, although perhaps missing is the explicit acknowledgement that what it

means to be 'digitally literate' is constantly evolving in line with emerging technologies, and with it a flexibile approach to the key aspects.

3.3   Chapter Summary

Languages in the classroom

The chapter stated with a consideration as to the different definitions associated with language learners, and while the terms monolingual and bilingual are used throughout this thesis, it is with an awareness that the terms operate on a continuum as opposed to being distinct categories. I then briefly focused on research exploring EAL learners' identity in classrooms, in particular drawing on the work of Jim Cummins (2001) who argued that minority learners are 'dominated' by the 'dominating culture', yet educators have the opportunity to empower minority learners through recognizing and drawing on their funds of knowledge in the classroom, which can in turn impact on their academic engagement and attainment. I then discussed studies where the learners' language and culture is recognized and validated by educators. This PhD joins these studies that challenge the dominance of English and calls on, and develops, learners' funds of knowledge in the classroom.

Evolving Literacies

The New London Group (1996) argued that in light of developments in technology and linguistic and cultural diversity the literacy skills we need are changing. In this review I have focused on visual literacy, digital literacy and critical literacy, highlighting that the terms are fluid, overlap and are constantly evolving. Key areas from the discussion include: Kress and van Leeuwen's (2006) assertion that visual language and literacy is not universal but culturally situated; that critical literacy, at the core of all literacies includes a critical approach to both the text and its selection, and an understanding that texts 'represent particular points of views while silencing others' (Luke and Freebody 1999:5); and that digital literacy is more than the ability to utilise technology, it is a mindset, an awareness as to its possibilities.

Chapter 4. International picturebooks as a methodological tool

EM: Who would read a picturebook?

Boy 1: Someone not as old as you.

Girl 1: Someone who can't read.

Boy 2: Someone who can't understand English.

(Phase 2, P6 Class, 15th May 2015)

In the previous two literature review chapters I set out a summary of key research of relevance to this study in the areas of language, translation, language learners and multiliteracies. This chapter provides an overview of the picturebook - the methodological tool used to explore these topics with learners. The study of picturebooks is now an academic field in its own right, with its own dedicated picturebook conferences and numerous, increasingly specialised publications. What follows is necessarily a very brief overview of the picturebook field, in the context of my own study, with a particular focus on culturally situated reader response and research into the translation of picturebooks.

4.1   A brief Western history of the picturebook

Salisbury and Styles trace the history of the picturebook, acknowledging that although the modern picturebook is fairly new, pictorial storytelling can be traced back to caves, such as those discovered in Spain and France which may be 30,000-60,000 years old (2012:10). More recently, from the early eighteen century, Jane Johnson's productions in her Nursery Library offer the earliest known evidence of domestic children's reading (Arizpe and Styles 2011:6) with her multimodal tiles showing her recognition of importance of the visual in children's literacy development (Arizpe and Styles 2006:86). The first children's illustrated book is generally seen as Comenius' *Orbis Sensualium Pictus* in the mid seventeen century (Salisbury and Styles 2010:12), a text Jane Johnson was likely familiar with (Arizpe and Styles 2006:87). While the chapbooks from the sixteenth to nineteenth century were illustrated, these were cheaply produced and the images mostly decorative (Salisbury and Styles 2010:12), it is Caldecott in the late nineteenth century who is credited with responsibility for the first modern picturebook, as Sendak explains:

Caldecott's work heralds the beginning of the modern picture book. He devised an indigenous juxtaposition of picture and word, a counterpoint that had never happened before (Sendak 1988, cited Salisbury and Styles 2010:16).

Since then the picturebook has gone from strength to strength, from the early European influence of picturebooks such as *Babar*, the post-war years, the colourful 60s to the postmodern picturebook we see on shelves today, which commentators believe is the 'third golden age of children's literature' (e.g. Craig 2013). The field continues to evolve in line with technological developments, and in recent years picturebooks have ventured into the digital arena, with the adaptation now generally referred to as 'story-apps' (e.g. Merchant 2014). While picturebooks may be traditionally viewed as providing a reading event between children and their adult carers, there are an increasing number of picturebooks with challenging themes (e.g. Evans 2015) and those aimed at adult readers (Beckett 2012), and Keifer argues that picturebooks today are more of an 'art form' than a pedagogical tool (2010:10). This is however a Western view of picturebook history. My research uses picturebooks from across the globe, from countries with very different histories of the picturebook production, for example in the Middle East it is a relatively new genre, and Azak highlights the demand in Turkey for Islamic picturebooks has been growing rapidly since the 1990s (2013:127-8). While I am using international picturebooks, it is worth noting that this is from my Western perspective and view of what constitutes a picturebook.

4.2   The picturebook as a complex multimodal text

First, it is necessary to define what we mean by a picturebook. Several academics favour Bader's explanation (Arizpe and Styles 2016, Keifer 2008):

> A picturebook is text, illustrations, total design; an item of manufacture and a commercial product; a social, cultural historical document; and foremost an experience for a child. As an art form it hinges on the interdependence of pictures and words, on the simultaneous display of two facing pages, and on the drama of the turning page (1976:1).

Bader's definition highlights several key points for this study. First that the picturebook is a social and cultural product of its country of origin, and for this reason the texts I have

chosen for the project have been carefully sourced from across the globe. Second, it highlights the interdependence between the verbal and visual, without prioritising either.

The hermeneutical nature of the verbal and the visual is what Sipes termed 'synergy', explaining 'they have a synergistic relationship in which the total effect depends not only on the union of the text and illustrations but on the perceived interaction or transactions between these two parts' (Sipe 1998:98-9). The reader's meaning making is negotiated through the interplay of the different signs, as what we see either reinforces or challenges the schemata created by the words, and vice versa, so 'the words change the pictures and the pictures change the words' (Nodelman 1988:220). Nikolajeva and Scott categorise the different interactions between the verbal and the visual, including a 'symmetrical' text where the words and images tell the same story, a 'counterpoint' text where there are 'two mutually dependent narratives' and a 'sylleptical text' which features two or more parallel visual narratives that are independent of each other (2006:12). In addition to the verbal and visual, there may also be pop-ups, cut-outs and metafictive devices designed to challenge readers in ever more exciting ways.

Despite its complexity in the interaction between the different modes, the picturebook is widely considered an easy-to-read text, particularly suitable for young children and able to cross language barriers. While these assertions may be considered inaccurate, it is this view of the picturebook as being simple and widely accessible that makes it a key affordance. Its recognisable format and familiarity as a teaching tool ensure it is not intimidating for neither student nor teacher. Postmodern picturebooks in particular, with their metafictive devices and non-linear sequences, contesting discourses and intertextuality lend themselves particularly suitable for new literacies (Anstey and Bull 2006, 2009) and an access point to multiliteracies (Anstey and Bull 2010).

The use of picturebooks to support visual literacy in the classroom is well documented (among others: Pantaleo 2008, Serafini 2014). In *Children Reading Picturebooks* Arizpe and Styles discuss their two-year study exploring children's responses to picturebooks, with visual literacy development a clear finding. A key finding however, is that the picturebooks do not do the work by themselves, rather 'children can become more visually literate and

operate at a much higher level if they are taught how to look' (2016:181), and this includes providing children with the vocabulary, or meta-language to discuss for example, the composition of visuals, and the relationship between word and image. Yet while there is research into how picturebooks develop literacies (see Arizpe *et al* forthcoming for an overview of the field) there is limited research as to how reading and translating international picturebooks might further develop these skills.

4.3 Reader response theory

4.3.1 A brief overview of the field

Reader response theories, in a move away from literary theory, 'reject the idea of any single, univocal, objective meaning in a text, since all readers bring different experiences to a text and understand the text through their own unique cultural and psychological filters' (Sipe 2008:50). Yet not all theories agree as to the extent to which meaning is found in the text or made in the reader, and Sipe uses a continuum (*Figure 4.1*) to show the different extremes:

Reader as Author/ ------------|--------------	Totally Autonomous Reader
Text-Dominated	
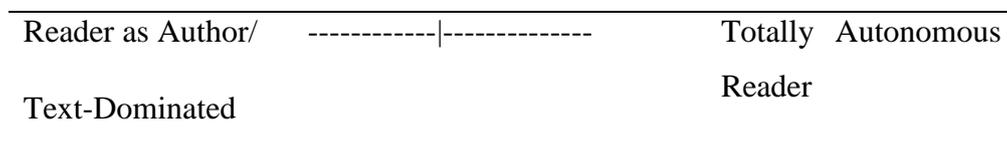
Figure 4.1: Sipe's Continuum of Reader Response (2008:50)

Sipe (2008) points out that on the left hand side, are theorists such as Poulet and the earlier work of Fish, who focused on how readers, despite being active rather than passive in their meaning making, are still controlled by the author. At the opposite extreme are theorists such as Bleich who suggests that meaning is made in the text through 'each reader's symbolization and resymbolization of it' (1978 cited Sipe 2008:52), and Holland (1975) who suggests that the reader finds their own identity in and reads themselves into the text, which is not too dissimilar to the metaphor of children's literature providing a 'mirror' which I will discuss later in the chapter.

These two extremes have parallels with Barthes' proposal of two kinds of texts and two kinds of readers, particularly when considering reader's responses to picturebooks. Barthes distinguished between the 'readerly' text, for example a classic text with a passive reader, and a 'writerly' text which due to its unconventional or postmodern structures requires more participation and interaction from its readers (Wales:2001). Picturebooks, as representations of multimodal texts would therefore fall into this category. To return to Sipe's (2008) continuum, slightly to the left of the centre, with slightly more weight toward the text than the reader is Iser, who in his aesthetic reader response theory suggests there are 'gaps' in texts that the reader has to fill. Iser asserts that whenever the reader bridges the gap, communication begins. The gaps function as a kind of pivot on which the whole text-reader relationship revolves' (1978:169). At the centre of the continuum is Rosenblatt, whose transaction theory proposes that the 'physical text is simply marks on a paper until a reader transacts with them' (1986:123). With equal attention to both the text and the reader, Rosenblatt suggests:

> The reader brings to the work personality traits, memories of past events, present needs and pre-occupations, a particular mood of the moment, and a particular physical condition. These and many other elements in a never-to-be-duplicated combination determine his response to the peculiar combination of the text.
>
> (1995: 30-31)

While Rosenblatt acknowledges the uniqueness of each reader, there is distinct lack of consideration as to language and culture – a point I will return to in the next section.

Reader response is often used interchangeably with reception theory (Johnston 2011), and is perhaps more useful when considering how culture impacts meaning making. Reception theory, considered by some as the German strain of reader response, is associated with the work of Iser and Jauss (Wales 2001). Jauss argued that theorists should pay more attention to the reader's 'horizons of expectations', that is that in order to interpret a text 'readers bring to bear the subjective models, paradigms, beliefs and values of their necessarily limited background', and it is these 'prejudices' that readers hold that set their horizons (Machor and Goldstein 2001:2), with their horizons determined by their cultural and intertextual knowledge (Wales 2001). These horizons however, are not fixed, and Jauss argued that 'great' texts can provide new experiences, and 'it is possible for new expectations of the

seemingly unmovable horizon of a social order to open up' (cited Machor and Goldstein 2001:2). To clarify, I am taking Jauss' notion of 'horizons of expectation' term slightly out of context, as Jauss was concerned with how literature is interpreted through different generations, so for example how the criteria used to judge a text differs through the ages. I am using the term however, to highlight how picturebooks might challenge reader's existing schemata, and offer new ways of seeing.

Also key to a discussion of reader response is Bakhtin's concept of dialogism. Regardless of whether theorists believe the meaning is found in the text or made with the reader, the dialogic interaction between author, text and reader is key. Along the continuum we might consider various models of reader, from Fish's 'informed reader' at the left, Iser's 'implied reader' at the centre to Chamber's 'embedded reader' towards the right, actively playing a part in its construction (Johnston 2011). At the core of these different approaches to the reader is what Bakhtin (1986) termed the 'superaddressee', the receiver of the utterance, whose understanding is entirely presumed. It cannot be known how the receiver, the reader, interprets the text. All that we can deduce is that each reader brings the text alive in a different way:

> The work and the world represented in it enter the real world and enrich it, and the real world enters the work and its world as part of the process and its creation, as well as part of its subsequent life, in a continual renewing of the work through the creative perception of listeners and readers (1981 cited Johnston 2011:139).

4.3.2 A culturally situated reader response theory

While the above theories take into account the unique interpretation of each reader, in their theories there is little consideration as to how readers from different cultural backgrounds interpret texts, with Brooke and Browne arguing 'instead most of the complicating factors such as age, gender, ethnicity, social contexts or racial backgrounds get grouped together and mentioned merely in brush strokes' (2012:77). Although there is some discussion as to how interpretations are influenced by time and circumstance, there is a general consensus among theorists that readers of similar backgrounds will come to similar, not the same,

interpretations from the same text (e.g. Rosenblatt 1986). There is little consideration as to how culture, and for the purposes of this study, language, affect the reader's response.

Brookes and Browne argue for a 'culturally situated reader response theory', with a model, at *Figure 4.2*, showing the positions students assume when reading. While their examples allude to African American readers, the authors assert their framework could be applied to readers from all ethnic backgrounds. At the core of their theory is the Homeplace, with the different aspects that make up this position – family, peers, ethnic group and community – being both fluid and interrelated and contributing to the reader's cultural position. They argue that '[c]ollectively, these positions represent various multi-layered aspects of one's culture and the multitude of practices inherent within it' and are 'relied upon to make sense of unique situations embedded in the texts' (Brooks and Browne 2012:79). Their discussion as to how readers position themselves when reading helps to explain how readers, due to their cultural position, can arrive at different meanings from the same text. It is worth noting however, that their responses are in relation to multicultural children's literature in English, and not picturebooks or multilingual literature.
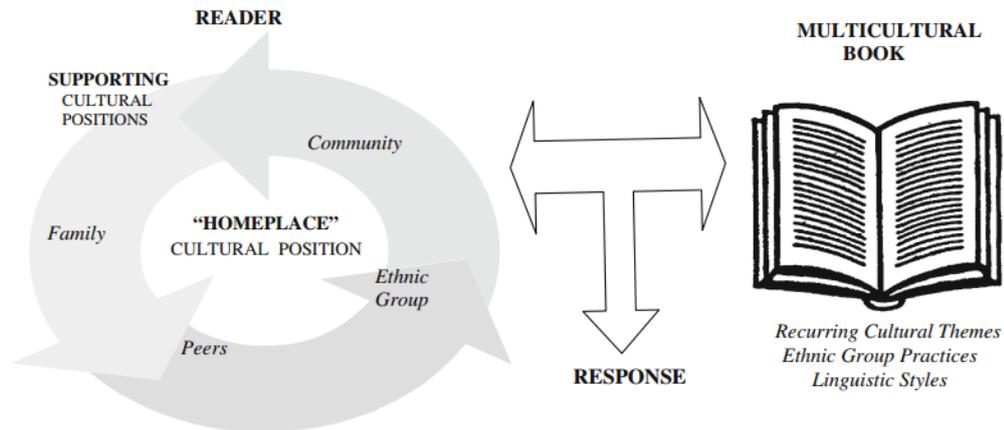
Figure 4.2: A culturally situated reader response (Brooks and Browne 2012).

When considering picturebooks and visual codes, Hall's (1980) theories may be helpful. Hall was concerned with media studies, and he called on semiotics in his discussion as to how meaning is encoded by the producer and decoded by the audience (1980). When considering the different coded signs, Hall explains that even what we might consider 'natural' or universal signs are in fact culturally coded and culture specific. These culturally coded signs have become naturalized and so are deemed to produce natural responses (1980: 132). Yet using Brooks and Browne's (2012) framework we see this encoding and decoding

is influenced by the reader's or viewer's 'homeplace'. Hall suggests three different stances: the 'dominated, hegemonic position' which is the stance the producer (or with picturebooks author or illustrator) wants you to have, with a shared viewpoint and schemata; a 'negotiated code or position' which contains 'a mixture of adaptive and oppositional elements' where there is some recognition of the dominant ideology but the reader/viewer doesn't agree with it all or makes their own meaning; and finally the 'oppositional code' where the dominant message is rejected by the reader/viewer' (1980:136-137). Hall's stances could be applied to picturebooks - the reader may be inside the dominant culture with a shared knowledge of culture-specific, naturalized signs; outside the dominant culture and with own schemata which leads to an entirely different interpretation; and then somewhere in between the two, with a recognition and understanding of elements of the dominant ideology, but where the reader's own background and identity shapes the reading.

4.4   Texts for diversity: International picturebooks for multilingual readers

4.4.1 Multicultural and international picturebooks

Multicultural children's literature can be very broadly considered as 'literature that is by and about diverse populations and includes diverse perspectives' (Gopalakrishnan 2011:8). While many of the texts I have used in this research fit in to this definition, throughout this thesis I have used the term international instead of multicultural. To briefly explain my approach to these terms - multicultural children's literature, while representing a diverse range of perspectives, tends to be associated with literature published in English. I have therefore used the term international children's literature as the texts used have been carefully sourced from across the globe in a range of different languages. Regardless of the term used however, many of the key debates are applicable to both. The first is that of selection criteria for the classroom. Several academics have provided criteria for teachers (e.g. Yokota 1993, Gopalakrishnan 2011, Mendoza and Reese 2001) with key considerations including authenticity and accuracy, perspective, language and illustration. Another is taking what Gopalakrishnan (2011) calls 'a critical issues approach', with key discussions including:

- Are characters "outside the mainstream culture" depicted as individuals or as caricatures?

- Who has the power in this story?
- Whose voices are heard? Whose are missing?

(Mendoza and Reese 2001: online)

This critical approach to text selection in the classroom is crucial, as even in seemingly educational texts, accurate representation of cultures can be less important that publishers' drive to sell. For example, using critical content analysis Martínez-Roldán (2013) highlights how the *Skippyjon Jones* series uses 'mock Spanish' and stereotypical Mexican traits to create and reinforce negative stereotypes of Mexican people. Worryingly, these texts are popular with US teachers (Martínez-Roldán 2013), highlighting the need for educators to first develop their own critical literacy skills.

The metaphor of mirrors, windows and doors is frequently used with regard to children's literature, whereby children are able to learn more about themselves, explore other cultures and locate their own position in the world as '[t]he mirror invites self-contemplation and affirmation of identity. The window permits a view of other people's lives. The door invites interaction' (Botelho and Rudman 2009:14). The final stage of the metaphor, the crossing of the threshold, could be linked to Banks' (2001) Levels of Multiculturalism model, on which Gopalakrishnan suggests multicultural children should be placed. Banks' model starts at Level 1 with a 'tourist approach' to multiculturalism, focusing on food and festivals, and goes through to Level 4 'The Social Action Approach' whereby learners are empowered to take ownership of the curriculum and effect social change (Gopalakrishnan 2011:28-30). Children's literature then can be considered a tool to build bridges between cultures (Short 2011) and potentially as a springboard for social action.

Finally, when considering texts for diverse readers, there is an increase in dual language books being produced in the UK by publishers such as Mantra Lingua in response to the growing number of EAL learners. However, the way the two languages are presented inevitably means that that one language takes precedence over the other, for example there may be two verbal languages but one image, depicting the visual language of the dominant culture. Hélot argues that 'such choices are the expression of representations towards different languages, they reveal unequal relationships between them and they reproduce these ideologies in children's books' (2011:54). An example of this would be an Arabic-

English dual language book published in the UK, where the text is read left to right as would be in English, instead of the usual right to left for Arabic texts.

4.4.2 Multilingual learners' responses to picturebooks

There is a growing body of research looking at EAL learners' responses to children's literature, with Arizpe and Styles in their summary of the research pointing out that diverse learners bring their own cultural experiences to texts but 'may have difficulty with intertextual references or culturally specific features; however, their comments can be just as insightful as their peers' (2008:369). The largest study of its kind was the international 'Visual Journeys' project (Arizpe, Colomer and Martinez-Roldán 2014) which explored how immigrant students responded to two picturebooks, David Weisner's Flotsam and Shaun Tan's The Arrival, in Glasgow, Barcelona, Texas and Sydney. The project aimed to explore the children's visual meaning making strategies while helping them reflect on their journeys. This project was followed up in Glasgow with a whole class project exploring issues of forced migration (McAdam *et al* 2014).

Further research with EAL learners in the UK includes my MEd dissertation using multicultural fairytales in a pre-school in Glasgow as a prompt to bring learners first language and culture into the classroom (McGilp 2014); Bednall, Cranston and Bearne (2008) study using photography in their research with EAL learners; Arizpe and McGonigal's (2007) study exploring how EAL learners made sense of Scottish culture and identity in Scottish picturebooks; and Coulthard's (2003) research which, among other things, highlighted the affordances of picturebooks with EAL learners and the risks that these learners take when responding in another language. The study of the use of picturebooks for English language teaching outwith the UK is also a growing field, for example with Bland's (2013) research with learners in Germany and Mourãu's research (2012) in Portugal. There are also studies exploring how dual language picturebooks can produce multimodal multilingual responses (e.g. Sneddon 2008, Oller 2014, Lyster 2014). While research using picturebooks with bilingual learners is increasing, there remains however very little research concerned with children translating the picturebooks themselves.

4.5   Picturebook translation

4.5.1   Translating the whole situation

As discussed, the picturebook is a complex, multimodal text, with many scholars drawing on semiotics in their analysis (e.g. Nikolajeva and Scott 2006, Sipe 1998), recognising that the sign systems work together to create 'an aesthetic that whole is greater than the sum of the individual parts' (Sipe 2008:23).   Oittinen asserts that, like reading picturebooks, translating them is a semiotic process, that words are created in specific conditions, and 'if we change one tiny item in the set of conditions, the whole situation is changed' (2008:5). Translating picturebooks is therefore different to other forms of literary translation, as the translator has to be aware of the interplay between the verbal and the visual, and not fill in the gaps between the two modes. Translating solely the verbal therefore changes the whole situation.

Nikolajeva and Scott question the extent to which a situation can be changed before asking 'is this now another work altogether?' (2006:31-32). In their chapter 'Whose Book Is It?' they provide numerous examples of translations where not only the synergy has changed, but also the humour and the relationship with the reader. This is most notable in Arabic translations, as the visuals contain codes which progress the narrative, and in Western picturebooks the characters tend to travel from left to right (verso to recto), with danger and adventure usually approaching from the right (recto to verso). In their analysis of the English to Arabic translation of *The Wild Baby,* Nikolajeva and Scott (2001) point out that the images have not been reversed as is usual practice, but have simply changed place in order that the narrative can be read from right to right, with the result that the baby on the first page, instead of walking in the direction of the narrative and leading the reader through the story, is in fact walking backwards to the title page. Nikolajeva and Scott assert that when translating 'the publisher was obviously unaware of the significance of visual reading' (2001:157) and therefore the temporal information given in the images in the translation is confusing and illogical. So while Oittinen explains that picturebook translators 'translate whole situations including the words, the illustration, and the whole (imagined) reading-aloud situation' (2008:16), I would disagree. The translator might *consider* the whole situation but they do not *translate* the whole. The visuals, and the codes contained therein, in most cases remain the same.

4.5.2 Recognising culture specific visual language

As discussed at several points in this thesis, Kress and van Leeuwen (2006) point out that it is often assumed that visuals are universally understood, and indeed some images may be recognised internationally, but that visual language is culture specific. That is not to say that readers outside the cultures they are reading will not grasp any understanding from the visual. In her research looking at Anthony Browne's *The Tunnel,* Coulthard highlights that although the EAL learners in the study were unable to read the verbal 'they can all see. Words may form a barrier but visual language is universal' (2003:179). While I agree with Coulthard's assertion, it is also important to realise that visual language, like the verbal, can have subtle meanings and connotations with regard to colour, composition and visual codes that are unique not only to different cultures but also to different groups of people and communities. Brooks and Browne's culturally situated reader response theory could therefore also be applied to picturebooks. For example, the spread at *Figure 4.3* is from Pawel Pawlak's *Czarostatski i Parodzieje* (English translation: Wizzers and Steamards), an award winning Polish picturebook used in my research which has limited words and a strong sense of visual language. The picturebook tells the story of Sophie, who loses her beloved soft toy and goes on an imaginary journey through far-reaching landscapes on the 'wizzers and steamers' to find it. The scene at *Figure 4.3* is the view from Sophie's apartment window, and the inspiration for her travels. Without knowledge of the Polish language (both visual and verbal) a reader would likely be unable to fully grasp the scene – for example the yellow candy floss van, the green vehicle transporting what I guess is a croissant or the mysteriously muted colours of 'apteka' (pharmacy). To return to the translation of picturebooks, texts like this, produced for the children in the source country and with a strong sense of visual language, are less likely to be translated. Publishers recognise that visuals are culture specific, and given that images are not usually translated, the picturebooks selected for translation tend to be those that 'travel well' (Oittinen, 2008:14), with culture, to an extent, being levelled out (O'Sullivan 2005:101).
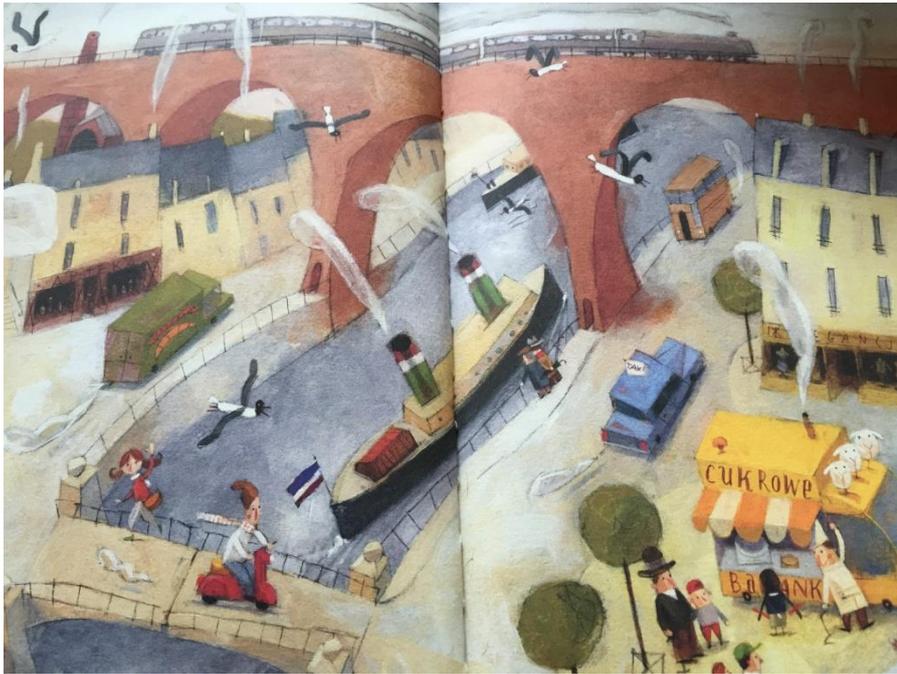
Figure 4.3: Spread from Pawlak's (2012) *Czarostatski i Parodzieje*

4.5.3 Translating for children: dialogism and gatekeepers

As discussed in Chapter Two, there is a dialogic nature to the translation process, where translators bring their own culture, reading history and views to the translation, and as a result enter into a 'dialogic relationship that ultimately involves readers, the author, the illustrator, the translator and the publisher' (Oittinen 2002:3). In children's literature, this plethora of voices is magnified, as there is an extra layer of adult input and gatekeeping which affects the translation on a number of levels, for example the gatekeepers' views of childhood, what a children's book is and should do, and what children are capable of understanding (Lathey 2006). With regard to children's comprehension, for example, the balance between foreignization and domestication is much discussed. Cheetham explains that with picturebooks, a domestication approach is frequently preferred in order not to confuse young readers (2010), while Cascallana points out that translators, although bearing in mind children's comprehension, on the whole aim to 'expose the target child audience to the experience of the foreign text' (2008:106). O'Sullivan disagrees, pointing out the paradox of translated children's literature - that while translated texts may be selected to educate children about other cultures, they often have the foreign elements minimised in order that children in the target culture can better understand it (2005:74). Van Coillie, discussing his own research into the translation of names in children's literature, highlights the presumptuousness of adults generalizing about what children can and cannot handle, instead asking what the reader might think, for example 'Do foreign names really make a

difference with young readers?' (2006:137). Missing from this discussion as to what is appropriate for children's translations are the voices of children themselves, and it is hoped this research could contribute to this argument in some way.

4.5.4 Children translating children's literature

As discussed in the previous chapters, there is a limited but growing area of research considering children's role as translators, for example children translating their own stories (Sneddon 2008) and also children producing their own multilingual texts (e.g. Sneddon 2014, Cummins and Early 2011). While there is new research constantly emerging, at the time of writing there is very little research concerned with children translating children's literature. In 2004 the Stephen Spender Award for Translation was launched in the UK, with entrants aged eighteen and under invited 'to translate a poem from any language, ancient or modern, into English and to submit a brief commentary about the translation process along with the translated poem' (Stephen Spender Trust, online). The same organisation helped deliver the Translation Nation project alongside the Eastside Education Project in London, where ten and eleven year olds translated folk tales from other cultures. In October 2015 there was a 'Children as Translators' event on at the Southbank Centre Translate in London where sixty children translated 'illustrated books' from across the globe. There was also a translation theme at the 2015 Edinburgh International Book Festival with many interactive events for children. However, while translation projects are constantly emerging, academic research in the field is lacking.

4.6 The picturebooks in the study: an international selection

I have used a variety of picturebooks in the study, each for their own unique purposes. Picturebooks from across the globe were selected in the first language of the EAL learners as well as in cultures that none of the children were familiar, to 'stimulate readers to decode cultural symbols that differ from those in their home cultures' (Burwitz-Melzer 2013:63). The texts were carefully selected, bearing in mind the recommended criteria when selecting multicultural literature (e.g. Yokota 1993), for example considering key issues such as perspective, who has power and wisdom and crucially whose voices are heard and whose are missing (Mendoza and Reese 2001; McGilp 2013). Yet I also chose picturebooks, for example *Mirror*, that do not necessarily meet these criteria in order to facilitate a discussion

as to a critical approach to literature. When selecting the international texts, I sought picturebooks with a strong sense of culture which were not (at that time) available with an English translation. I also selected picturebooks that were popular in the source countries, favouring prize winning texts, and those recommended by the country's IBBY representatives. I also carried out research in the resources such as the IBBY honour list, 'a biennial selection of outstanding, recently published books, honouring writers, illustrators and translators from IBBY member countries' (IBBY UK online) and also the White Ravens catalogue from the International Youth Library at Munich.

I used a large number of picturebooks in the project (see Appendix B for a full list), however the main texts were as follows:

Nikolaus Heidelbach (2011) *Wenn Ich Gross Bin, Werde Ich Seehund* [German, trans: When I grow up I want to be a seal]
This picturebook, Nominee of the Deutscher Jugendliteratur Preis [trans: German Youth Literate Prize], was selected due to its striking images that take inspiration from the Scottish legends of the selkies. It was used in Phase 2 to create a 'third space' (McGonigal and Arizpe 2007) where nobody in the classes knew the language.
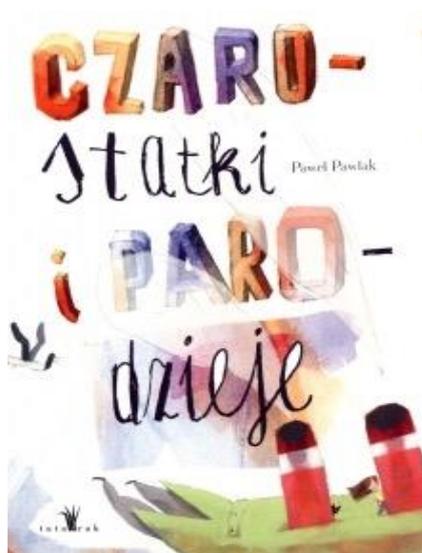
Powel Pawlak (2012) *Czarostatki i parodzieje* [trans: Wizzers and Steamards]
This Polish picturebook, an IBBY Europe website recommendation and nominated by the IBBY Polish section for its 2012 'Book of the Year', is a mostly wordless narrative and 'is the first Polish picture book in this style and has an excellent painting technique that is highly original and has a stunning conceptual naivety' (IBBY Europe online). The book was used primarily with the Polish learners in Phase 2.

Diego Francisco Sánchez "Dipacho" (2009) *Jacinto y Maria José.* This almost wordless Spanish picturebook was a 2011 'Recommended book' by IBBY México and 2008 Winner of "A la orilla del viento" [trans: At the edge of the wind] Prize in Mexico. This picturebook was selected due to its vibrant images and simple vocabulary depicting the relationship between two friends in an unknown Caribbean setting.

Isabel Martins Minhos and Madalena Matoso (2011) *O que há* [trans: What is…]
This Portuguese picturebook features an array of items in places such as grandmother's handbag. It was used in Phase 2 with Maria, whose L1 was Portuguese and in the final group activity was adapted into a puppet show.

Fatima Sharafeddine (2009) لو كنت طائرًا
[trans: If I were a bird]
This Arabic picturebook tells the story of a boy living in Gaza who 'wishes to be a bird to fly back to his beautiful house on the other side of the wall' (Sharafeddine online). This picturebook was selected due its subtle use of colours to show the seriousness of the topic, and was used primarily in Phase 2 when the children translated the spread of the boy playing football.
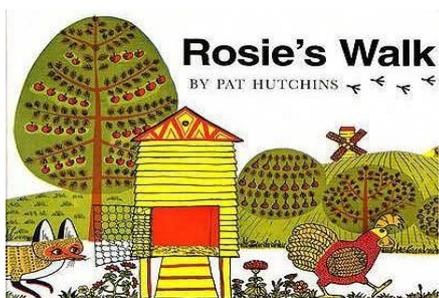
Pat Hutchins (1968) *Rosie's Walk* and its (2014) French translation ***Gare au renard!*** [trans: Beware of the fox!]

This 'classic' British picturebook has a counterpoint narrative where the text tells the story of Rosie the hen going for a walk, while the visuals show the fox following her and encountering multiple mishaps. I used it in both phases to introduce the children to the term synergy.
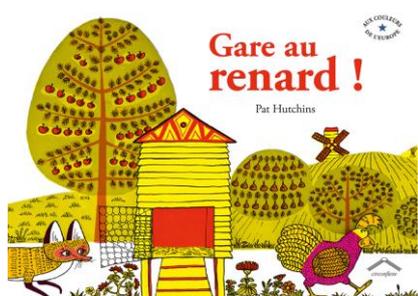
Its French translation *Gare au renard!* was used in Phase 2 to show the children how the synergy had changed in translation with the acknowledgement of the fox in the verbal text.

Phillip Winterberg (2013) *Am I small?* as well as its French, Romanian, Slovak and Pashtu translations and the English-Mandarin dual language version.

This picturebook has now been translated into 100+ languages and was used primarily in Phase One with the EAL learners to facilitate a discussion as to whether the images, as well as the verbal text, should be translated to fit the target cultures.
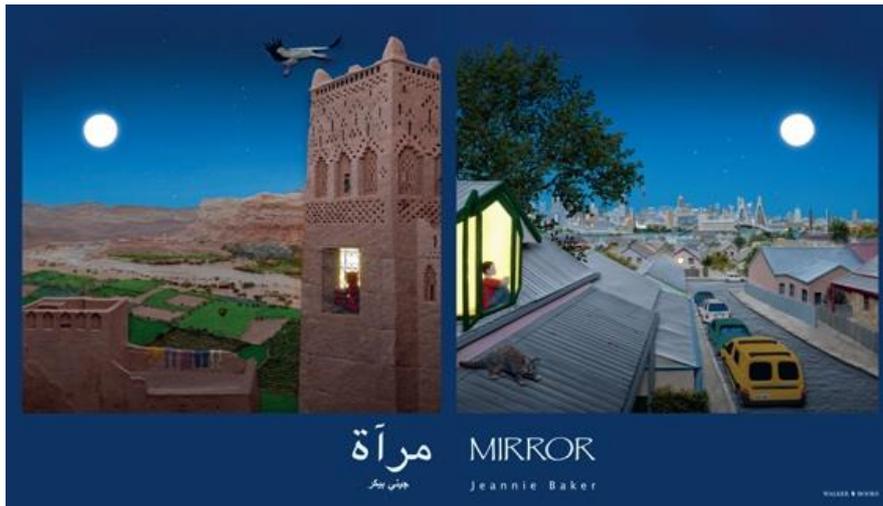
Jeannie Baker (2010) *Mirror*

This dual language picturebook is comprised of two parts, English on the left and Arabic on the right, each showing the experiences of two families, one living in Sydney and one in Morocco. According to the 'classroom ideas' produced by the publisher '[t]hese worlds couldn't be further apart, yet with the showing of the parallel lives of the two families, we see a simple truth. We see that in the context of strikingly different lifestyles, remotely different countries, landscapes, differences of clothing and all, the families are essentially the same' (Walker online). I used this picturebook in both phases to introduce a critical approach to picturebooks, highlighting that despite the author's and publisher's good intentions, the two cultures have not been shown to be the same, but with Australian culture dominant and Moroccan culture underdeveloped and inferior in comparison.

Finally, I also used MantraLingua's PENpal during Phase Two of the project. The device *(Figure 4.4)* operates as a speaker and will 'read' specially designed picturebooks in a variety of languages, as the creators explain:

> PENpal is an innovative device that combines printed materials with technology to create a multisensory reading experience that is both personal and fun… It works by reading micro barcodes linked to specific audio files - simply touch the PENpal to one of the numerous printed resources enabled for its use, and it will read aloud the content in over 50 different languages (MantraLingua, online).

The PENpal also acts as a microphone and allows you to record sounds onto sticky labels. This was used several times in Phase Two where the children read their translations aloud and recorded their voices onto their work, creating truly multimodal texts.
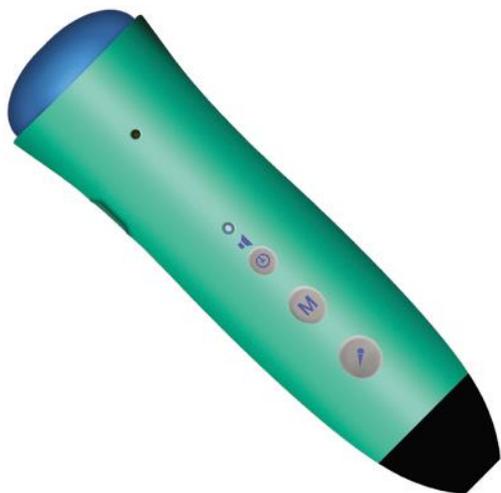
Figure 4.4: MantraLingua PENpal

Chapter 5. Methodology: a dialogism informed narrative

> Scribes we were not; story tellers and story livers we were. And in our story telling, the stories of our participants merged with our own to create new stories, ones that we have labelled *collaborative stories*. The thing finally written on paper ... is a collaborative document; a mutually constructed story.
>
> (Connelly and Clandinin 1990:12)

In the previous chapter I considered how international picturebooks are a rich methodological tool in the classroom, discussing their representation as a multimodal text and drawing on the field of reader response, in particular culturally situated reader response theory. This chapter discusses my methodology, first discussing my approach to and use of narrative inquiry, and then how Bakhtin's concept of dialogism has informed all stages of the research process, acknowledging how although there are multiple voices at work, the end product, this thesis, is inevitably from my own perspective. I then set the scene, discussing the context and providing a brief overview of the two phases of research. Finally, I discuss data collection tools and ethics. The proceeding two chapters - six and seven - go into further detail as to how each phase progressed, and include their specific research questions.

5.1   My approach to narrative inquiry

In their seminal paper 'Stories of Experience and Narrative Inquiry' Connelly and Clandinin put forward the idea that 'narrative is both phenomenon and method' (1990:2), and my understanding of the approach largely draws on this paper and the authors' subsequent writing. However, since this paper, there has been a significant amount of writing on the topic across a wide range of fields, with the result that interpretations of the approach are increasingly blurred, to the extent that Clandinin (2013) argues that the term narrative has now come to mean a wide range of things, from using stories as data, to representing data through stories, and more than ever it is important for the researcher to clarify their own approach. To set out my own position then, it is important to highlight that I have not adopted it on the understanding that the thesis would simply be 'more compelling if the researcher was to tell a story' (Clandinin *et al* 2007:31) but because as a methodological approach narrative inquiry 'allows researchers to present experience holistically in all its complexity and richness' (Webster and Mertova 2007:2). A narrative approach has enabled

me to reflect on my experience of research, on the messiness of the process and my struggles to refine a classroom project that fits with the evolving aims of the research. To this end, I have found narrative inquiry's unique approach invaluable in that it provided me with the opportunity to make sense of situations and phenomena, for example how my own axiological views impacted the research (Chapter 6) in a way that could not be explored, at least to the same extent, through other theories or methods (Clandinin *et al* 2007).

Through taking a narrative approach, and reflecting on the research process, I have also found the space to examine identities and consider power structures and issues of social justice, as Schaafsma and Vinz explain: 'Narratives often reveal what has remained unsaid, what has been unspeakable. It reveals the importance of context, reflexivity, difference, and multiple identities and perspectives' (2011:1). In this thesis, taking a narrative approach has enabled me to give a voice and a platform to those that might otherwise not be heard – for example the children's opinion on the translation process, or the discussions in Chapters 6 and 7 as to minority learners' having the opportunity to share their linguistic 'expertise' – in a way that might not happen through other forms of research. Narrative inquiry therefore offers marginalised groups a voice that may otherwise be silenced through more elitist scholarly discourses (Canagarajah 1996).

A point to make however, is that while the narrative has in many ways been co-constructed, and at various points the children were positioned as co-researchers, for example in Phase One when the project was purposely flexible to allow a co-investigation of visual language skills, or in Phase Two when the P6 class carried out an SFL inspired analysis of the translations, the research is inevitably reported from my perspective. While the polyphony of voices that have shaped the study are at its core, it is I, the researcher, who holds the pen (Canagarajah 1996:326). It is the researcher who chooses whose voices are heard, and whose are not, and who gives meaning to those stories based on their own interpretations. As well as the author and a character in the story, I am the narrator, and like any narrator I am unreliable in the sense that there is a distinction between events-as-lived and truth-as-told (Connelly and Clandinin 1990:7). The narrative has also undergone a process of writing and re-writing as I have reflected on the findings and discussed the study with teachers, colleagues and supervisors, as when we hear another perspective on the research findings,

perhaps one we had not previously considered, it then leads us to tell the story slightly differently next time (Connelly and Clandinin 1990).

A narrative approach also fits with my own ontological and epistemological views, as I believe that knowledge is subjective and reality is socially constructed. I have purposely chosen not to align myself with a naturalist, social constructivist or interpretivist paradigm, as although there are similarities in my approach I believe such labels are limiting, preferring what might be loosely termed a pragmatic approach due to its recognition that 'it is an oversimplification, and unnecessary constraint, to see all research as having the characteristics of one of a small number of paradigms' (Arthur *et al* 2012:8). While pragmatism too has its potentially limiting connotations, for example it is frequently considered a mixed methods approach, it has a focus not on paradigms, and how they naturally infer different methodologies, but on 'what works' in answering research questions (e.g. Tashakorri and Teddlie 2003).

To consider the limitations of narrative inquiry, one might be that its newer, subjective approach is in opposition to more established positivist forms of research, and for that reason might not be considered as valid or perhaps, in some circles at least, as 'academic', as more traditional forms of research. However, I would strongly argue that 'as with all kinds of social science inquiry, narrative inquiry texts require evidence, interpretive plausibility, and disciplined thought' (Connelly and Clandinin 2006:485). This distance from traditional forms of research can however, be problematic in terms of establishing academic credibility, as Connelly and Clandinin explain:

> Like other qualitative methods, narrative relies on criteria other than validity, reliability, and generalizability. It is important not to squeeze the language of narrative criteria into a language created for other forms of research. The language and criteria for the conduct of narrative inquiry are under development in the research community (1990:7).

The authors go on to assert that researchers must find and defend their own research criteria, suggesting the terms apparency, verisimilitude and transferability. Apparency, might be considered 'in terms of how the reader makes sense of the details and the degree of

recognition of someone's life' (France 2010:100), verisimilitude is its believability and appearance of being true, and transferability the consideration as to whether it could be transferred to, or inform, a different context. I would adopt these terms for this project, although with all qualitative research that cannot be generalized it is with a tentativeness as to whether the findings could be transferred to another context. Canagarajah points out that 'such unrelenting reflexivity and critical openness in research reporting need not drive us to despair on our ability to represent knowledge and experience' (1996:329) and we need to strike a balance between acknowledging our own positionality and the many variables at work and reporting the findings in a cohesive manner. While there is certainly a degree of freedom with narrative inquiry, Connelly and Clandinin advise that narrative inquiry researchers listen closely to their critics as 'every criticism is valid to some degree and contains the seed of an important point' (1990:10). I have therefore taken opportunities to do this, and through individual and group supervisions, conferences and workshops have welcomed feedback and difficult questions.

Good practice also suggests the researcher returns to the participants with their perspectives on the findings (e.g. Duff and Bell 2002), and while this may be ideal, given the nature of the research, the age of the children, inevitable power-relationship that exists in the school environment as well as time constraints this did not seem appropriate for this project. Connelly and Clandinin (1990) also warn that researchers should be aware, when presenting the data, of 'narrative smoothing' and putting together a 'Hollywood plot' where everything works out well in the end. The authors suggest that the 'empirical narrativist helps her reader by self-consciously discussing the selections made, the possible alternative stories and other limitations seen from the vantage point of "I the critic"' (Connelly and Clandinin 1990:10). While the narrative of my projects do not resemble a Hollywood plot, it is worth mentioning that I did explicitly aim to conclude the classroom projects on a high, with sufficient closure for the participants.

Finally, when selecting whose voices to highlight, I made the choice to focus on examples of response that would best illuminate issues related to my research questions. This is with the awareness that another researcher might have selected different examples, and have had a different interpretation. This is where the mountain biking metaphor I suggested in the introduction is particularly useful, as there are many different 'lines' I could have taken, each

with different results. This analogy also helped me to accept that my path is not necessarily the correct or only one, but the one that best suited my aims, the context and the participants, and perhaps 'in a different time, in a different social situation, and for different purposes, a different research text might be written' (Clandinin *et al* 2007:32).

5.2   Bakhtin and dialogism

Underpinning my methodological approach is Bakhtin's concept of dialogism as an epistemology. Bakhtin's writings are wide and varied, but the concept of dialogism, of multiplicity, dialogue, values and identity infiltrate numerous aspects of my approach and thesis. First, to link it to narrative inquiry, the concept of dialogism ties in with the implicit understanding that the research is part of a larger conversation, and in anticipation of the response of its implied reader, with a consideration as to how best to balance the needs of the researcher, participants and the reader, therefore 'questions of audience are very significant for narrative inquirers' (Clandinin *et al* 2007:32). Another is the multiple voices infiltrating the narrative and how this is subject to the researcher's unique interpretation at a particular time and place. Bakhtin's concepts acknowledge that each individual sees things from their own unique standpoint. Holquist, translator and Bakhtinian scholar, uses the example of two people confronting each other, and regardless of the knowledge they share, both can see things the other cannot: 'In addition to the things we see jointly, there are aspects of our situation each of us can only see on our own, i.e. only from the unique place each of us occupies in the situation' (2002:36). When approaching any task, each individual will inevitably see different things from their own context and situation. This approach ties in not only with narrative inquiry, but fields such as reader response, where each person brings their unique experiences to the reading (Rosenblatt 1995) and also translation, where in addition to translators also applying their unique interpretation when reading the text, they then have the voices of the source and target text, and outside influences such as publishers and industry norms to deal with.

Bakhtin also discusses values: 'dialogism sees social and ethical values as the means by which the fundamental I/other split articulates itself in specific situations and is thus a version of axiology' (Holquist 2002:33). Bakhtin, like his peer Voloshinov, believed in the social aspect of language, that being is not a solitary event, but is always simultaneous, that

being is always co-being (Holquist 2002:25). The point I am making, that is relevant to my thesis, is that we cannot isolate ourselves from our context, communities and values. My own axiological beliefs have shaped every aspect of this thesis, from the ethical considerations to acting on issues of social justice.

Finally, it is Bakhtin's notion of conversation that resonates the most, and which fits particularly well with narrative inquiry which encourages an openendedness. Similarly, I would argue that little is original, that everything is response to previous utterances and in anticipation of what comes next. This is apparent in the design and delivery of my empirical research, in the activities I set for the children, in their translations and in my writing up to the agreed norms and standards. Every utterance is part of a conversation, and this thesis is part of a wider conversation:

> [T]here is neither a first or last word. The contexts of dialogue are without limit. They extend into the deepest past and the most distant future. Even meanings born in dialogues of the remotest past will never be finally grasped once and for all, for they will always be renewed in later dialogue. At any present moment of the dialogue there are great masses of forgotten meanings, but these will be recalled again at a given moment in the dialogue's later course when it will be given new life. For nothing is absolutely dead: every meaning will someday have its homecoming festival.
>
> (Bakhtin cited Holquist 2002: 39).

When the thesis is completed, it is hoped the conversation will continue.

5.3   Setting the Scene: The Scottish Context

5.3.1 The New Curriculum

The context of the study changed slightly with each phase, as the first was in Scotland's largest city, Glasgow and the second, a significantly smaller town in the Scottish Borders. While the resources and class size make-up may differ, the education system is the same. Scottish education has also undergone many changes in recent years. In 2010-2011

Scotland's 'landmark' (Priestly and Hume 2010) curriculum for schools, the Curriculum for Excellence, was implemented in schools and 'aims to ensure that all children and young people in Scotland develop the knowledge, skills and attributes they will need if they are to flourish in life, learning and work, now and in the future' (Education Scotland online a). The curriculum is based around the following four capacities: Successful learners, confident individuals, responsible citizens and effective contributors.

The curriculum is reflective of the changing times, for example a key capability is to 'use technology for learning'. 'Technologies' is one of the eight key areas, with the guidance explaining that 'Scotland has a strong tradition of excellence and innovation in technological research. This is especially true in areas such as engineering, electronics, optoelectronics, biomedical research, genomics and cell engineering' (Education Scotland online c:1). While the literature recognises the importance of technology and aims for learners to 'develop understanding of the role and impact of technologies in changing and influencing societies' and to 'gain the skills and confidence to embrace and use technologies now and in the future, at home, at work and in the wider community' these criteria are discussed in relation to 'business, computing science, food, textiles, craft, design, engineering, graphics and applied technologies' (Education Scotland online c:1). There are several subject wide themes, for example 'literacy across learning', 'health and well-being across learning' and 'numeracy across learning' – yet there is no mention of the use of technology across the curriculum. While the literacy section briefly considers how language and literacy are evolving, expanding its definitions of texts to take into account the 'use of multimodal texts, digital communication, social networking and the other forms of electronic communication encountered by children and young people in their daily lives' (Education Scotland online b) this is not explicitly linked to digital literacy. Nor is there sufficient discussion as to critical or visual literacies, with the result that on the whole the curriculum is somewhat vague.

The curriculum also recognises that learners should 'understand different beliefs and cultures' and 'develop knowledge and understanding of the world and Scotland's place in it' (Education Scotland online d), quoting Mike Russell, Cabinet Secretary for Education and Lifelong Learning, speaking at the Scottish Parliament in 2010:

'In order for Scotland and its people to succeed and flourish in the globalised 21st century that we live in, we must all become and live as global citizens.'

Global citizenship is another of the curriculum's 'themes across learning' running through the curriculum and includes the areas 'sustainable development', 'education for citizenship' and 'international education', which aims to help to 'prepare young people for life and active participation in a global multicultural society' (Education Scotland online e). While the curriculum positively portrays a *global* multicultural society, there is no mention of the *local* global multicultural society. While there is an emphasis on 'learning about other cultures and beliefs', there is no mention of the 143 languages spoken in Scottish schools and how they fit into the Curriculum for Excellence. While issues of acceptance are discussed in the 2010 Equality Act and in secondary educational policy documents, in this area the Curriculum for Excellence is notably lacking.

The implementation of the new Curriculum has not been without criticism. Lewis has called for the new curriculum to be abandoned, arguing '[i]t's not really a curriculum - local authorities now decide what children should learn and when - nor is it excellent' (2015 online) while it has been criticised for its vagueness and skills based approach (e.g. Paterson 2009) and for being 'littered with many generalised references to skills development and active learning' (Priestley and Humes 2010:20). As the onus is on the teacher, with the curriculum being flexible and to a degree, it is subject to individual interpretation.

5.3.2 EAL learners in Scotland

There are more than 360 languages spoken in schools in the UK (NALDIC online). While the majority of these languages are in England, where one in six primary learners and one in seven Secondary learners are bilingual, Scotland is becoming increasingly diverse. In Scotland in 2014 there were 32,509 children labelled EAL – an increase of 2,977 on 2013 and 6,378 since the 2012 'Summary for Schools' (Scottish Government online). While the national average is 4.8% of pupils, in cities such as Edinburgh and Glasgow this percentage is significantly larger. Yet teachers are not always confident in how best to support these learners, and rely on specialist EAL teachers and bilingual support assistants. In 2009 HMIe (which in 2011 merged with Learning and Teaching Scotland to create Education Scotland)

published 'Count us in - A Sense of Belonging, Meeting the Needs of Children and Young People Newly Arrived in Scotland' to consider how best to support these learners, recognising that:

> Overall, class teachers are not always confident about how to enable new arrivals to access the curriculum and develop English as an additional language. They need more guidance on how best to support children to acquire English and develop English language skills (2009:7).

While these shortfalls are recognised, I would argue that little is being done to support classroom teachers. For example, in Initial Teacher Education (ITE) in Scotland, modules in bilingual/EAL education remain optional.

In 2005 Learning and Teaching Scotland commissioned 'Learning in 2 plus Languages', a report highlighting the positives of bilingualism with examples of good practice. Yet, there is no mention of this policy in the Curriculum for Excellence. The report has been published and is available online, but there is no requirement for teachers to actually read it. Each individual local authority has a different EAL department with quite different resources, for example in Glasgow in 2010 there were 137 EAL teachers (Glasgow City Council 2011), while in the Scottish Borders – a larger geographical area but with substantially fewer EAL learners - there are just two full-time equivalent teachers (one full-time and two part-time). Not only are there fewer teachers, but also fewer resources and funding opportunities – there is no nationwide continuity. There are several organisations supporting teachers and learners, including The Scottish Association for Teaching English as an Additional Language (SATEAL) and also Scotland's National Centre for Language (SCILT). There are further organisations in England, for example National Association for Language Development in the Curriculum (NALDIC), although it worth noting that England has a different curriculum and policy context.

5.3.3 The 1+2 policy

At the time of writing (October 2015) the Scottish Government is in the process of implementing a new language policy - Language Learning in Scotland: A 1+2 Approach.

The policy aims, by 2020, for each child in Primary 1 (see Appendix C for school years and ages) to learn a modern foreign language, with a second foreign language being introduced in Primary 5. The logic behind the policy can be traced back to the European Council's (2002) 'Barcelona Agreement' which called for 'the mastery of basic skills, in particular by teaching at least two foreign languages from a very early age' and 'establishment of a linguistic competence indicator in 2003' (2002:19 cited SCILT online). In 2012 the European Commission introduced the first European survey on language competences which highlighted the UK, and in particular Scotland, was falling behind its European neighbours in language skills.

The 1+2 policy, while not directly in response to the results of the 2012 survey has inevitably been influenced by it, and was initiated in response to the changing world and with a consideration for Scotland's future wellbeing:

> Unless the decline in modern language learning is reversed, Anglophone Britons will become one of the most monolingual peoples in the world, with severe consequences for our economy, for business competitiveness, for international reputation and mobility and for community cohesion at home (Worton cited SCILT 2011).

While the policy is still under development, see Appendix D for a brief timeline of develop as this thesis has progressed and SCILT (online) for further background information, there remain important questions for further consideration, for example, included in their FAQ's in September 2015 is the following question and answer:

> **How will bilingual children be catered for in primary school?**
> This is not a new situation. In terms of 1+2, the guidance is that children should learn two other languages in addition to their mother tongue. Therefore, bilingual children are already learning English for L2, as are children with EAL. There is clear progression in English, from P7 to S1-S3. They would be introduced to L3 in the same way as other children. Some schools are able to offer bilingual children the opportunity to study a different language as L2, thereby extending their knowledge of languages even further.
>
> (SCILT online)

This question does not take into account the fact that many bilingual learners are not necessarily biliterate, that is they might speak their heritage language fluently, but may be unable to read or write in their first language. If this approach was adopted in schools, bilingual children will not be offered the same opportunities as their monolingual peers. It also asks the question as to what will the bilingual children be doing when their peers are learning a third language? Consideration of bilingual learners in relation to the policy therefore requires significant further consideration.

The fieldwork for this project took place between May 2014 and June 2015 − prior to the 1+2 policy being implemented and for the majority of the fieldwork prior to curriculum guidelines being published. The Primary School in which I completed the second and third phases of my fieldwork was keen to implement the policy well in advance of the 2020 deadline and to link my research projects with the 1+2 policy. As I completed the fieldwork, and as I am writing up, the 1+2 policy continues to be developed.

5.4   Two phases of research

The study entailed two separate phases, which are discussed in depth in the following two chapters where I set out the research questions, provide an overview of the activities the children carried out and highlight some tentative findings. To provide a very brief overview here, the research aims differed slightly in these two phases, with the first aiming to explore the EAL learners' visual language skills and the second, while still exploring the learners' visual language skills, looked more broadly at how translating the international picturebooks can develop the multiliteracies of *all* learners.

Phase One

This exploratory phase took place between April and June 2014 with a group of six children with Slovak, Romanian, French and Portuguese as their L1 aged between eight and eleven. The research took place in a school in Glasgow with a large number of EAL learners, and involved the children being removed from their classes to join me for one session per week lasting up to 90 minutes. The project comprised six sessions in total. The children's EAL

teacher participated in the majority of the sessions and I discussed the children's responses with him. The project is discussed in depth in Chapter 6.

<u>Phase Two</u>

As a result of the emerging findings from Phase One, I decided to refocus slightly for a second phase of research, this time considering how both bilingual and monolingual learners responded to the tasks set which took place between January and June 2015. The context changed from Glasgow, where there are a large number of EAL learners, to the Scottish Borders where there are significantly less. This phase therefore comprised two projects – the first with a composite Primary 3/4 class with eighteen children aged between seven and nine, two of whom had Polish as their first language. While this project resulted in many interesting findings, there were still outstanding questions and issues I wanted to consider and so arranged another project with an older group of learners. In May 2015 I therefore started a final project with a class of Primary Six learners, aged between ten and eleven. In this class there were three EAL learners, two girls with Polish as their L1 and one girl with Portuguese. This project is discussed in depth in Chapter 7.

5.5   Data collection: field notes, digital recordings and children's work

The data in the research has been collected through reflective logs, field notes, transcripts of sessions (see Appendix E for sample transcripts from each phase) and the children's work, which as a whole come together to support the collaborative creation of knowledge through experience (Connelly and Clandinin 1990). My primary source of research data is the transcripts of the sessions. The sessions were digitally recorded, and the transcripts thematically analysed taking a grounded theory approach (e.g. Glaser and Strauss 1998) to look for broad emerging themes. These themes included literacies, access to picturebooks and identity, all of which are discussed at various points in the findings. These recordings took place while I was reading the picturebooks, explaining the different tasks, speaking to the children individually and also during class discussions. In most sessions, the digital recorders were used for the whole of the session. There were times however that the digital recorder was in a different part of the room, or did not pick up the children's voices, and on these occasions I also relied on my field notes which were completed each session, in most cases in the car immediately afterwards.

The children also produced a significant amount of work in the activities, with each session producing multiple examples, from post-it activities to whole translations of the verbal and visual in the picturebook spreads. These were mostly analysed holistically, considering the children's responses to each task and subsequently drawing on interesting examples that primarily highlight the children's visual literacy skills and recognition of culture specific visual language. In the final project, using an SFL framework, the children were positioned as co-researchers analysing the translations to see whether the participants, processes and/or circumstances had been translated.

5.6   Ethics

As with all research involving human subjects, there were ethical issues to consider. Punch (1994) highlights four mains areas when discussing ethical research: harm, consent, deception, and the privacy and confidentiality of data. Miles and Huberham in comparison highlight eleven concerns arising at different stages of the research process: including worthiness of the project, researcher competence, honesty and trust, research integrity and quality (cited Punch 2009:50-1). A key aspect missing from this however is how the research benefits participants, a key issue raised by Hill (2005) when he suggests the research should either directly or indirectly contribute to the child participants' well-being, pointing out for example that this could be through increasing adult understanding about issues concerning children. This research is both informative for adults and of direct benefit to the children as, as the findings show, the study helped develop the multiliteracies learners require for the 21st century.

Ethical clearance was gained from the College of Social Sciences Ethics Committee for both phases of the research (see ethics approval forms at Appendix F), and participants were provided with a Plain Language Statement beforehand detailing, among other things, the purpose of the research and a discussion as to how the findings will be disseminated with an assurance as to privacy and confidentiality. The decision was also made not to identify the schools or teachers. The participants' parents were given consent forms, and as this was a requirement of the ethics committee, in Phase Two all children were asked to sign assent forms (Appendix G). A potential concern with the consent forms and the EAL learners was

that the parents might not understand English, however guidance was taken from the children's teachers on this issue. To summarise, ethical procedures were followed in both phases of research to ensure the children's interests were at the fore.

There is however, far more to ethics in research than meeting the criteria set out by university ethics committees, with ethical considerations at every stage in the research, from initial planning to carrying out the research, and then when analysing and writing up. For example, the term 'harm' is frequently used, with Lichtman arguing 'this admonition is the cornerstone of ethical conduct' (2013:52), using the extreme example of the 1971 Standford Prison Experiment to support her point. Yet what constitutes 'harm' is subjective, and far subtler than is frequently discussed in research literature. 'Harm' could be interpreted as distress or discomfort as a result of participating in research. For example, in Phase One it was apparent the learners felt embarrassed at being unable to read the picturebooks in their L1. This was recognised as a potential ethical issue and measures were taken to ensure learners were clear as to what was expected of them, and Google Translate was introduced to support their reading and translating. With regard to confidentiality, additional measures are needed with visual responses, and in addition to participants' identification being protected through the use of pseudonyms, any drawings which feature particular locations or recognisable members of family or the local community have not been included.

The issue of consent is also contentious, as while the children and their parents completed the necessary consent forms which made clear that participation was voluntary, given the unequal nature of the relationship between schools, pupils and parents, the element of choice is questionable. With minority families, this power imbalance could be considered more pronounced, for example through their 'dominated' status (Cummins 2001), and different cultures' views on education, research and consent. Intercultural research requires significant further consideration (e.g. Marshall and Batten 2004; Phipps 2013), for example with regard to issues of positionality and methodologies rooted in colonialism. Therefore, going beyond the criteria of the university ethics committee, this research has been carried out with an awareness of the far-reaching, subtle and often implicit aspects of ethics in research.

Chapter 6. Phase One: Exploring visual language with EAL learners

Arnost:	*Wow! Look at this!*
Tomas:	*Wow! Ooh la la!*
Arnost:	*There are too many books Miss!*
Brigita:	*Miss, are we allowed to take any home?*

(Phase One, Session 1, 29th April 2014)

In the previous chapter I discussed how I was taking a narrative approach to the research, as it is through the many layers of writing and reflections that many of the findings have emerged. This chapter documents my experience with a small group of EAL learners aged between 8 and 11 in Glasgow. I start with an introduction to the participants and the research questions, before discussing the activities we carried out. I then go on to discuss the findings and how they, together with emerging external factors, informed a second phase of research.

6.1 Context, characters and classroom(s)

The participants were from a Primary School in Glasgow with whom my supervisors had links. While the national average of EAL learners is thought to be 4.8% (Scottish Government online), in Glasgow this figure is thought to be nearer 20%. The school had a large number of EAL students and several full-time EAL staff located on site. The participants were selected by the children's EAL teacher on the basis that they would be available at the times that I had planned to attend, and are detailed in the following table. Aside from Arnost and Tomas who were deemed sufficiently competent in English, the children received regular support from the EAL teacher who facilitated the project. In Scotland EAL learners' English proficiency is measured across five stages: Stage 1 – New to English, Stage 2 – Early Acquisition, Stage 3 – Developing Competence, Stage 4 – Competent, Stage 5 – Fluent.

Pseudonym	Year[1]	Mother tongue	English proficiency
Brigita	P4	Romanian	Developing Competence
Miruna	P4	Romanian	New to English

---

[1] See Appendix C for further information as to children's ages in each school year.

Ailish	P5	French	Early Acquisition
Arnost	P5	Slovak	Developing Competence
Tomas	P5	Slovak	Developing Competence
Marcela	P6	Slovak	Early Acquisition

To consider the spaces that the research took place, we mainly used a small, sparsely furnished meeting room with one computer in the corner that we had access to. On one occasion we used the EAL classroom, where the children would go to work with the EAL teacher. Here, the walls were brightly decorated with children's work and posters in a variety of languages, positively highlighting the diverse range of cultures in the school.

6.2   Research questions

In this phase, my primary aim was to explore the children's existing visual language skills and whether my methodological approach of using picturebooks in the learners' L1s was appropriate, and focused, quite broadly to begin with, on the following questions/areas:

- Is the visual language of learners' first language (L1) and second language (L2) different?
- Do bilingual learners 'codeswitch' when reading and producing texts?

Also, I hoped to consider:
- Are certain images 'global'? In images with cultural markers removed what are the children's responses to this?
- The usefulness of using international picturebooks to explore the children's visual language skills.

It is worth pointing out however, that there was purposely a high degree of flexibility in these questions, and indeed the programme depending on the children's interests, and I anticipated that the emerging findings would enable me to narrow their focus. It was also a constant consideration as to how, if the children did show culturally situated visual literacy skills, this could be acknowledged and developed in their mainstream learning.

6.3   Overview of the six sessions

6.3.1   Initial plan

Initially, I had planned eleven sessions running throughout the summer term, on Wednesday mornings. Given my aims of exploring the children's visual language skills, the sessions were separated into three distinct stages (the shaded notes are from my original plan written prior to commencing the project in April 2014):

> **1. Picturebooks and illustrator's techniques**
>
> The first stage aims to increase the children's familiarity with picturebooks. The children will be introduced to some of the key features of picturebooks and consider the decisions that illustrators make. There is a critical literacy aspect here that will resurface in later sessions – asking the children to consider why the illustrator has made certain choices ...
>
> **2. Exploring whether visual language is culture specific**
>
> In this stage we will look at a range of picturebooks that have not yet been translated into English. The logic behind this, taking inspiration from the Only Connect Project (Wilson 2001), is to use texts that haven't been translated and adapted to an English speaking culture - which may have had some cultural markers removed or diminished, or the relationship between the word and image altered in the translation process ...
>
> **3. Exploring the difference in the visual language of the children's L1 and L2**
>
> Finally, using Jeannie Baker's *Mirror* as a guide (*Mirror* is a dual language picturebook split in two, so each language (Arabic and English) have their own visuals) the children will complete their own dual language text. I anticipate this to be a page of A4/A3 that has been split in two – one reflecting the images (and perhaps words) of their L1 and the other their L2. Guidance will be taken from the children as to the format they wish to use.

Although eleven sessions were planned, due to various reasons – a delay due to ethics, school trips and assemblies etc. - only six sessions albeit slightly longer sessions were carried out

which are discussed in the next section. This highlighted the importance of recognising the need for flexibility when working with schools. On a positive note however, it forced me to continually evaluate the direction and the priorities of the research, and as the project progressed I found I was gradually putting my initial aims and research question aside to build on both my own and the children's emerging interests.

6.3.2 Session 1 – Introduction to the project

In this session I met the children for the first time, explained a little about the project and the children introduced themselves in English with the encouragement of their EAL teacher. They were then given free time, much to their delight, to look at and discuss a large selection of books in a variety of languages (see Appendix B for complete list), including some in the L1s as per the list provided by the teacher. To complete the session, I read *Millie's Marvellous Hat*, and the children drew their own imaginary hats. The session served as a light-hearted introduction and an opportunity to get to know each other and for the children to play with the digital recorder.

Miruna and Marcela were significantly quieter than their peers, while Ailish was excited to share her first language of French. Brigita, although listed as having Romanian as her L1, informed me that she was actually more proficient at Portuguese and requested some Portuguese picturebooks, also asking if she could take some of the books home. Arnost and Tomas were notably interested in all of the books, but in particular the Arabic which they called 'Pakistani'. They picked up *Mirror* (an Arabic and English dual language book) and reverted to Slovak to discuss it, to which Tomas told Arnost to speak in English, which appeared to be an unwritten rule in the classroom.

6.3.3 Session 2 - *Rosie's Walk*

In this session, only Marcela, Arnost and Tomas were in attendance due to a school trip. The children's EAL teacher was also absent. This gave me the opportunity to get to know the three Slovak children better. Marcela was significantly more vocal, although her voice remained very quiet, which the boys commented was a 'baby voice'. This session included an activity to start identifying the different parts of the picturebook, followed by a discussion

as to which was the most important – words or images. The boys agreed the words were most important, while Marcela shrugged. We then read *Rosie's Walk* due to its 'counterpoint' (Nikolajeva and Scott 2006) nature, where the words do not tell the story that is reflected in the images. There are numerous examples from this session of 'text to life' (Sipe 2008: 152) responses from the children, who took the opportunity to discuss their lives in Slovakia, for example Arnost explaining how they kill goats, or how his younger sister was stung by a bee in Slovakia.

A significant amount of discussion was the children taking the opportunity to learn and develop their English, for example asking what the English word for goat is. The picturebook provided an interesting vocabulary lesson:

> *Tomas:*   *What is mill?*
>
> *EM:*   *The mill is where they make flour for bread and...*
>
> *Tomas:*   *Like milk to drink [mistaken mill for milk].*
>
> *EM:*   *No, to make flour for cakes and for bread.*
>
> *Tomas:*   *Like gardening. Like the squares at the side, like they put the mud in there and the water.*
>
> *Arnost:*   *And they grow flowers.*
>
> *EM:*   *No, a different type of flour, not flowers in the garden. Look. [Continues reading] Past the mill and pfft… look there is the flour.*
>
> *Both:*   *Ohhhhh!*

This shows the affordances of picturebooks to aid language acquisition, as learning was informal and arising naturally from the conversation (for more discussion as to picturebooks and English language teaching see e.g. Bland and Lütge 2013, Mourão 2012). Arnost also called the 'chicken' the 'kitchen' despite being corrected on numerous occasions, and at the end of the session they asked me to spell out several of the words for them. In the session the following week, when reading *Hamda and Fisaikra* Arnost, highlighting his increasing vocabulary, pointed out 'look Miss a *chicken*' and subsequently explained to their EAL teacher about how he had learned the word in *Rosie's Walk*.

Finally, to return to the theme as to whether words or images are most important, we then looked at several wordless picturebooks where the children recognised that images can tell a story without words, following which when asked again if picturebooks needed words, the children said they did not.

6.3.4 Session 3 - Colour

In this session Marcela was absent and the children's EAL teacher was in attendance. The purpose of this session was to show the children that colour has different cultural meanings (Kress and van Leeuwen 2006, Kress 2002). Initially we looked at a variety of books to see the colours used, with comments on both the colours and culture, for example the children's EAL teacher pointed at and discussed the mosque in *Mirror*. We then read *Golden Domes and Silver Lanterns: A Muslim book of colours* (see spread at *Figure 6.1*), and I asked the children to think of a colour and what it means to them. The children's EAL teacher asked them what colour the Slovakian flag was, to which Tomas asked if he could draw a flag. This then prompted the majority of the children to draw flags, as can be seen at *Figure 6.2,* although these are not accurate representations of the countries the children were depicting.

Red is the rug
Dad kneels on to pray,
facing toward Mecca,
five times a day.

Figure 6.1: Spread from Khan and Amin's (2012) *Golden Domes and Silver Lanterns: A Muslim book of colours*

Arnost however was quieter, instead drawing a picture of a female wearing a brown and yellow skirt. He was reluctant to discuss who the image was, but had purposefully chosen the colours indicating they were of significance to him. After he had drawn a flag, Tomas also drew a person, explaining that it was his friend from Slovakia. In the meantime, Ailish

had drawn a picture of her mother shopping in Glasgow. The children kept hold of these images. While the children may have been resistant to discuss their choices of drawing, it appeared the session with regard to colour in different cultures had prompted a variety of thoughts and memories with regard to people and their clothing.

Figure 6.2: Children's flags from Session 3, 14th May 2014

6.3.5 Session 4 – Cultural markers and visual language

In this session we looked at the dual language picturebook *Mirror*, first reading the book as a group, with the children pointing out what was happening and the cultural differences in the two pictures. There were several occasions the children needed support to understand the visuals, for example when looking at the images of the family in Morocco making breakfast (*Figure 6.3*), and also at the end when the same family are setting up the computer, which due to its old-fashioned box design the children initially thought was a heater! There were several interesting discussions as we read through the book with regard to culture, as per the following:

EAL T = EAL Teacher

Brigita: *What do you think they have the things on their head for?*

Tomas: *Yeah yeah yeah.*

EAL T: *Where is that?*

Brigita: *No... It's on the next page. This. [Points to headscarf]*

EAL T: *There are children in your class with that.*

Arnost: *Yes. [mentions name of child]*

EAL T:	It is called...
Tomas:	*Scarf.*
EAL T:	*Veil or scarf.*
Tomas:	*Yes.*
EAL T:	*They have to wear that because of their religion, they are Muslim.*

Following the read-through the children looked at a world map on the computer, and with support located Morocco, Australia, Slovakia, Pakistan and various other places. Following this the children were prompted to look again at the breakfast scenes in the two cultures (*Figure 6.3*), and think how their own breakfast scene might look in Scotland and whether it would be different in their home country. The two boys were reluctant to draw pictures, but Ailish in particular engaged with the task (see *Figure 6.4*).

Figure 6.3: Breakfast scenes from Baker's (2010) *Mirror*

Figure 6.4: Ailish's breakfast

Ailish was keen to share the differences in the two images, pointing out the different elements of the respective breakfasts:

Ai:	*That's banana.*
EAL T:	*And this one?*
Ai:	*That's a fruit. [pointing to spiky circle shape]*
EAL T:	*Okay, and this?*
Ai:	*That's the milk.*
EM:	*Sorry what was this one?*
Ai:	*This a fruit like...*
EAL T:	*What kind of fruit?*
Ai:	*It is a fruit like ... with a ... it is a like a sweet but not a sweet*
EAL T:	*A sweet potato?*
Ai:	*No.*
EAL T:	*What do you call it in your language?*
Ai:	*We said [fil/fal]*

Despite a prolonged discussion, and considerable further investigation following the session, I never discovered the name of the fruit Ailish had for breakfast in Cameroon. The session did however highlight that Ailish's visual language skills correspond to her own culture. In this case, either due to her own developing English language proficiency or perhaps because the fruit doesn't have an English translation, the visuals provided information that the verbal couldn't, highlighting that not everything is reducible to words.

6.3.6 Session 5 – Same story, different cultures

In this session all of the children were present, but the children's EAL teacher was not in attendance. I took in a copy of *Am I Small?* in each of the children's L1, although I only had Romanian and not Portuguese for Brigita. The aim was to discuss how the visuals were the same in each of the translations, and then with us each working through the books in different languages, to see if we could come up with an English translation. The children were initially pleased to have the books in their L1, with Ailish being particularly vocal and immediately translating 'Je suis petite, moi?' for her peers. Aside from Ailish and Marcela, the children

found this task very difficult due to being unable to read their L1. While the children were pleased to see their L1, there appeared to be a pressure as to what was expected of them that I had not anticipated. Marcela on the other hand, who the boys had criticised for being quiet, had the opportunity to be the expert and to show that she could not only read Slovak but also, with support, translate it into English. While the boys were complaining 'this is so hard', Marcela was smiling and appeared to enjoy the task. Similarly, Ailish was visibly pleased to share her skills in her L1.

6.3.7 Session 6 – Summing up

Given the children were particularly keen to see more picturebooks in their L1, this session solely focused on that. However, keen to address the difficulties some had experienced in the previous session, the children were given the picturebooks to look at, as well as shown how to use Google Translate to help them understand it, which proved invaluable. Following this, I asked the children to create a bilingual text or spread from a picturebook. It was anticipated this would be a good way to end the project for the children - to finish on a high with a sense of closure and also achievement for the children, as well the opportunity to think about continuing to develop their L1 as well as English. All of the children were engaged in this task, and enjoyed sharing their language skills, including Miruna who had been present and involved, yet not enthusiastically engaged with many of the tasks. Examples of the children's bilingual texts are at *Figure* 6.5.

Figure 6.5: Dual language texts from Ailish (French) and Arnost (Slovak)

6.4   Findings

6.4.1   Engagement with the project: multilingual delight

Throughout the sessions the children were continually delighted to see the picturebooks in their L1. From the first session in particular my fieldnotes highlight the children's excitement, and the transcript of the session features lots of 'wow' and in particular 'ooh la la' from the Slovak boys. Their continual eagerness to work with the picturebooks in their L1 changed the focus of the project slightly, as the children were less interested in the other activities. For Brigita in particular, as I didn't initially have a Portuguese picturebook she asked at the start of each session if I had one yet, and when were we going to use it. The children's excitement at the prospect of seeing the picturebooks in their L1 indicated that it was not a common occurrence, at school or at home. In fact, Brigita asked on two occasions (session 1 and session 5) if she could take the picturebooks home. As this was outwith the scope of this project, she instead copied the spreads of the picturebooks, both Romanian and Portuguese, to take home to show her parents, as can be seen at *Figure 6.6*. This links in with the issue with regard to access to texts in the learners' L1s. While some schools and libraries in the bigger cities have dual language books, or translations from English, very few (if any) have original texts produced in the children's L1 and this is not consistent across local authorities. I return to this issue in the recommendations section in the conclusion.

Figure 6.6: Brigita's copies of picturebook spreads to take home

In addition to the children's pleasure at seeing the picturebooks, they were keen to share their language skills throughout. This was most notable with Ailish, who was proud of being able to speak, read and write in French. Arnost and Tomas were also keen to share their

Slovak skills, in session three, singing Happy Birthday in Slovak for the recorder, giggling with embarrassment when we played it back. Marcela too, was notably excited to share her Slovak reading skills, much to the admiration of Arnost and Tomas, and it was in these sessions that Marcela was the most vocal and engaged. Brigita too was proud of her language skills, indicating on several occasions how quickly she had learned English, and how she also spoke the most languages as she knew both Portuguese and Romanian.

Interestingly, while they were the most excited with regard to their own L1, the children were interested in all of the picturebooks, asking about the different languages in each. Miruna did not appear to recognise her L1, and treated all of the books the same. The Slovak boys were particularly interested in Arabic, which they frequently called Pakistani despite being corrected, and in every session asked me to read some Arabic to them. My own language knowledge was another emerging theme, as they quizzed me several times as to the languages that I knew. On one such occasion they asked if I knew any Slovak, and proceeded to teach me how to say hello and goodbye.

6.4.2   Visual language and literacy

Through the different activities, it became apparent that Kress and van Leeuwen's (2006) assertion that visual language is culture specific is correct. The children did indeed have visual literacy skills that were related to their respective cultures, as can be seen in the example from Ailish above where if the fruit was represented visually it would not be accessible to readers outside that culture without a verbal explanation. The colours also had individual significance for the different children, although further exploration would be required to draw any tentative findings from this aspect of the project. While exploring visual language was my aim, and several of the sessions focused on this, it was not in the depth anticipated due in part to the limited number of sessions, but mostly because of the children's own interests and focus on the verbal as opposed to the visual in the picturebooks in their L1. Although we had discussed how the words are not necessarily more important than the images, it was the words and translating them into English that the children focused on.

As to whether certain images are 'global', this was discussed in relation to the translated picturebooks, particularly *Am I Small?* where the writing had been translated, but the visuals remained the same. Brigita passionately argued on two occasions that the images should be different, the second time using clothing to make her point:

EM:	*Do you think it matters what the girl or the boy is wearing?*
Brigita:	*Yes.*
EM:	*Why?*
Brigita:	*Because they can't wear the same things in the country. If they're in Slovakia they can't wear the same clothes.*
Tomas:	*Why no? [Sounds defensive]*
Brigita:	*Because.*
EM:	*Look at the girl in the book, we have English and Chinese and there are the same clothes ... Do you think that's okay or do you think they should be wearing different clothes?*
Brigita:	*Different clothes.*
Tomas:	*No it's okay.*
Brigita:	*How would it be okay?*
EM:	*So what would a little girl be wearing in say Romania that would be different to what a little girl would be wearing in say Scotland?*
Brigita:	*Trousers and some boots if it's cold outside.*
EM:	*Right, so would it depend on the weather?*
Brigita:	*Yes.*

Although Brigita was again adamant that the visuals should be different, she was not sure how to articulate that. Tomas appears offended at the assertion that Slovakian people wear different clothes, highlighting the often emotive nature of discussing culture and identity.

It is worth pointing out that the children enjoyed the drawing aspect of the sessions, asking when it was time to draw and sometimes producing several texts in each session. This highlights several important points. First, to return to the ideas set out in Chapter Three as to literacy in the 21st century, drawing is a skill usually associated with younger children who 'draw to make sense of the world around them' (Rabey 2003:118), and their capacity to represent ideas visually is gradually schooled out of them as increased emphasis is placed

on the written word (Kress 2003). To return to definitions of visual literacy, many scholars (e.g. Brumberger 2011, Yeh and Lhor 2010) define the term as being able to not only interpret but also *produce* visual texts. Given our increasingly visual world, and the children's enjoyment of the subject, this is an area that arguably needs addressing, a point discussed further in Chapter 8. Second, and the point that I hope to emphasise, and as shown by the children's responses, is that visuals have their own language, their own cultural codes, and picturebooks are a potential tool to develop these skills. This visual aspect to language learning is often overlooked in the sense that when we learn languages we focus on the vocabulary and grammar. While some educators may argue the need to teach culture alongside language (e.g. Kramsch 1993), there is no explicit emphasis on the visual codes that correspond to that language, with visual literacy skills in language learning overlooked. Among others, Arizpe and Styles (2016), Serafini (2014) and Kress and van Leeuwen (2006) argue for visual literacy to taught alongside more traditional forms of literacy, and I would extend this argument to the foreign language classroom. Burwitz-Melzer similarly argues that educators needs to include visual literacy in their foreign language teaching, calling for a 'visual turn', explaining the use of 'dual texts, graphic and verbal, may lead to a better understanding of the other culture, its values and its traditions' (2013:57-8). It is through understanding the culture, and not solely the language, that visual language skills are developed.

6.4.3 Bilingual, but not biliterate

While the children may be considered bilingual, having a mastery of both their L1 and English, this did not equate to being biliterate. Biliteracy, Hornberger defines as 'the use of two or more languages in and around writing' (2003:xii) or 'any and all instances in which communication occurs in two or more languages in or around writing' (Hornberger 1990:213). Biliteracy then, as defined by scholars, is the ability to read and write in two languages. Aside from Ailish and Marcela, the children struggled to read and write in their L1s, as can be seen from the following example:

> *Brigita:*   *Are we going to draw?*
>
> *EM:*   *No we're not going to draw just yet, we're going to read and translate.*
>
> *Ailish:*   *I can translate into [French].*

> *Tomas:*   *Miss do you have to read Slovakia?*
>
> *EM:*   *Can you read it?*
>
> *Brigita:*   *I can't [read Romanian].*

This returns to the point that bilingualism can be considered a continuum (Hakuta 1990). Hornberger (2003) proposes there is also a continuum for biliteracy, taking into account biliterate contexts, development and media. Moll *et al* (2001) highlight that while there are countless studies regarding literacy and a plethora as to bilingualism, there are very few discussing biliteracy. Although there is increased recognition of the positives of bilingualism, biliteracy remains a skill primarily gained outside the classroom, with academic research on the subject focusing on how it is developed through home literacy practices or attendance at community schools (e.g. Kenner 2004).

It is increasingly recognised that educators should promote an additive approach to bilingualism (Lightbown and Spada 2006), to continue to develop their L1 while learning a second language, in this case English, and that the first language can aid development of the second language. This point is picked up in educational policy, for example Education Scotland's *Learning in 2 (+) Languages* points out 'it is vital to continue progress in the home language, as additional languages and new concepts are developed at school' (2005:3). I would argue that included in policy encouraging an additive approach to bilingualism, there should be information with regard to an additive approach to developing biliteracy. The children in this study were sometimes supported to develop their L1 literacy skills by their EAL teacher – for example he had helped Marcela with reading Slovak - yet this support would stop when the children reached the required level of English and no longer received EAL support, as has happened with Arnost and Tomas. While further exploration would be required, it appeared the children were almost embarrassed at not being able to read their L1. In this regard my own struggles to read Arabic provided a positive feature which resonated with the children, as the Slovak boys in particular asserted on two occasions when I was trying to read, and making mistakes, that 'it is hard if you don't practise.'

In order to alleviate some of the pressure the children felt, in the final session we had access to Google Translate. This supported *all* of the children, from those who could not read any

of their L1, to Ailish who used the tool to double check she had translated it correctly into English. Interestingly, Ailish was already familiar with the tool, as was Tomas:

> *Tomas:*   *Miss see if I get a letter like this from the school for a trip or somewhere because some of us are going to a trip on Monday and err... I got a letter about it and I writed this there... and then I said... I put it in and I pressed this and it says Slovakia and then English and I writed and then it was Slovakia.*
>
> *EM:*   *Did you translate it?*
>
> *Tomas:*   *Yes.*
>
> *EM:*   *You translated it yourself, on the computer?*
>
> *Tomas:*   *I just did it on the computer because we have a bigger computer.*
>
> *EM:*   *Right, so you write the English and it puts it into Slovak for you?*
>
> *Tomas:*   *Yes you write like Slovakia like there and then it says over there.*
>
> *EM:*   *So you have used the same as this [Google Translate] or similar?*
>
> *Tomas:*   *Yes, I know how to use it. You just write there.*

Using online translation tools in the classroom called on Tomas' funds of knowledge (Moll *et al* 1992), and alleviated the pressure of not being able to read Slovak. It also gave the children the confidence to guess what the words might be, and then to see what Google Translate said. For Brigita it enabled her to understand the whole Portuguese picturebook. While its accuracy is often questionable, when used appropriately, it is a useful tool to aid literacy development, a point discussed in further detail later in the thesis.

6.4.4 Teacher's agenda: expectations of the EAL classroom

When considering the voices at work in the research, and in particular the children's responses, one key consideration raised in the project was how the children's responses were influenced by the expectations of the classroom environment and their EAL teacher. The teacher's input was invaluable - he encouraged them to expand on their responses and to share relevant experiences with me. He knew the children better than I did, and I benefitted from his insight. He was however a teacher in charge of the children, in a classroom with expected standards of behaviour, and his presence highlighted issues of power and ethics in the student-teacher relationship (e.g. Freire 1970) that inevitably had an impact on the

children's participation in the research. While I have considered how my own positionality might influence the learners' responses, it is also worth noting how the classroom environment and the participation of the teacher would also inevitably affect the responses. For example, there appeared to be a perhaps unwritten 'English only' rule in the classroom. One example of this was when discussing the Arabic picturebook in the first session, Arnost and Tomas spoke to each other in Slovak, before Tomas told Arnost not to speak in Slovak and English only.

While assisting with my research, the teacher, given his role, was also continually trying to develop the children's English. One example of this would be when I was initially introduced to the children, the teacher asked them to address me in English using the same pattern of 'My name is X and I am X years old'. In addition, throughout the picturebook readings when he was present the teacher encouraged the children to practise their vocabulary, or to learn words that they were not familiar with, which they did even when he was not present, for example as detailed above when reading *Rosie's Walk* they learned the words chicken, goat, mill and flour among others. They would also question my own vocabulary, for example:

> *Arnost:*   *Miss can I use this pencil?*
> *EM:*   *Of course.*
> *Tomas:*   *Miss what is 'of course'?*
> *EM:*   *'Of course' means yes.*
> *Tomas:*   *Ahh.*

It would be entirely speculative to suggest the children sought to develop their English because they thought this was expected of them in the EAL classroom and not of their own accord, however it is worth acknowledging that the classroom and the teacher(s) likely had a significant impact on the children's responses.

6.4.5 Translation: an emerging theme

As the project evolved, translation became an emerging, explicit theme due to a number of possible reasons: we were discussing translations of children's literature to discuss visual

language; perhaps, unwittingly, due to my own interests in translation; but mostly I think it was because through translating the picturebooks into English that Marcela and Ailish in particular were able to share their skills in the L1 and they visibly enjoyed this. While they may have been able to read and understand the picturebooks in their L1, if they wanted to share this with their peers and myself they had to translate it into a language that we could all understand. Although the initial aim was to consider the visuals in the picturebooks, the children focused on translating the words and so the scope was broadened to translating both the verbal *and* visual in the picturebooks. In the activity asking the children to produce a dual language image, showing their breakfast in two different cultures, I had asked the children to 'translate' the visuals. Through the act of translating the visuals we were able to discuss examples of culture specific visual language. The theme of translation was therefore perhaps already at the core of the project, without my previous awareness, and through the narrative enquiry process it emerged.

6.5   Next steps

When I finished the exploratory study in June 2014, I was still debating how the project would evolve, reflecting on the preliminary findings and anticipating a move away from my initial focus on visual language. The following extract from my reflective log indicates the key points I was considering:

> As I transcribe, I am struck at how interesting the data is that I already have, and that I may not need to change direction quite so much. Today, I am thinking how the EAL children have the opportunity to become the experts, and also how they and monolingual children (e.g. my daughters Olivia and Erin) are interested in picturebooks in many languages. I am considering a whole class approach (??) thinking that multicultural and foreign language picturebooks shouldn't be treated as 'other' but as the norm. Google Translate is useful and interesting to ALL children, not just those with EAL. Also ties in with Scotland's aim for learning in 2+ languages. School libraries/classroom should reflect the multilingual society we live in.
>
> (Reflective log - 12th September 2014)

This section discusses the key influences that shaped my thinking as to the direction in which the research should progress – that is my own values, my own children Olivia and Erin, the new 1+2 language policy that is being implemented in Scotland and the emerging findings as to how translation develops multiliteracies.

6.5.1 Axiology and values: challenging deficit labels

The first aspect that I wanted to address was my discomfort at isolating the EAL children. As I reflected on the pilot study and considered my next steps, I did so primarily with Marcela at the back of my mind. Marcela did not always engage in the sessions, and when I asked a question she would frequently smile but not answer. When she did speak it would be very quietly, and her voice was rarely picked up on the digital recorder. Her peers, in particular Arnost and Tomas, would often remind me that 'She doesn't speak, miss' and on one occasion said she had a 'baby voice'. Marcela may have been going through Krashen's (1982) 'silent period', where the child learns the language through listening and processing what is being said around them, yet even in the context of our small group of EAL learners it was apparent that not speaking English merited a deficit label. Yet when we translated the Slovak picturebook Marcela emerged from her silence, and deficit stance, to become the expert. This instantly drew admiration from her peers, with a notable effect on her confidence and engagement in the remainder of the sessions. Yet I felt a sense of injustice on Marcela's behalf that this expertise was not shared, and her deficit label not challenged, outwith our small group of EAL learners.

This sense of injustice highlighted important methodological concerns of the project that were related to my own axiological views. While I have already acknowledged my own positionality at the outset of this thesis, and have never asserted an aim for value free research, it was at this stage in the project my own personal values came to the fore. While Plato considered axiology as being related to 'good', another school of thought considered values as different in each person and context dependent:

> Axiology [is] the theory of values in ethics and aesthetics, particularly for the search for the good and its nature. Axiology investigates basic principles governing moral judgment and the place of values (or norms) within the frameworks of philosophical system (Xrefer cited Gormley 2005: 99).

Gormley, in the context of anti-racist research methodologies, argues that 'axiology, whether stated or left unsaid, is the driving force propelling all research efforts' (2005:99), asserting that more emphasis should be placed on the values underlying research, with researchers considering whether and how their own position in the 'dominant group' influences their research. In my research, it is my position in society, as an educational researcher that affords me the opportunity to challenge the deficit label placed on Marcela and on children like her. I am therefore in a position to try to afford social change. In her discussion as to axiology Mertens uses the terms ethics, respect, beneficience and justice, explaining that respect is a 'critically examined' entity, and that beneficience defined 'in terms of the promotion of human rights and an increase in social justice' (Mertens and Wilson 2012:164). These terms helped to shape my thoughts, as not only did I have a sense of responsibility towards the participants at the beneficience level – I felt wider sense of social justice that these findings should be shared to help effect change.

EAL children are frequently placed in lower ability groups (e.g. Cummins 2001) or given deficit labels due to their lack of English (e.g. Blackledge and Creese 2010). Around the same time, I was also aware how the number of languages present in the UK was often discussed negatively in the media, for example that English is becoming a minority language in English schools (Daily Mail 2012), and also political party speeches claiming British people feel uncomfortable when they hear foreign languages in the UK (Guardian 2014). The UK has what Sorace (2014) calls 'privileged monolongualism', whereby many people consider English a world and in many ways a superior language, and make no attempt to acquire other less dominant languages. This view can be linked to the lack of translations in the UK book market, where less than 3.16% are translations, compared to 15.9% in France and 19.7% in Germany (Büchler and Trentacosti 2015). I was therefore starting to consider how the research, in addition to challenging these deficit labels often ascribed to EAL learners, might in some way help to challenge this 'privileged monolingualism' and the dominance of English more generally.

6.5.2 Olivia and Erin: benefits to monolingual children

For several years I have been aware of the benefits of multilingual picturebooks to monolingual learners due to observing my own children's interaction with them. Olivia was three years old and Erin one when I started the MEd in Children's Literature and Literacy in 2011 at the University of Glasgow, and as well as frequently asking what I was doing when I was studying, we also started collecting picturebooks in different languages, initially Arabic and then Spanish. They knew that I was studying children's literature, and I would sometimes read the books to them, or let them play with them themselves.

While not bilingual, they have been discussing language from a young age, being aware that they spoke English. When Erin was two we bought an iPad, and the children quickly learned how to find their favourite cartoons on YouTube. It was a rule that they were not allowed to click on a clip without checking it first with an adult. Erin, unaware what the adult was checking, would frequently ask: 'Can I watch this mum, is it English?' From a young age then, Erin was aware of the multilingual content available online. Another example was when completing this Phase One study, Erin was four, and still preliterate in terms of reading and writing. One day Erin picked one up of the books I was using and asked 'Is this English or Slovak?' When the new picturebooks arrived in the post, we would frequently look through them together, and it is assumed Erin had recalled this information as we had not discussed them since.

Olivia has been similarly interested in the picturebooks and languages contained therein and also took more from being exposed to the books that expected. For example, from the age of three to five Olivia received input from a speech and language therapist, with regular assessments to determine her progress. One such assessment came at a time when I had been focusing on directionality in Arabic picturebooks and was putting together a poster presentation on this topic, using images from the Arabic translation of the Gruffalo alongside the English version. In the assessment the therapist held up a picture with a row of pandas on, and asked Olivia to point to the third panda. Olivia, unable to yet read English and aware of the reading direction in Arabic, asked the therapist if she meant third from the left or the right. The therapist seemed taken aback, and quickly moved on to the next question.

What struck me with this, and the examples above, is that the girls did not assume the language would always be English. While not becoming bilingual or biliterate in any of the languages, they were aware of their existence. They did not display signs of 'privileged monolingualism' (Sorace 2014). Byram (1997) discusses learners gaining intercultural competence through a process of decentering from their own culture. In this sense, particularly in their preliterate stages, I wonder if Olivia and Erin, due to their own unique environment, were not yet fully 'centered'.

While I have been doing the PhD, Olivia and Erin have started reading and writing in English, and as a result our reading of the picturebooks has changed. Olivia in particular has wanted to know what the words meant, and to learn the languages that were in them. We started to learn Spanish together, and with my support, Olivia became familiar with Google Translate, and for a while she wanted to translate everything. She also started learning French in school, which for her and later Erin was one of the highlights of the week. My point is, preliterate, the multilingual picturebooks taught the children that different languages and cultures existed, and in the case of the Arabic picturebooks, that they may have different scripts and directionality. When literate, for Olivia at least, the picturebooks helped serve as a springboard to develop a deeper interest in languages. I was curious therefore as to whether a similar project as this Phase One study could have benefits for monolingual learners.

6.5.3 The introduction of the 1+2 policy

As discussed in the methodology chapter, Scottish education is currently undergoing significant change with regard to language learning, where from 2020 all children will be taught two languages in addition to their mother tongue – although it is not yet clear at the time of writing (May 2016) exactly how this will work with bilingual learners. In practice this means that in Primary 1 children will be introduced to a first modern foreign language, with a second foreign language being introduced in Primary 5. The 1+2 policy has been under constant development throughout this thesis, and I was curious to explore how, if a similar study to the Phase One project were to take place in a mainstream classroom with a mixture of monolingual and bilingual learners, the use of international picturebooks might

tie in with it. I was curious to see whether the policy might be used as a catapult to encourage teachers to welcome picturebooks in different languages into the classroom.

6.5.4 Moving forward: exploring multiliteracies in translation

Finally, through translating the verbal and the visual in the activities in this project, the children had utilised numerous literacy skills, for example the use of translation tools had developed their digital literacy skills while a study of picturebooks and the terminology required to discuss them, alongside a consideration of their culture specific visual language skills, enhanced their visual literacy skills.   Taking a critical issues approach (Gopalakrishnan 2011) to the decisions the author/illustrator and translator has made would also have the potential to develop their critical literacy skills. These are key findings I hoped to explore in the next phase of the research.

To summarise my steps, the key aims that stemmed from this Phase One project and which helped shape the next phase of research were the following:

- To provide EAL children with the opportunity to use and share their language skills in their everyday classrooms.
- To explore how translation, with the support of online translation tools, can develop in both bilingual and monolingual learners the multiliteracies required in our increasingly multilingual societies.
- To explore further visual language, and how visuals alongside the verbal, can be 'translated'.
- To explore how monolingual children would respond to a multilingual project such as this, whether there is evidence of a 'privileged monolingualism' and whether the project could help to challenge it.

Chapter 7. Phase two: A whole class approach

Lloyd: *Miss, this book opens the wrong way!*

EM: *It's Arabic. Let me show you how to read it... Is it wrong, or is it just not English?*

Lloyd: *It's just weird!*

(Phase Two, P3/4 Class, 31st January 2015)

For the next phase of the journey, I completed two projects at a primary school in the Scottish Borders. In this chapter I will primarily discuss the first project, following the same structure as in the previous chapter – looking at the context, the research questions, a brief overview of the sessions and some of the findings. The findings are discussed under three broad themes: EAL learners' responses to participation in the project; monolingual learners' responses and how the focus on translating picturebooks might develop all of the children's multiliteracies. I will then briefly discuss my reasons for carrying out a second project in the school, followed by a consideration of the findings. A more detailed discussion as to how the project developed visual, digital and critical literacies can be found in Chapter 8 and intercultural literacy in Chapter 9.

7.1   Moving to the Borders

As mentioned, Phase Two took place it the Scottish Borders, where I live. I had been volunteering at a local primary school, reading with Primary One EAL learners, and had built a relationship with the school and the EAL service. In comparison to Glasgow, the Scottish Borders has a small number of EAL pupils, although this number is increasing in the larger Border towns. There is also a significantly smaller team of EAL specialists, with three teachers (two full-time equivalent) covering the whole school spectrum from primary through to secondary, across a significant geographical area (see map at *Figure 7.1*). To put the map into context, it is more than forty miles (at least a sixty-minute drive) from Galashiels in the central Borders to Eyemouth on the coast; a large geographical area. The EAL teachers therefore have to prioritise their workload, with the result that early years and Primary 1 learners are unlikely to receive EAL support, as it is felt that older learners are more in need of the specialist teachers' input. In addition to my research questions, given there is not the same level of diversity of different nationalities in the Scottish Borders as in

the larger Scottish cities such as Edinburgh or Glasgow, I was keen to explore the children's attitudes to language and culture, and to the multilingual picturebooks.
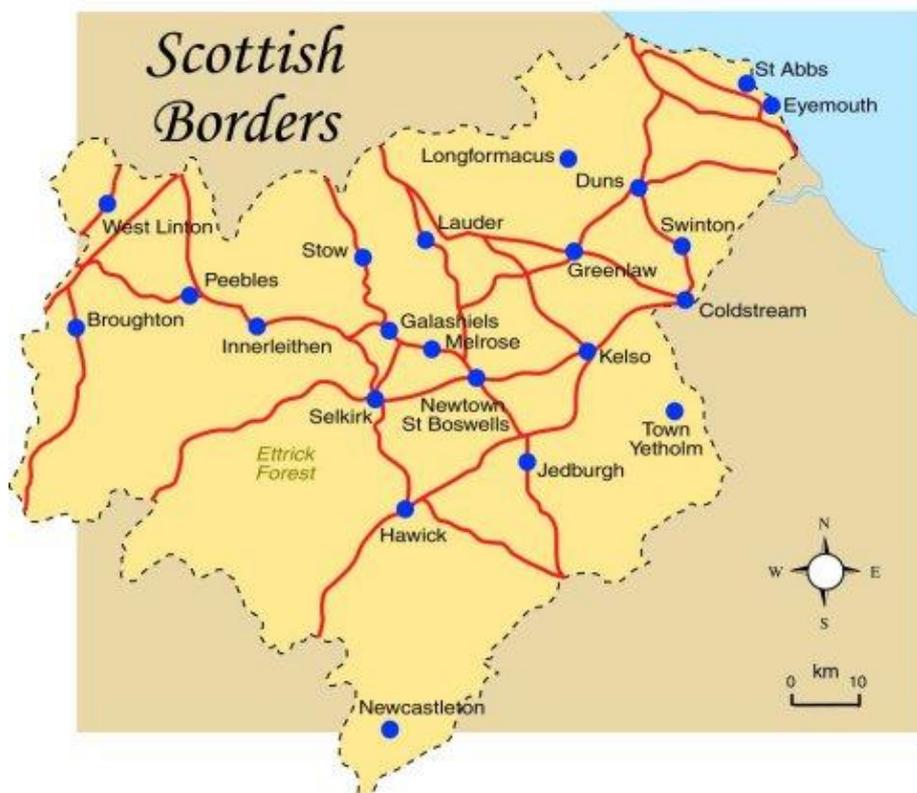
Figure 7.1: Map of the Scottish Borders

7.2   Setting the scene: context, characters and classroom

The school where I carried out my research is located in one of the larger border towns, and has a growing number of EAL learners. The Headteacher was interested in my research not only because of the input it offered to the EAL learners, but also because of its potential links to the 1+2 policy (discussed in detail in Chapter 5), which is to be fully implemented by 2020. This research project commenced in January 2015, before Education Scotland had published the Curriculum for Excellence guidelines for implementing language learning for the earlier stages. At the school I carried out two projects, the first a longer project with a composite class of 19 Primary 3 and 4 learners (P3/4) aged between 7 and 9, including two EAL learners – Sophie and Patrick with Polish as their L1. The second was a shorter project with Primary 6 learners aged between 10 and 11 with two learners with Polish as their L1, Kasia and Anna, and one girl with Portuguese, Maria.

7.3   Project one: research questions and overview of activities

7.3.1   Research questions

As the PhD evolved, so too had my research questions. There was an increased focus on translation and while a consideration of the visual remained, this was narrowed down to exploring the culturally specific codes in the visuals and the unique visual languages of the learners, and not an in-depth approach to exploring how picturebooks work. This was explored further in the activities where the children translated both the verbal and the visual. It helped me to link the questions through the Venn diagram at *Figure 7.2*, and I designed a programme of activities designed to explore the different aspects.
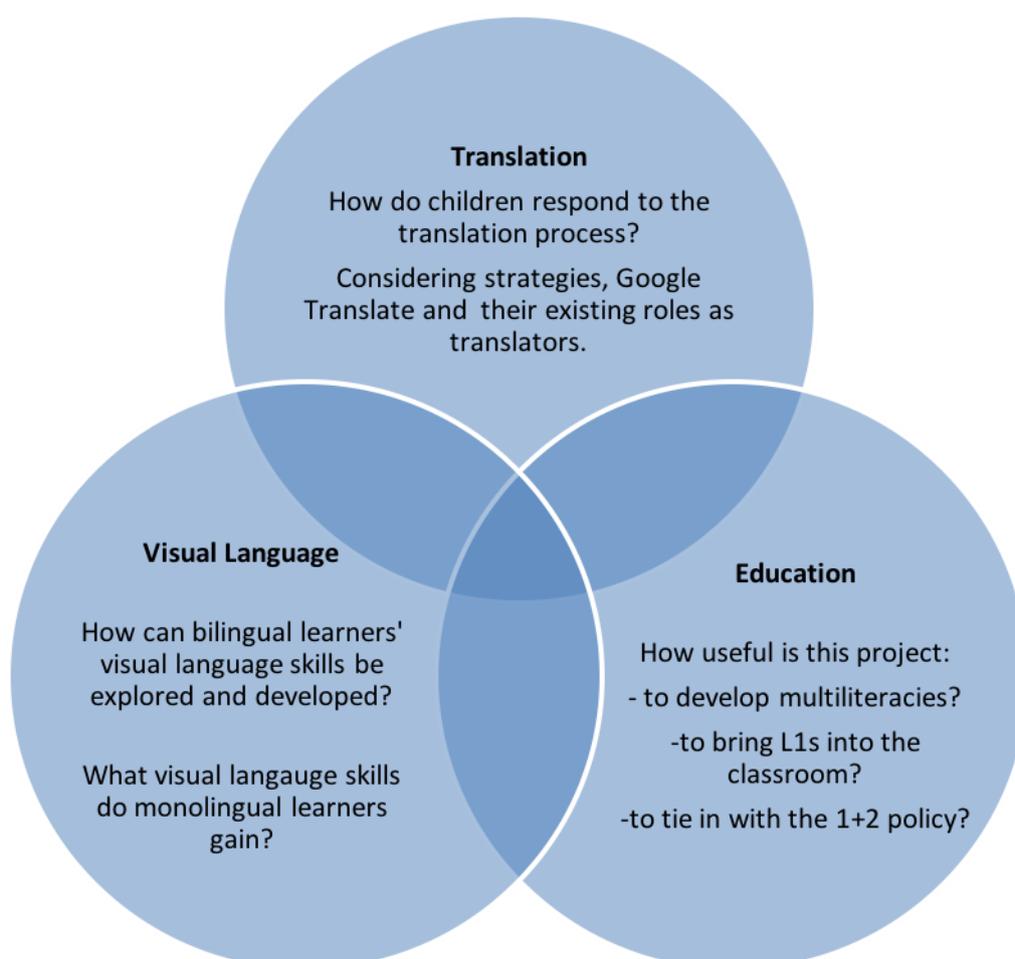
Figure 7.2: Venn diagram of proposed Phase Two research questions

7.3.2 Outline of sessions – project one

The Headteacher took the class on the day I planned to attend, and together with a classroom assistant supported the children with the various picturebook tasks and also joined in the class discussions. The Headteacher was present for every session and dealt with routine classroom management, for example ensuring the children were not too loud. To briefly consider the classroom itself, the wall displays went some way to reflect the multilingual classroom. There were displays in French, which the children were learning, as well as some material in Spanish, and a large display in Scots which the children were looking at as part of a Scots topic that happens every January to coincide with Burn's Night[2]. There were two computers and a white board in the classroom that we had access to. There was also a computer suite in the school which we used regularly to access the internet, and specifically Google Translate.

I attended the school for eight sessions, at the same time each week, usually lasting between 60 and 90 minutes. While there was some flexibility in the programme, there were key aspects that I wanted to consider and so had a carefully planned schedule of activities that I did not deviate too far from. The following is a brief outline of the sessions. I will briefly describe what we did, and then the findings and how they informed a further project at the school:

Session 1 – Introduction
In this short introductory session, I explained a little about the project, and explained the purpose of the assent forms for them and the consent forms for their parent/carer to sign. I then gave the children some free time to look at some of the books that I had planned to use, and put Google Translate on the computer in the classroom if the children wanted to translate anything from the books. To finish the session, I read the dual language English/Polish *Farmer Duck*, using the Mantra Lingua PEN to read the Polish sections. I had also downloaded a range of other languages including French, Spanish and Arabic to show the children the range of languages the book had been translated into. The children were very enthusiastic, and my field notes assert 'the children were both excited and inquisitive about the project' (30 January 2015).

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[2] Burn's Night is a celebration held on or around the 25th January every year to celebrate the life of Scots poet Robert Burns.

Session 2 - Language and culture across the world

In this session I devised two activities. In the first the children were given a map and several post-it notes and were tasked with choosing a country on the map and writing down the word 'hello' in the language spoken in that country. They could either do this from their own knowledge or find out through online research. In the 2nd activity I asked the children to draw a picture with themselves in the centre and then, thinking of four different countries or places, to draw a picture of something that reminded them of that place. We finished with a read through of *Rosie's Walk* and I introduced the term 'synergy'.

Session 3 - What is a translation?

For the remainder of the sessions, we started by playing 'Simon Says' in a different language, this time in Spanish. We then started to talk more specifically about what a translation is. I had a 'bad translations' powerpoint, showing examples such as the image at *Figure 7.3* and we discussed why translations might go wrong.

Figure 7.3: When translation goes wrong

We then discussed translating picturebooks, looking at *Rosie's Walk* and its French translation, *Gare Au Renard!* (Literal translation: Beware of the Fox!) to show that the synergy had been changed in the translation. The children then chose a spread from *Rosie's Walk* to translate, drawing their own corresponding images and using Google Translate. Some of the children chose to change the synergy, for example changing the title and words

to acknowledge the fox, e.g. 'Rosie and the dumb fox'. The children also read their translations aloud, and I recorded and saved their voices onto their texts using the PENPal.

Session 4 – Translating the visual

It had emerged from the ongoing responses that a more critical approach was needed, and for the children to be aware of cultural stereotypes. To do this we read through dual language picturebook *Mirror* (discussed in Chapter 4). The main focus of the session was translating the visuals from *The Very Hungry Caterpillar* and the children, with more of a focus on authenticity, researched online the types of food that were actually eaten in the countries they were depicting and not what they thought they would eat.

Session 5 – Group translation of German picturebook

In this session we used the computer suite to translate as a group the German picturebook *Wenn ich gross bin, werde ich seehund* (literal translation: When I Grow up I want to be a seal). I gave each pair a spread to translate, which they did on Google Translate, and we then came together and put the individual spreads together. The children also had access to the complete text.

Session 6 – Translating rhyme and sound

In this shorter session we translated French poems in a picturebook. The picturebook had a CD and we also listened and considered elements such as rhyme and sound in a translation. This session in particular tied in with the 1+2 policy, as the children are already learning French as a modern foreign language, and they discovered they could translate a lot of words without using a dictionary or Google Translate.

Session 7 - Translating the whole of the picturebook spread

In this session I introduced key terms foreignization and domestication to the children, using a PowerPoint (see *Figure 7.4)* to explain the terms and applying the different strategies to a translation of a Norwegian picturebook. In pairs the children translated both the verbal and visual in a selection of picturebooks spreads, and were asked to consider which strategy they had used. The children were told they did not need to remember these terms, but did need to consider whether they had 'made their translations Scottish' or had 'kept the foreign bits in'.

Figure 7.4: Slide from PowerPoint presentation, 20th March 2015
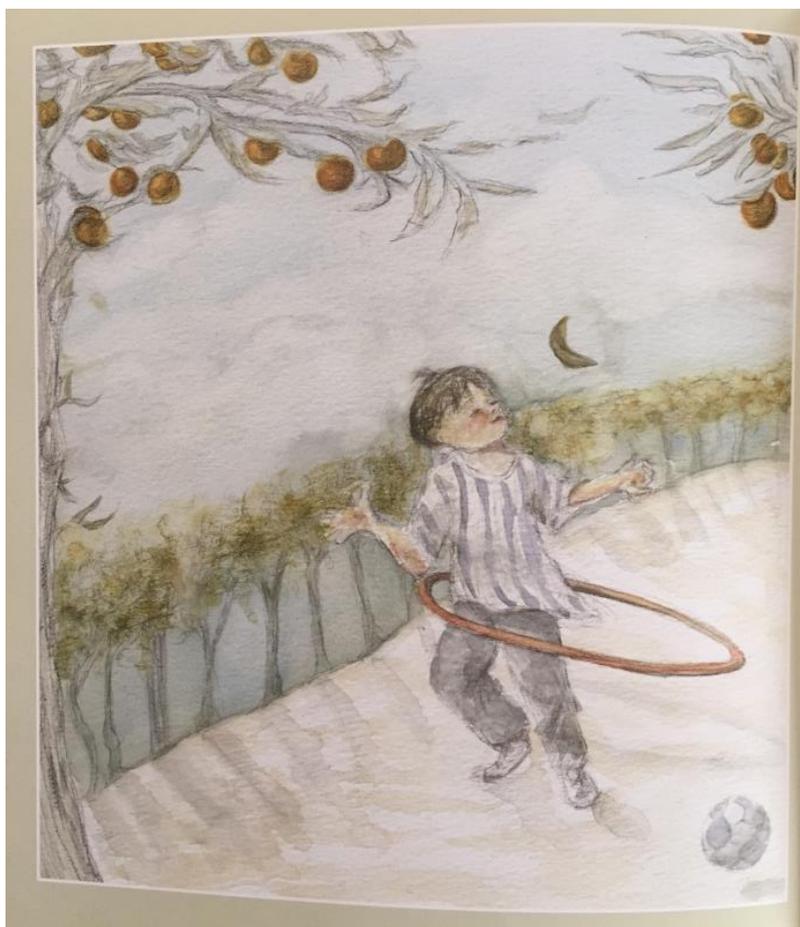
Figure 7.5: Spread from Sharafeddine's (2009) لو كنت طائرًا

Session 8 – *Translating childhood*

In this final session I wanted to explore further with the children the idea of translating a character, in particular a child. We looked at the image of the boy playing football in Gaza

in Arabic picturebook لو كنت طائرًا (trans: *If I were a bird)* at *Figure 7.5* and I asked the learners to draw this child in a variety of different countries, and again to reflect on the decisions they had made as a translator. I then had an activity with Arabic picturebook جدتي والقمر (trans: *Grandma and the Moon).* The children were asked to imagine they had been approached by a Scottish publisher who was interested in translating the picturebook into English. They were given post-it notes to write down what they thought the publisher should be aware of when translating the picturebook, and allowed me to reflect on what the children had learnt in the project. Finally, I had made a PowerPoint to finish summarising the project with examples of all of the children's work.

7.3   EAL children's responses to the project: engagement and resistance

7.3.1 Engagement

In this class there were two EAL learners, Patrick and Sophie, who had Polish as their L1. Neither child was receiving input from an EAL specialist, and neither had any issues that were flagged up to me by their teacher. One potential concern however, that their teacher had highlighted when planning the project was that on Friday mornings when I planned to attend Patrick was often absent. In the Scottish Borders, as with many other Scottish local authorities, the children finish at lunchtime on Fridays. As Patrick was not the focus of the study, this was fine and it was hoped he would attend some of the sessions. Interestingly, Patrick attended most of the Fridays that I was there. His teacher told me that she had said to him that if he wanted to take part in the project he would have to come in, and that he had proudly presented himself to her one Friday morning, to point out that he was in again.

Patrick clearly enjoyed the sessions, and the opportunity to share his Polish language skills, which he used in every translation where there was a choice of language. In the session where the children translated *Rosie's Walk* I asked them to write on the back of their translations why they had chosen their respective languages. On the back he had written 'because I know Polish better then english' (sic). Another example of Patrick's work is his translation of *The Very Hungry Caterpillar* at *Figure 7.6.* In this example he enjoyed sharing the foods that he would eat in Poland, and pointing out that they are very similar to those

eaten in Scotland. Patrick's peers and teacher were particularly interested in his work, and he appeared happy to share his knowledge of Polish with them.
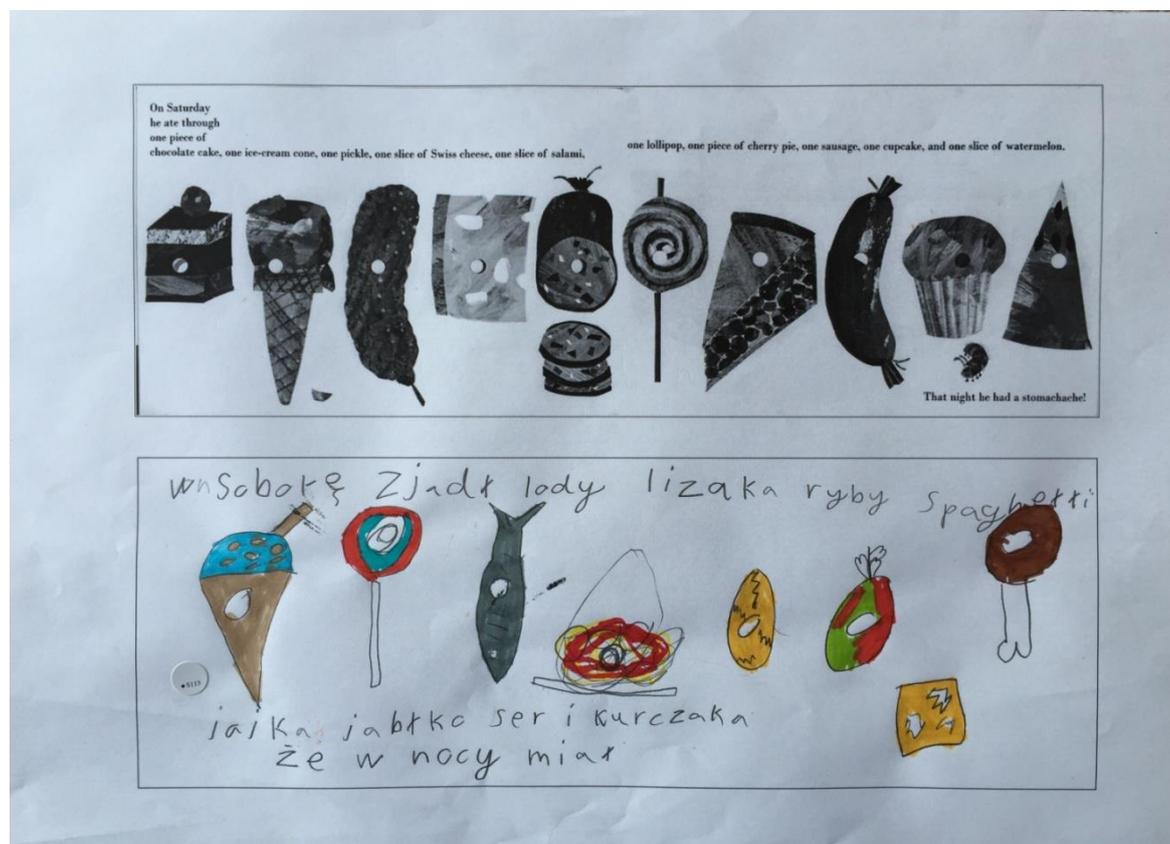
Figure 7.6: Patrick's translation of the food in *The Very Hungry Caterpillar*

As with the children in the first study, it was apparent that Patrick was bilingual, but not necessarily biliterate, and he initially sought the help of a learning assistant and Google Translate to write the words for his *Rosie's Walk* spread. As his confidence improved he did his writing on his own, but still used Google Translate for support, for example when he was unsure as to how to spell the different words in Polish, as was the case with the food in *The Very Hungry Caterpillar*.   The use of the MantraLingua PENpal also enabled the learners to add sound to their images, to record themselves reading their translation. While Patrick may have struggled with writing Polish, he was a confident speaker and the sticker you can see at the bottom left hand corner of *Figure 7.6* is a recording of him confidently detailing the different foods the caterpillar might eat. The PENpal also enabled me to share the children's oral translations at the end of the session, and to further share Patrick's skills with his peers and teacher.

While I acknowledge that Patrick's increased attendance could likely be influenced by external factors, I would argue that through incorporating Patrick's L1 in the classroom – a language he finds easier than English - his attendance improved. As the sessions lasted a maximum of 90 minutes, taking into account a break and lunchtime, Patrick was in class at least another 60 minutes following my session. While I cannot comment on his engagement with his other lessons, I would tentatively suggest that through promoting his L1 in the classroom, Patrick, as a student from a 'dominated' societal group to use Cummins' seminal terms, went from 'disabled' to 'empowered' (2001:659). Cummins asserts that 'students who are empowered by their school experiences develop the ability, confidence, and motivation to succeed academically' (1986:23). This increased engagement when learners' 'funds of knowledge' (Moll *et al* 1992) are acknowledged is consistently reported in academic literature (e.g. McGilp 2014).

7.3.2 Resistance

While Patrick positively engaged with the project, Sophie in comparison was less keen to share her Polish language skills in the classroom, and at times was resistant. In the first activity, where the children were asked to draw themselves in the centre with different memories, recollections or ideas of different countries they had been or wanted to visit, Sophie, when prompted, drew the Polish flag and a picture of a house her family were building in Poland. She much preferred however to share details about a holiday in Lanzarote. When translating *Rosie's Walk,* Sophie decided to translate the text into Danish. When I was recording the audio onto the children's texts, I asked Sophie how to say this in Polish, and she recorded both a Polish translation and the Danish translation that she had used Google Translate for. On the back of her work, in response to the question as to why they chosen the particular language(s), Sophie wrote:

> *I choose polish because I now how to talk polish.*
> *I choose Danish because it was the easyest.*

In the penultimate session, where the children were asked to translate the image of a child into different countries, this time I did not prompt her to use Polish, and Sophie drew herself playing tennis in Scotland, and then herself playing football in Lanzarote, with the Spanish text '[Sophie] es jugar al fútbol'.

While I can only speculate as to the logic behind her resistance to use her L1 in the classroom, this could be down to several factors and it would be interesting to explore further minority learner's opinions about using their L1 in a classroom. First, like Patrick and the children in my initial study, Sophie is bilingual but not biliterate. One possibility could be that she was reluctant to use her L1 as she was unable to read and write it, although this was not expected of her. While it is clear to an outsider that her L1 is in fact the easiest language for her, she may not feel this herself. Another reason may simply be that like her peers she wanted to explore and experiment with the different languages, in line with the findings in my initial study where EAL learners were also interested in other languages. It is interesting to consider this alongside the ongoing debate at the time of writing with regard to implementation of the 1+2 policy for EAL learners (see Chapter 5 for discussion as to 1+2 and EAL learners), and whether they too should also study two languages in school in addition to English or focus on their L1.

Finally, Sophie's reluctance may be linked to identity, where she is trying to conform to the 'dominating culture' and their similar motivations for choosing languages, e,g, Spanish because they had been on holiday to Spain. Cummins suggests that 'identity affirmation is a prerequisite for academic engagement' (2014:1-7), yet this is a complex topic. Academic research tends to focus on the positives of introducing the L1 into the classroom, and it may be that well-intentioned educators and researchers, myself included, need to ensure that not only is it made clear to EAL learners what is and isn't expected of them when using their L1, but to remember that while celebrating their L1, we are also to a degree singling them out and drawing attention to their differences. To that end, it also suggests a potential flaw in my methodology with regard to a whole class approach. Yes, in many cases this allows the EAL learners to challenge their deficit labels ascribed to them, but in some it highlights their minority or 'dominated' position rather than positively affirming their identity.

7.4 Exploration of monolingual children's responses

7.4.1 The monolingualism-bilingualism dichotomy: issues with the terminology

The first thing to highlight is that while these findings are divided between bilingual and monolingual learners, and this is the way learners are routinely dichotomised in education,

this is not entirely accurate. While only Patrick and Sophie were considered bilingual, this term could also be applied to several other children. Nancy for example, had a Danish mother and some knowledge of the language and culture, and in fact when I initially asked why she had chosen to translate into Danish answered 'because I am Danish'. Nancy was keen to share her knowledge of the culture, as can be seen from the discussion about translating *The Very Hungry Caterpillar*:

EM:	*What language do you think you will use?*
Nancy:	*Danish.*
EM:	*And do they eat the same or different foods in Denmark?*
Nancy:	*Err... different.*
EM:	*And what do they eat that's different?*
Nancy:	*There's this [thing called]... it's like rice pudding with brown sugar.*
EM:	*Mmm that sounds lovely.*
Nancy:	*And they've got special Danish meatballs and like chewy dough balls and Danish [pork] and sauce.*

Like Nancy, Tristen shared that he heard another language at home, as his father spoke Arabic and he too knew a little. This exemplifies the discussion in Chapter 3 as to bilingualism being considered a continuum, ranging from native-like fluency in two languages to having minimal skills in a second or foreign language as per *Figure 3.1*. It could be argued that all of the children be placed on this continuum as they were learning French and, as was highlighted when translating the French poems, knew more than they initially acknowledged, to the extent they were able to translate a significant amount of the poems without the support of dictionaries or online translation tools.

7.4.2 Motivations: curiosity, not fear

On the back of their *Rosie's Walk* translations, I asked the children to write why they had chosen that particular language. The children's motivations were varied, but the most common reason was because they wanted to visit the target country, for example:

- 'I chose German because Germany is a place I really would like to go to.'
- 'Because I like French and would like to go to France.'

- 'I chose Danish because I want to go to Denmark.'

Further motivations included having friends and relatives that speak that language to an appreciation of the language itself, for example:

- 'I chose German because my Uncle speaks German.'
- 'I choose Polish because I have three friends that [are Polish].'
- '[I chose Italian] because it is very different. It is difficult!'
- 'The reason I chosed French is because I am learning it in my class.' (sic)
- 'Because I do not now how to speak Spanish.' (sic)
- 'I have chosen French because I think it is a beautiful language.'
- 'I have chosen Spanish because I know a bit of Spanish and it is hot and sunny in Spain.'
- 'I chose Chinese because it was Chinese New Year.'

In addition, the children were keen to try new and unfamiliar languages and scripts, for example in the *Rosie's Walk* activity examples included Chinese and Russian. Using the PENpal, despite some children being a little nervous speaking a language that they weren't familiar with, all of the children orally spoke their translations (with support from the Google Translate audio feature) and it was stressed throughout that accuracy was not the aim, and it was good to have a try.

To return to my reasons for taking a whole class approach, one reason was to challenge this 'privileged monolingualism' (Sorace 2014) associated with English speakers, whereby it is asserted they believe everybody speaks English and so do not need to try to learn another language. Yet the children's responses suggest that this attitude was not present, and indeed it is important to point out that the phrase would usually be considered in relation to adults. Children's attitudes to learning and the unknown are different, they are at a time in their lives where they are constantly learning and accept there is much that they do not know. The children were enthusiastic about trying new languages, a point highlighted by the children's teacher and also visiting teachers who would come to the classroom to observe the children participating in the project. It is interesting to compare the children's reactions to the languages to that of the teachers, many of whom are inevitably concerned that they might have to teach an unfamiliar language in the future with the implementation of the 1+2 policy.

The Headteacher pointed out that the children had a different attitude – they were curious, and not afraid.

7.4.3 Cultural stereotypes

Due to ongoing reflection and analysis as the project progressed, it became apparent that a session was required to discuss and challenge cultural stereotypes, to move past the children's 'tourist' (Gopalakrishnan 2011:28) approach, which was perhaps to be expected given many had chosen the language because they wanted to visit the countries they were representing, and to do some detailed research as to the culture. This 'tourist view' was first evident in their texts at the start of the project which detailed the places they wanted to visit, as the children would describe their selected countries with reference to iconic buildings and tourist attractions. Cultural stereotypes featured in several children's translations and their discussions, for example in Session 4 when discussing *Mirror* where the Moroccan family at the end of the book are looking at a computer, which appeared to surprise the children:

> *EM:*   *Would you be expecting them to look at the computer?*
>
> *Jay:*   *No.*
>
> *EM:*   *Why not?*
>
> *Jay:*   *Is it because they are quite close to Africa?*
>
> *EM:*   *Okay, what do you mean by that?*
>
> *Jay:*   *Because in Africa they don't like... have any electric.*

There were several similar observations about Africa, for example in Session 7 one boy wanted to draw a picture of a boy in the Ivory Coast playing football, but he wasn't sure if this was a good idea due to the lack of water in Africa. In Session 4 we started to consider how to avoid stereotypes in our research, although there continued to be examples in the rest of the project, and how to start recognising them in the books we are reading. The children's response to avoiding stereotypes in their own translations was similar to the concerns with accuracy using online translation, with a theme emerging from the project as to the importance of consulting multiple sources, including people who speak the languages we were using. While there are still some examples of stereotypes following the session, on the whole the children subsequently completed more thorough online research as to the cultures they were depicting in their translations, for example when researching the types of food that

are actually eaten in the countries in their translations of *The Very Hungry Caterpillar*. The image in *Figure 7.7* is Sara's Polish translation, with the image reflecting a carefully researched caterpillar, a *lasiocampa trifolii*, which is native to Poland.

Figure 7.7: A Polish caterpillar

7.4.4 'Miss, this book opens the wrong way'

Although the children's approach to the languages and cultures were generally positive and without judgments, when faced with the picturebooks some of the children were less open minded. This was most apparent with the Arabic picturebooks, and there are several examples of the books being described in negative terms. The following conversation from the first session is an example of several similar conversations that took place in the project, and as a result I unwittingly devised a script that I relayed several times:

> *Lloyd:*   *Miss, this book opens the wrong way!*
> *EM:*   *It's Arabic, let me show you how to read it... Is it wrong, or is it just*
>   *not English?*

The labelling of the Arabic picturebook as 'wrong' is something I hoped the project would challenge, anticipating that exposure and careful research as to the different languages and

cultures would increase the learners' intercultural understanding. Byram (1987) asserts that in developing intercultural understanding, learners go through a process of decentering from their own culture. It was clear when the children labelled the Arabic picturebooks as wrong, that some children were not decentering from English and their dominant stance. This attitude was challenged in Session 8, after an Arabic book had once again been described as 'weird':

> *EM:*   *Because they're different does that mean they're weird, or does it mean they're different?*
>
> *Lauren:*   *I just don't understand the language.*
>
> *EM:*   *That doesn't mean they're weird though, just different to you.*
>
> *Lauren:*   *I'm not saying they're weird as in they're weird.*

What I would tentatively suggest from this extract, and in particular Lauren's assertion that she doesn't mean 'weird as in weird' is that as a Primary 3 learner, Lauren has a limited vocabulary and the word 'weird' does not have the same connotations that it might for an adult. I can only guess as to what she meant, however would tentatively suggest that maybe the word 'weird' was used due to her own embarrassment and unfamiliarity with how to handle the text. However, it highlights the importance that these views are challenged and alternative vocabulary is offered. I would also argue that one-off projects such as this are not sufficient, and that multicultural and multilingual literature should be embedded into the curriculum.

While these comments decreased in frequency as the project progressed, in the final session a similar response occurred, and as in previous circumstances I reverted to my script of 'it's Arabic, let me show you how to read it...'. The children's responses to the final activity, to highlight the issues a potential publisher should consider when translating the Arabic picturebook جدتي والقمر (English trans: Grandma and the Moon) on the whole was evidence that they were developing their intercultural literacy (discussed further in Chapter 9). The majority of the children took an unbiased, professional approach to the task, with examples from one group including:

- 'The translator should think about the style of the book.'
- 'The translator should think about what the pictures show.'

- 'They should think which way the book would be.'
- 'They would have to think about what it would be like in the place that the language is from.'
- 'They should think about the vehicles in the picture.'

These responses highlight that the children in this group were thinking about the process of translation from a decentered angle, and with a degree of sensitivity toward the original. They were aware that the translator should also consider the images and layout and style of the book. The comment with regard to the vehicles reverts back to the discussion as to *Mirror*, when we discussed how the author had not authentically represented Morocco as there were no cars in any of the images. All of the groups had similar comments. What this summative activity highlighted is that, despite my ongoing concerns as to the children being quite young to fully engage with the project, they had taken a lot from it.

7.5 Next steps: unanswered questions

This first project was well received at the primary school, with the Headteacher asserting that a finding should be how much they had all enjoyed it. I had a significant amount of data with regard to my research questions, and in particular with regard to how the process of translating picturebooks develops learners multiliteracies (see Chapter 8). Yet I was still keen to refine the project further, and to see how it could be adapted for different age groups and to address and expand on some of my methodological concerns. The Headteacher at the primary school facilitated this second project with Primary 6 learners in the summer term of 2015. The areas that I wanted to explore further were:

Age groups

Several of the activities I had completed were just out of reach for these younger learners and I could not confidently assert that the children had understood all of the concepts, for example synergy when reading *Rosie's Walk*. I was also aware that some of the tasks, for example the session translating the German picturebook, had been particularly difficult for several of the children. I was curious to see how the older learners responded to the issue of translation and the different translation strategies. I was also keen to work more on stereotypes, supporting the children to both recognise stereotypes in picturebooks and

challenge their own cultural stereotypes. In all, I was curious to consider how the older children's responses might be different to the children in this phase.

Positionality - teacher or researcher?

As the project progressed, a key concern was emerging with regard to my own role in the project as I felt more like a teacher, teaching about picturebooks and multiliteracies, and less as researcher observing the children's natural responses to the technology, the picturebooks and the translation process. Although the Headteacher had dealt with any arising discipline issues, I was known to the children as Mrs McGilp, and was keen to reduce some of this naturally occurring distance and power imbalance. In a further phase, I hoped to position the children as co-researchers, to give them free time to simply 'play' with the different technologies and ascertain for themselves what they needed to know, and to allow them the independence to read the picturebooks and respond creatively in their own ways.

Analysis

Finally, I wanted to consider how the children's translations of both the verbal and the visual might be analysed, and to involve the children in this analysis. For example, emerging findings highlighted that when depicting the different languages and cultures, the children would change the weather and the landscape, but rarely the characters and I was keen to explore this further with the children.

To summarise, while the project went some way to answering my research questions, it highlighted further questions that I hoped a second whole class project would give me the opportunity to explore further.

7.6. Finding 'the right line': a second whole class project

In this second classroom project at the school with older Primary 6 learners aged between 10 and 11, I facilitated six instead of eight sessions as per the previous project. My aims were very similar, although had naturally evolved somewhat in light of the previous phase to focus more broadly on:

- How can translating picturebooks acknowledge and develop both bilingual and monolingual learners' multiliteracies?

Rather than provide a detailed overview of the activities and children's responses, after providing a brief outline of the project I will instead focus on what was different in this second project. The following chapters (8 and 9) discuss how the projects developed multiliteracies.

7.6.1 Rationale, plan and learners

While very similar to the previous project, one of the main aims in this second project was to hand some control back to the learners, to position them as co-researchers and analysts. The following are my notes which I gave to their class teacher at the outset of this project:

This phase builds on the project with Mrs X's P3/4 class and carries out many of the same activities. There are however some notable changes that have been brought about as a result of my reflections from Phase 2:

- I felt a session was needed on stereotype, as the children were neither aware of the term or of the stereotypical assertions they were making. Translation provides a good opportunity to introduce this topic, and it highlights how translation activities might improve/develop intercultural competence.

- I have added in a 15-20 minute slot where the children can simply 'play' with Google Translate, rather than me directing them in their activities. I have no expectations for this, and it will be interesting to see what the children do with it.

- I have included a session using Halliday's functional grammar framework of participants, processes and circumstances when translating the visuals. I then hope to ask the children to help me to apply this framework to analyse previous translations.

- Finally, I wanted to do a session where the children could 'resemiotize' (choose a different mode) when translating, and while I've considered photography, collage, drama, sculpture etc. I will encourage the children to be creative in their choices. Using the Portuguese picturebook *O que há*, the children will be asked to translate and resemiotize a scene showing the different items that may be found in a bag, fridge, desk cupboard, bedroom etc. As the children will need to research this online, in addition to translating into different modes it will draw on many of the

> literacies which form multiliteracies, while simultaneously develop their
> intercultural competence.
>
> (May 2015)

While the sessions diverted slightly from plan in content, the topics followed the original plan:

Session 1 – Introduction to the project and activity using Google Translate

Session 2 – Identity and stereotypes

Session 3 – Translating the whole of the picturebook, with a focus on synergy

Session 4 – Using Google Translate to translate *Wenn ich gross bin, werde ich seehund*

Session 5 – Analysing participants, processes and circumstances in the children's translations

Session 6 – Translation, adaptation and re-semiotization

In this project there were 20 Primary 6 children, with two girls with Polish as their L2, Kasia and Anna, and one girl with Portuguese, Maria. All three appeared confident using their L1 in the classroom, and the two Polish girls sat next to each other and would occasionally communicate in Polish. The class were also learning French and had started to learn Spanish. There were two desktop computers in the classroom that the children had access to, and like the previous project we also frequently used the computer suite.

7.6.2 The difference with older learners: technology and terminology

While the P3/P4 children were able to complete and appeared to enjoy the tasks, I did feel some were a little too difficult, for example the task of translating the German picturebook. When we did this with the P6 children they did not have the same level of difficulties with ensuring correct spelling and grammar, but they did have some computer issues related to slow internet speeds that were outwith my control. I did not have to intervene as much and the children quickly mastered Google Translate.

Another concern I had was in relation to several key terms I introduced to the children, notably synergy, domestication and foreignization, although it was not anticipated that any

of the children would remember these terms. As would naturally be expected of an older age group, the Primary 6 children were able to cope with this terminology better than the Primary 3/4 learners. This is most evident with the term synergy, which the Primary 3/4 class learned in session 2, and were not able to remember in the following session. However, numerous members of the Primary 6 class remembered it and used it appropriately when explaining what they had changed in their translations, for example in her translation of *Lily Takes a Walk* (*Figure 7.8*) Maria has translated it into Portuguese, changing not only the language but also the landscape from rolling hills to a beach. On the back, where the children were asked to expand on the decisions they had made Maria wrote '*I have changed the synergy because I have changed the words and the pictures*'.
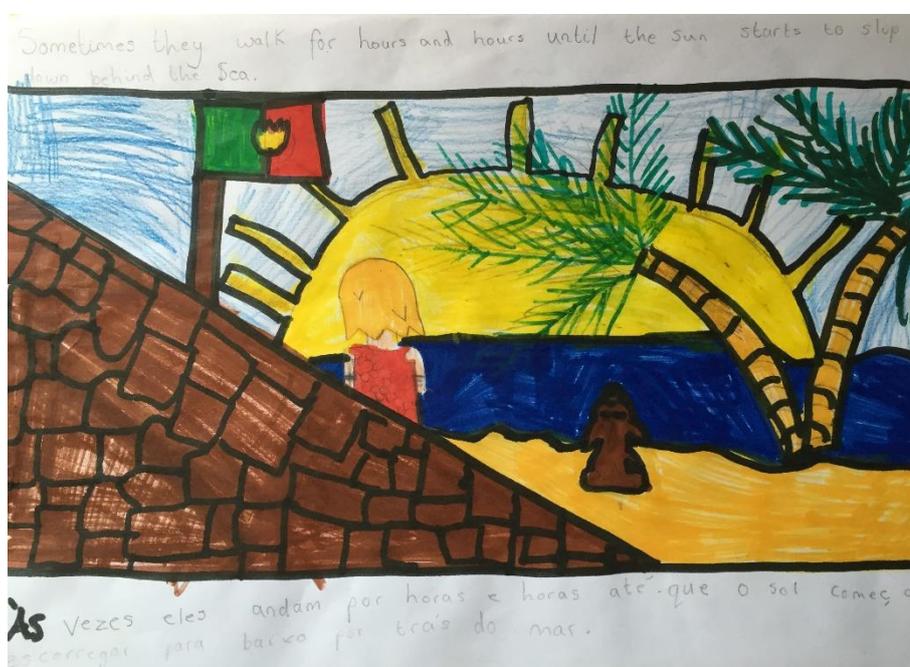
Figure 7.8: Maria's translation

Similarly, the terms foreignization and domestication appeared to be used more appropriately and more frequently by the older learners. The older learners' increased understanding of these terms ties in with research asserting that children acquire abstract concepts later than concrete concepts (Caramelli *et al* 2004), and in fact research suggests that abstract terms are not mastered until adolescence (e.g. Schwanenflugel 1991). However, any assertions made as to children's acquisition and understanding of these key terms are entirely speculative, and this was not a focus of the project, rather I wanted the children to be aware that there are different translation strategies.

7.6.3   Recognising and challenging stereotypes

As a result of some of the children's translations from the previous projects, I thought it important to include a session on stereotypes. In this session, where the children's class teacher was absent, my role was more of a teacher as opposed to researcher, however I thought it important to introduce this concept to the children so that they might consider it when translating. To begin we discussed quite generally what a stereotype is, which none of the children knew. I explained stereotypes as a judgement you might make about someone based on a number of factors, for example gender. I reassured the children that this was a safe space and they would not get into trouble for any of their contributions. In our initial conversation, about gender and stereotypes, the children shouted out some labels or ways of thinking about gender for me to write on the board and then one by one we crossed them off. For example, that men are 'stronger than women', 'taller', 'faster' and 'more advanced than women' while women are 'into fashion', 'like to shop' and 'cook' amongst other things. These stereotypes were discussed and challenged by both myself, the (somewhat shocked) deputy head teacher and the children themselves and crossed off the list. In groups, the children were then given examples of people, such as the stereotypical scientist at *Figure 7.9*, to consider the labels these people can be ascribed.
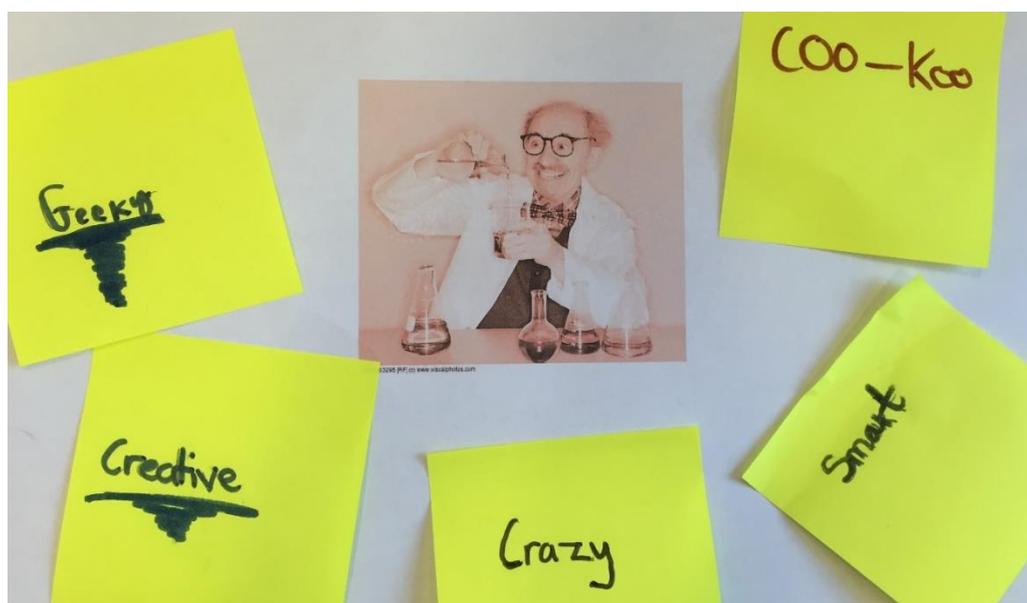
Figure 7.9: Stereotype session 15 May 2015

With the children we discussed how these judgements or labels are often unfounded. The conversation was then moved on to the translation, and specifically avoiding stereotypes

when representing cultures that the children are not familiar with. As in the previous projects we discussed Jeannie Baker's *Mirror* and considered the tourist perspective taken by the author and discussed the cultural stereotypes at work, for example showing the urban Australian environment as developed and the Moroccan rural environment as underdeveloped (discussed further in Chapter 8). When asked as a group how to avoid stereotypes in translations the children's responses were to carry out thorough research online, and again the theme of consulting multiple sources emerged.

7.6.4 Loosening the reigns: learning through play

In this project I was keen to spend more time observing, less time facilitating and to let the children learn for themselves. Therefore, I gave them free time to simply play and experiment with Google Translate, to become familiar with its affordances and limitations for their own purposes. When left to their own devices the children mostly translated their names into different scripts, or wrote short introductions, for example 'hello my name is Jack and I like to play football'. Several of the children were curious as to how Google Translate would respond to nonsense words, for example 'awesomeness'. This free time proved useful, as the children quickly became familiar with the tool and discovered several features that were not explicitly taught, for example how to change the keyboard to suit the source language. Allowing learners to have free time to acquire the skills they need is supported by Krashen's (1982) assertion that language is learned through a balance of acquisition and learning, which Tyner (1998) asserts the same is true of literacy skills, including digital literacy. Gee differentiates the terms:

> *Acquisition* is a process of acquiring something (usually subconsciously) by exposure to models, a process of trial and error and practice within social groups, without formal teaching... *Learning* is a process that involves conscious knowledge gained through teaching (1996:138).

Through taking a step back and allowing the children to use Google Translate for themselves, the children acquired skills that I had not explicitly taught, highlighting the importance of allowing the learners free time to work things out themselves. The skills they gained in this initial session may also have contributed to the fact that they did not struggle with the later, more difficult task of using Google Translate to translate a whole picturebook.

I was also keen to allow the children to be creative in their responses. I facilitated a discussion as to the difference between translation and adaptation, and for the final activity, in groups asked the children to translate and adapt, or resemiotize, their chosen picturebook spread. This activity was introduced in session 5, and the children wrote lists of the resources they needed, which I then arranged. In the final session, the children completed their adaptations, which included a puppet show, two collages (see *Figure 7.10* for example) and a plasticine sculpture.

Figure 7.10: Children's collage of spread from *Czarostatki i parodzieje*

Spending longer on their responses and considering what to translate, and then how to translate it, encouraged the children to look closer at the original, for example recognising the colours and patterns in the visuals and the subtle representations of culture and to consider the decisions the author and illustrator had made and the decisions that they could make as translators (see Chapter 8 for a discussion as to how this developed critical literacy).

Considering the characters and the plot also encouraged a deeper engagement with the narrative.

I had also been keen to feel like more of a researcher, and less like a teacher. However, although I felt I had more opportunity to observe the children in this second project, the P6 teacher was not as involved as the Headteacher had been in the P3/4 class, and so I was frequently responsible for managing the class and directing them back to the task in hand, and at times I felt my roles were blurred. The class teacher also insisted that all the children's work was finished, and so in between the sessions the children would return to their translations to complete them. While this meant I had lots of finished examples of translations, I was also concerned that in my absence the tasks had felt at times like a chore. While I collected fascinating data from both projects, the point I am making is that both teachers in the whole class projects had different approaches that inevitably impacted the data in different ways.

7.6.5 Children as analysts: an SFL approach to translation

While a thorough analysis of the children's translations is outwith the scope of the thesis, I had hoped to start to consider how these might be analysed, and to position the children as co-researchers to explore how they had approached their translations. I returned to Kress and van Leeuwen's (1996) 'visual grammar' which draws on Halliday's systemic functional linguistics (SFL), and latterly the work of Painter, Martin and Unsworth (2013) who used the principles of SFL in their analysis of the visuals in picturebooks. Of the three metafunctions – ideational (what is happening), interpersonal (concerned with relationships) and textual (the composition) – it was the ideational function, how the image is represented through its participants, processes and circumstances, that seemed a logical framework to start to analyse the children's translations.

I presented this as a 'participants, processes and circumstances' framework to the children, explaining the meaning of each and asked them to consider what had been changed in the translations. As well as a useful analytical tool, the framework also proved accessible to the children, who helped me to 'test it' it by using it to quickly analyse the children's work from

the P3/4 class, working through the translations and writing comments on post-its. From Arabic picturebook لو كنت طائرًا (trans: If I were a bird), the P3/4 children had translated the image where a boy is playing football into two different languages (as per *Figure 7.11*). The analysis at *Figure 7.12* is of this translation, where the image has been changed to a boy on a beach in Scotland and a boy building a snowman in Russia. The analysis reads:

> *They have not changed the participants. They have changed the processes, because at the beginning he is lying on the beach and in the end he is building a snowman. On the left he is in Scotland and on the right he is in Russia, so they have changed the circumstances.*

Figure 7.11: translation of a boy playing football into English and Russian

In many of the children's translations of this spread the participant stayed the same, but the processes and circumstances changed, as per Sophie's translation where the child was playing tennis in Scotland and football in Lanzarote. In another the participant and the processes were the same, but the circumstances changed in that the landscape and weather had changed. In very few of the translations had the participants changed. An interesting point to note is that regardless of the countries represented in the translations, aside from one

example, all of the participants had white faces. Any assertions for this are entirely speculative, for example it could be concerned with lack of knowledge or confidence to represent people from other cultures or because the children were drawing themselves as characters, nonetheless it would be interesting to take this discussion back to the children.

Figure 7.12: Analysis of translation

Given the children's ease with the task, it would have been interesting to have spent more time on the analysis throughout the project, and to have embedded this aspect into the project earlier to allow the children to reflect on the decisions they had made in their earlier translations, and to encourage them to recognise the cultural stereotypes in their texts. If the project were to be carried out again this would be a way that it could be refined further. The framework could also be developed to take into account Halliday's interpersonal and textual function. While the session threw up more questions and areas of further exploration, it served as a useful introduction to positioning the children as analysts, and recognising the importance of reflecting back on their translations and recognising the decisions they had made.

Chapter 8. Multiliteracies in translation

Brigita: *Are we going to draw in a sec?*   (Phase One, 29th April 2014)

Arnost: *What else can I draw? Can I get more paper?* (Phase One, 14th May 2014)

Brigita: *Can we draw now?*   (Phase One, 28th May 2014)

In the previous two chapters I have discussed in detail the two phases of research, including the activities we carried out and some tentative findings. This chapter discusses how the research has developed the learners' multiliteracies. The skills the children have evidenced during the translation process are primarily concerned with visual, digital, critical and intercultural literacies. Yet it is important to point out that underpinning all of these approaches is the traditional form of literacy – reading and writing. These skills have been called on and developed further in every aspect of the research, from the children recognising the need for perfect spelling and grammar when using Google Translate to reading the picturebooks themselves, writing their translations and explaining the decisions they had made. This chapter however moves on from traditional forms of literacy to focus on how the activity of translating has developed the participants' critical, visual and digital literacies. This includes, at the start of section 8.2, a brief consideration of the learners' engagement with the visual, as can be seen from the above excerpts. In the next chapter (9) I discuss how the project has developed learners' intercultural literacy skills.

8.1   A critical approach: at the core of all literacies

8.1.1   Critical literacy in the project

In our view, critical literacies -- in all their varied print and multimedia, practical and theoretical, cultural and political forms -- refer to openings in the curriculum that enable teachers, students, and communities to explore alternative ways of structuring practices around texts to address new cultural and economic contexts and new forms of practice and identity (Luke and Freebody 1999:3).

Translation could be viewed as one of these 'alternative ways' of approaching texts mentioned above, as the process of translation encourages discussion as to issues of power and social justice in our constantly evolving cultural contexts. The findings in this section

are structured under a reinterpretation of three of McLaughlin and DeVoogd's (2004) four principles of critical literacy: a focus on issues of power; the use of adaptable and dynamic techniques, in this case the affordances offered by translation; and the importance of examining multiple perspectives. McLaughlin and DeVoogd's final topic - a focus on the problem and its complexity – is to my interpretation a space which allows us to question the dominance of monolingual, print based texts and practices in classrooms, which is discussed at multiple points in this thesis.

Critical literacy is placed at the start of this chapter exploring how translation develops multiliteracies because it is embedded in, and has overlaps with, all other literacies. For example, The New London Group assert that critical framing as they call it, can 'help learners to denaturalize and make strange again what they have learned and mastered' (1996: 86). This de-naturalizing is not dissimilar to Byram's (1997) 'decentering', which is the process whereby the learner 'decenters' from their own culture, viewing it from the perspective of an outsider, to develop their intercultural understanding. Decentering is therefore underpinned by critical framing. From digital literacy to visual literacy, this critical approach can be considered at the core of all literacies.

8.1.2 Examining issues of power: outside perspectives and cultural inaccuracies

While encouraging the children to take a critical perspective is embedded in all of the sessions, this was the explicit focus when reading dual language picturebook *Mirror* in Phase Two. With the P3/4 class, following an initial read-through, we discussed the representations of the two families – one Australian and one Moroccan - included therein. I asked the children to consider why the author had chosen to focus on the Valley of Roses and not Marrakesh, and similarly the city of Sydney instead of the Australian outback, using powerpoint images to show images of the different locations (*Figure 8.1*). I asked the children to consider the different perspectives of the landscape, developed in Australia and rural in Morocco, when both exist in each country. I then encouraged the children to consider where the picturebook had been published, who funded it and for what purposes, and read Jeannie Baker's explanatory notes: 'that outward appearances may be very different but the inner person of a "stranger" might not be a "stranger" at all.' (2010:final page). This discussion highlighted how despite her good intentions, the author, drawing on her travels

in Morocco, had adopted a 'tourist approach' (Golapakishnan 2011:28), and from her outsider perspective had shown the Australian family to be more developed than the Moroccan family, which is arguably shown to be inferior in comparison. This discussion served as a vital introduction to the issues of power at work in texts. Mendoza and Reese (2001) suggest asking several questions with regard to multicultural children's literature and here we addressed: Who has power? Who has wisdom? Whose voices are heard and, vitally, whose are missing?

Figure 8.1: PowerPoint slides discussing *Mirror*

The children engaged well with this session, and one particular aspect they focused on was how there were no vehicles in any of the images depicting the Moroccan family, and explored further if this was the case. When they learned that there were in fact vehicles in Morocco, they remained fixed upon this inaccurate representation. In the final session, the younger group, when asked what advice they would give to a publisher considering translation, they indicated the need for accuracy, using vehicles as an example. While I can only speculate as to why the children focussed on vehicles, perhaps because vehicles suggest

development and urbanity whereas animals might be considered old-fashioned and perhaps even impoverished, I would argue that the children recognised through their own means and interests that the representation of Morocco were not entirely accurate and that multiple representations are possible. With the P6 class this discussion formed part of the stereotypes session, and served as an example for them to consider issues of perspective and power in their own translations.

8.1.3 Exercising power: Reconstructing texts

'Deconstruction without reconstruction or design reduces human agency.'

(Janks 2000:178)

As discussed previously, texts are never neutral, and recognising texts as constructed objects is key to problematizing them and interrogating the ideologies at work (among others Janks 2000, Luke and Freebody 1999). The discussions surrounding *Mirror* exemplified this point to the learners, yet it was through translating the texts, through reconstructing them, that they were able to more deeply and critically examine the picturebooks. The process of translating both the visual and the verbal encouraged the children to slow down and consider the decisions the author/illustrator had made, and then the decisions they too were able to make. This can be seen in the group translation of the image from لو كنت طائرًا (English - If I were a bird) (in Chapter 7 at *Figure 7.5)*, the story about a boy in Gaza who wishes he could fly over the wall. In the final session with the older class, a small group were asked to resemiotize or adapt it to a different medium. The group chose to use sculpture, and picking up on how the text had been somberly constructed, decided to reconstruct a decidedly more upbeat scenario, of a playpark with a swing, slide and even a pond with a bridge. The process encouraged the children to think about who was missing from the picture. Not only had they created, in contrast to the original, a bright, fun environment for a child to play, they also picked up on the lack of adult presence. Seeking to address this, they sculptured the child's mother on a park bench *(Figure 8.2)*, holding a first aid kit should an accident arise[3]. When

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[3] At the time of carrying out this activity, in June 2015, Gaza was being subjected to Israeli bombings, and there was significant news coverage that the children had access to. Although outwith the scope of this project, this session, using the book, could have served as an opportunity to discuss the ongoing events in Gaza.

asked about the decisions they have made the children simply responded with they had wanted to make it like a playpark in Scotland.

Figure 8.2: Children's adaptation of image from لو كنت طائرًا

Through introducing the children to the terms foreignization and domestication, the children were able to further consider who the texts had been aimed at, and for what purposes, and the decisions they too were able to make. For example, when translating a picturebook into English, should they domesticate the verbal and visual in order that children in the target culture could better understand it? One interesting example of this is when two children were translating a spread from Portuguese picturebook *Gigi Queria Ser* (trans: Gigi wanted to be). At the start of the task we discussed how Gigi might be a confusing word for English speakers to pronounce. The children were then given time to carry out their translations and to explain the decisions they had made, and specifically whether they had taken a domestication approach and 'made it more Scottish', or taken a foreignization approach and 'kept the foreign bits in'. The two girls had decided to foreignise, and keep the name the same, with Molly explaining that Scottish people were capable of pronouncing Gigi if they learned it and it shouldn't have to be changed. As can be seen from this example, through considering these two translation strategies, the learners were able to address and challenge

issues of power. Academic researchers assert that positioning children as writers enhances their critical literacy (e.g. Farrar in Arizpe and Styles 2016, Gregory and Cahill 2009), for example Bourkes (2008) uses the concept of 'power-as-writer' to allow his students to rewrite classic fairytales. I would argue through translating the texts this power is magnified, as translation requires a close consideration of the original, and a consideration of the strategies they might employ further emphasises texts as constructed objects and enables the children to examine the ideologies at work.

8.1.4 Challenging their schema: the importance of multiple perspectives

A key principle in critical literacy in the classroom is the consideration of multiple perspectives, which McLaughlin and DeVood argue 'challenges students to expand their thinking and discover diverse beliefs, positions and understandings' (2004:55). The use of multiple perspectives to promote critical literacy is well documented. Wray suggests using 'text clustering', which involves 'confronting pupils with texts which obviously contradict each other' (2006:5) to seek evidence to support notions of truth. Souto-Manning read multiple versions of the *Three Little Pigs* with her first grade students to encourage them to consider multiple perspectives instead of the right answer or absolute truth (2009). Botelho and Rudman suggest juxtaposing multiple texts and multimodality to 'amplify ideologies in texts', consider dominant worldviews and allow learners to reconstruct texts (2009:270). This research is slightly different, in that there was no consideration of an absolute truth, but rather a quest for an accurate as opposed to stereotypical portrayal of culture.

The use of multiple perspectives is particularly important when reconstructing texts that are, for the majority, outside the learner's schema. There were two areas that the children's responses alluded to the need to consult multiple perspectives. The first was with regard to avoiding stereotypes in their translations from and into cultures that they were not familiar:

> *EM:* *How do we avoid stereotypes in our translations?*
> *Tristen:* *Use the internet [to research].*
> *Jack:* *Ask someone who speaks that language.*

In this discussion the children scaffolded each other's responses, prompting a recognition as to the importance of consulting multiple sources to get a wider representation of the culture they were depicting and to limit the possibility of inaccurate representations. This approach was evidenced through *The Very Hungry Caterpillar* activity when researching the food that a caterpillar might eat, for example when translating into French one group asked their teacher what food is eaten in France, called on their own experiences and researched multiple websites online. The children also recognised the need to consult multiple sources when using Google Translate, having observed the nonsensical translations into English. In response to this the children used multiple online tools, the dictionaries in the classroom (when using French) and called on their own knowledge and that of their peers and teacher(s).

This multiplicity of voices in critical literacy can be linked to the work of Bakhtin, and Iyer, in her discussion of Luke and Freebody's (1999) four resources model, asserts that 'the complex sets of voices that filter through in classrooms encompass multi-vocality and heteroglossia, as multiple voices, and multiple discourses interweave as complex networked processes' (2007:164). To me, a consideration of the multiple perspectives that shape literacy practices, texts, and importantly how we deconstruct and reconstruct them, is the key to critical literacy. Recognition that we each have a different multiplicity of voices in our schema, and in order to challenge and develop our own knowledge, consultation of multiple perspectives is paramount.

8.2   Visual literacy: a culture specific reader response

Before taking a semiotic approach to discussing how the children's visual literacy skills were developed, a point highlighted in Chapter 6 that I would again like to reiterate in this section, is the children's enjoyment at reading and creating visuals. First, it was evident that the children took pleasure in reading the picturebooks, and appreciated the aesthetic quality of the picturebook as a whole, considering not just the narrative but also features such as endpapers. Second, many of the sessions in the two phases followed a similar structure – we would read a picturebook and then the children would create their own text – and the children looked forward to creating their own visual texts, often creating several in one session. While there were initially some concerns about their drawing ability, particularly

with the EAL learners in Phase One, when they were reassured that I was not looking at how well they could draw but rather *what* they were drawing, this did not appear to be an issue, and all children engaged with, and appeared to enjoy, the tasks.

8.2.1 Analysing the results: being clear on definitions

To consider how the project developed learners' visual literacy skills, it is necessary to set out my definition of visual literacy. I would like to move my definition on from Debes' definition that a visually literate person should be able to 'discriminate and interpret the visual actions, objects, symbols, natural or man-made, that he encounters in his environment' (1969:27). For the purpose of this thesis, where learners read and translate both the verbal and visual in picturebooks from across the globe, I would extend the definition set out by visual literacy scholars (e.g. Brumberger 2011, Yeh and Lhor 2010) to the ability to draw on individual schemata to enjoy, critically interpret and create visuals as a communicative mode that is independent of and not reducible to verbal language. To this definition I would also add that to be visually literate in the increasingly globalised 21st century includes an awareness that visual language is culture specific (Kress and van Leeuwen 2006), that each language has its own visual code, and each person their own unique schemata and meaning making.

In my discussion as to how translation can help develop visual literacy, I am not concerned with assessment or measuring ability. While I acknowledge the usefulness of methodologies to assess visual competencies, for example Callow's (2008) 'Show Me' Framework and Yeh and Lhors' (2010) research assessing the visual literacy skills of pre-service teachers, these do not take into account the individual's language and culture and how this impacts their meaning making. Instead I am linking visual literacy to reader response, and in particular Rosenblatt's transactional theory:

> Instead of two fixed entities acting on one another, the reader and the text are two aspects of a total dynamic situation. The 'meaning' does not reside ready made 'in' the text or 'in' the reader but happens or comes into being during the transaction between the reader and the text (1994:1063).

According to Rosenblatt (1983), each individual brings their own unique experiences, background and knowledge to the reading. Although she was discussing literature, I would argue that this could also be applied to visuals, and in particular culturally specific visual language, as each individual's unique schemata will play a significant part in recognising and interpreting cultural codes. This builds on the work of Brookes and Browne and their argument for a culturally situated reader response theory. Although their work was in response to reading multicultural literature in English and was not related to visuals, they make an important point about each individual's culture affecting their meaning making.

These findings are therefore presented in a way that highlight how each person's schemata influences their visual language and literacy skills, focusing first on translating texts into English, and then translating texts out of English. In order to highlight the enhanced visual language skills of multilingual learners, the EAL learners are discussed first followed by a discussion as to the monolingual learners, although this is with an awareness that these definitions are fluid (as discussed in the previous chapter).

8.2.2   Translating picturebooks into English: recognising culture in visuals

Being asked to consider how they might translate the verbal and the visual in the international picturebooks into English prompted the children to recognise the culture-specific elements in the originals. This was particularly evident for the bilingual learners, who as highlighted in my phase one study, have visual literacy skills that correspond to their L1s. For example, a spread from Polish picturebook *Czarostatski i Parodzieje* (trans: Wizzers and Steamers) includes an ambulance, as can be seen at *Figure 8.3*. To return to semiotics and the meaning making process, Patrick, due to his Polish background, recognised the sign/object as an ambulance. His peers would not necessarily realise this, due to their different schemata. This signifier as Saussure would call it, is not too dissimilar to what Rosenblatt would call the stimulus. As per Rosenblatt's transaction theory, the meaning in the text is brought to life through shared knowledge between the text and reader. Yet, in order for Patrick to translate this for an English audience, he needs to recognise that this shared knowledge is outwith the understanding of his peers. He needs to make this implicit understanding explicit. This example therefore highlights two points: first, that Patrick's recognition of the ambulance in the Polish text evidences his culture specific visual

language skills; and second, that the act of translating the verbal bring these skills into his consciousness and into the classroom. A detailed consideration of how to translate the visuals for an English speaking audience highlights Patrick's visual language skills to himself, his peers and his teachers. Not only does Patrick speak two languages, he is able, to varying degrees, to understand the visuals in two languages.

Figure 8.3: Spread from *Czarostatski i Parodzieje*

This recognition of cultural codes was not limited to bilingual learners. In the P3/4 class a small group translated a spread from Danish picturebook *Waldo og Faverne* (trans: Waldo and his Colours) (*figure 8.4*) which was accessed online through the International Children's Digital Library. This group included Nancy, who had some knowledge of Danish due to her mother speaking it. As can be seen from the original image, the post van and the post box are yellow[4], featuring the post-horn logo which is associated with many postal services across the world, including Denmark and European countries including Spain, Germany and Portugal. As can be seen from Sara's translation into English, the van and post box have been changed to red, and now feature the Royal Mail logo of the crown (*Figure 8.5*). This activity proved a simple yet effective way to highlight to the learners there are culturally situated visual codes in images.

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[4] This text is a Danish translation of a German picturebook, where the box would likely be red in Denmark. The text was selected due to Nancy's knowledge of Danish and due to the discussions it might afford.
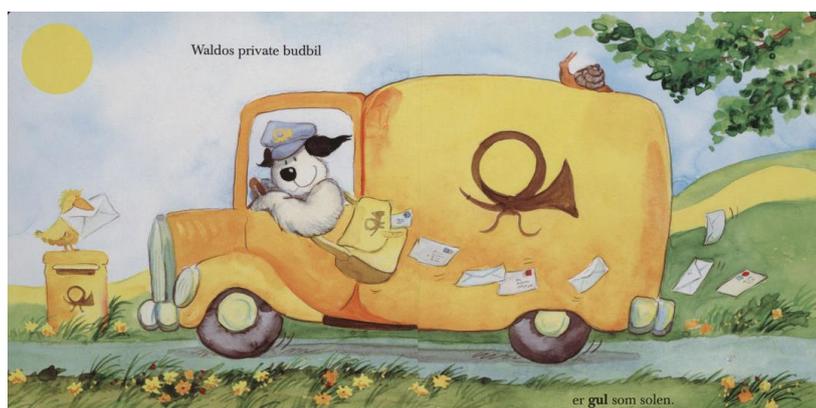
Figure 8.4: Spread from *Waldo og Faverne*

Figure 8.5: Sara's translation

A further example of recognising culture can be seen in Liam's translation (*Figure 8.6*) of the spread from German picturebook *Königin Gisela* at *Figure* 8.7, where Gisela is returning home from her holiday with her father. Liam's explanation as to the decisions he made are as follows:

> *EM:* *So what have you changed about the pictures?*
>
> Liam: *Changed the car, and the colour of it. We changed the wall to bricks. And the road.*
>
> *EM:* *Tell me about the number plate, what have you changed about that?*
>
> Liam: *We have made it SK14*
>
> *EM:* *Is that Scottish?*
>
> Liam: *I think so. It's random.*

In taking a domestication approach to his translation, Liam changed the model of the car from Audi to Volkswagen (although both are German brands that are popular in Scotland), and also gave it a Scottish registration number. These changes, in addition to his consideration of architecture and the road which were changed from cobbled to concrete, highlights Liam's own ideas as to Scottish landscape and culture. Another person might have kept the car as an Audi, as this is a popular vehicle in Scotland, or have kept the cobbled streets, as there remain cobbled streets in many areas of Scotland. Liam's translation shows that visual language is not only culturally specific, it is unique to each individual, and is further evidence of Rosenblatt's assertion that we all bring our unique experiences and background to the text.
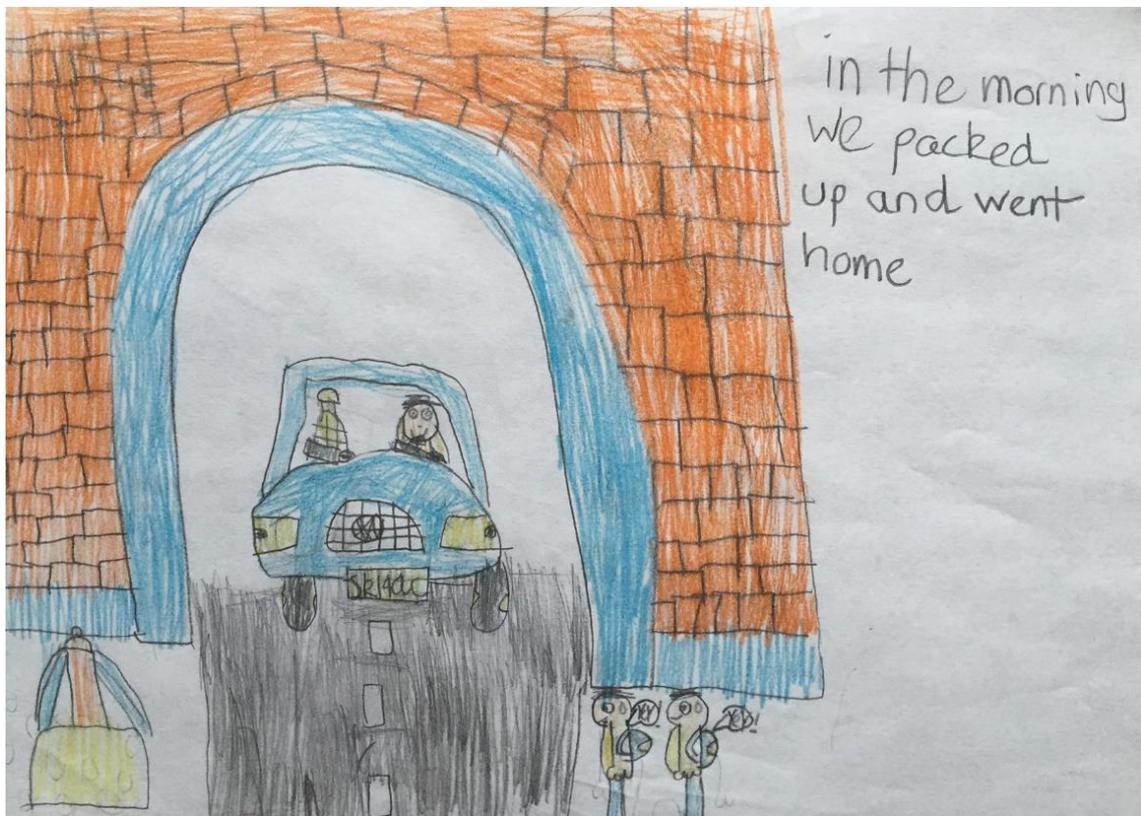
Figure 8.6: Lloyd's translation
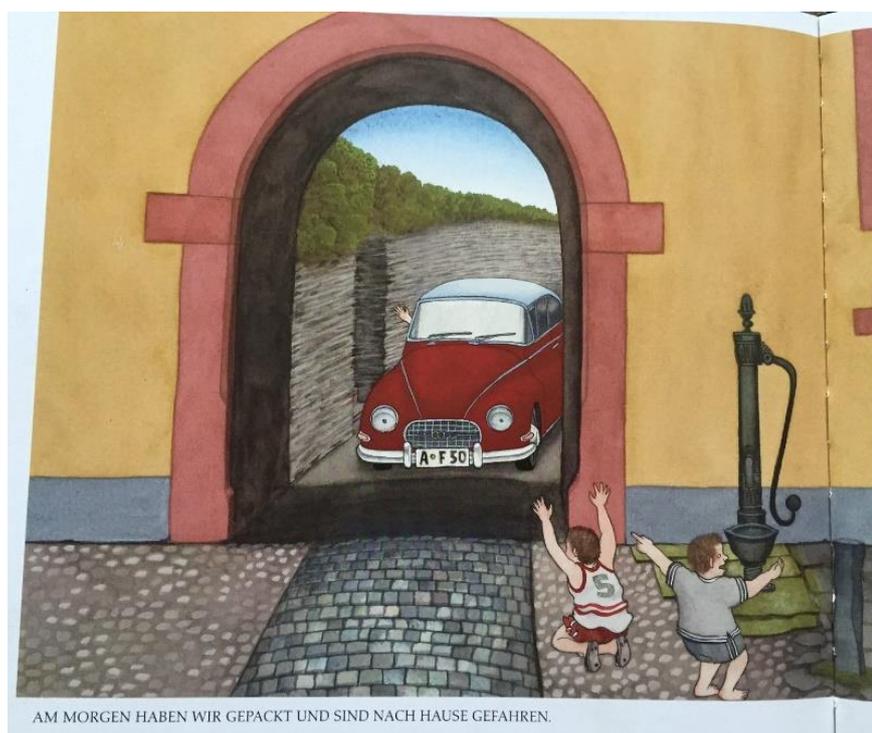
Figure 8.7: Spread from Heidelbach's (2006) *Königin Gisela*

8.2.3 Creating texts in different languages, cultures and landscapes

For the bilingual learners, creating texts was a further opportunity to showcase their visual literacy skills. For example, when drawing his associations for his selected countries in the activity in session 2, Tristan drew the traditional Pakistani clothing his father wears which, like Ailish in my initial study, he could represent visually but was unable to articulate it verbally[5]. Translating the picturebooks into their L1 highlighted the children's visual skills further. This was particularly evident when translating *The Very Hungry Caterpillar,* Patrick and Nancy drew the images of the foods they would likely eat in Poland and Denmark (see Patrick's example in the previous chapter at *Figure 7.6*). Translating both the verbal and visual in the picturebooks proved an opportunity for the bilingual learners to bring their first language and culture into the classroom, to be 'experts' and explain their texts to their teacher and peers.

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[5] When I collected the children's work at the end of the class Tristan's work was missing. It may be he took it home to ask his father.

For the monolingual learners, it was more difficult to visually represent cultures they were not familiar with. In some of their translations, in order to clarify the target country in the translation, many children included flags, and this may be linked to classroom activities or artwork commonly displayed throughout schools. In several of the activities the children researched the target culture online, for example for *The Very Hungry* Caterpillar they researched foods that might be eaten in the cultures they were depicting. They also considered the landscape and its colours, the plants and flowers as well as the weather. While the focus was on translating out of English, there was one example of a child recognising there are culture specific visual codes in English speaking countries:

> *EM: So what is it that you're drawing?*
>
> *Lloyd: I'm drawing that house there.*
>
> *EM: Brilliant, wow. And which language are you translating it into?*
>
> *Lloyd: Australian.*
>
> *EM: Australian?*
>
> *... [Interrupted by a question from another child]*
>
> *Lloyd: So would the picture be different?*
>
> *Boy: I think it might be the same. But there might be different colours.*

This example highlights Lloyd's understanding as to visual codes being independent from language, as there are indeed cultural codes in English speaking countries which might not be recognisable to outsiders of that culture.

8.3   Digital literacies: from mastery to mindset

As discussed in Chapter 3, like all other literacies, digital literacy is an evolving term, with many scholars preferring the term digital *literacies* (e.g. O'Brien and Scharber 2008, Lankshear and Knobel 2005). What it means to be 'digitally literate' varies between researchers, and there are various competences or frameworks on offer (e.g. Buckingham 2008, Sharipo and Hughes 1996). These findings will be presented under Bawden's (2008) summary of these frameworks, comprising underpinnings, background knowledge, central competences and attitudes and perspectives.

8.3.1 Underpinnings

Underpinnings Bawden describes as 'literacy *per se'* and the skills required before digital literacy is 'grafted on' (2008:29), and so this category could be viewed as the more traditional literacy skills – reading and writing - that learners require to get by in the world. These literacy skills were at the core of the activities, for example when the children were reading the picturebooks, or when using the French language dictionaries to support their translations. These skills were also important when using the online translation tools, as the learners had to ensure their spelling and grammar were correct to increase the accuracy of the translation.

8.3.2 Background knowledge

Bawden (2008) defines this as an awareness of the new forms of information, of how they are created and presented, and for what purposes. This wider awareness can be evidenced through the following example, when first introducing the concept of translation to the earlier class. We were discussing what a translation is and what could be translated, and I was keen to move the children past their focus on translating books, for example to consider road signs which would lead well into my PowerPoint showing examples of bad translations:

> EM: *Can you think of anything else [that you might translate]? ... What about if you were to go on holiday and there were lots of signs everywhere and you didn't know what they say?*
>
> Noah: *You could take a photo and if you have this like app you can translate it to English.*

Noah's response, moving the discussion on from what might be translated to how it might be translated highlighted his awareness that translation apps existed on mobile phones. After this discussion (February 2015), I coincidentally upgraded my mobile phone to an iPhone 6 and installed the Google Translate app. As explained by Noah, you can take a photograph and the software will identify the verbal text and translate it into your required language[6]. Although it was not clear whether Noah had used this app himself, he was aware that it

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[6] As is to be expected, the Google Translate app is under constant development. While the feature was only available in several languages when first installed, at the time of writing (April 2016) it is available in 36 languages.

existed. Although he had not evidenced mastery of the app, he had evidenced his wider knowledge of 'the world of information' and the 'nature of information resources' (Bawden 2008:29), a key aspect of digital literacy.

8.3.3 Central competencies

The central competencies are a wide set of skills under constant development, and include, amongst others 'reading and understanding digital and non-digital formats' (Bawden 2008:29). This competency was developed through the retrieval of information when researching the different cultures online. This provided learners with the opportunity to consult multiple sources to gain a wider perspective and insight into the culture they were representing. Supporting this activity also prompted discussions with myself and the teacher with regard to the authenticity of the information presented and the reliability of the sources consulted, which highlights the critical aspect of digital literacy, or what is frequently considered media literacy (Buckingham 2008).

The most obvious competence developed through the projects was the children's mastery of online translation tools, and in particular Google Translate. This developing competence was most apparent when translating spreads of German picturebook *Wenn ich gross bin, werde ich seehund* (English trans: *If I were a Seal)*. This was a particularly difficult task for the P3/4 class, and the children needed considerable support, and they were particularly verbal in sharing their issues when we sat for a class discussion after the activity:

> EM: *Okay, what did you think of that?*
>
> Boy 1:   *Hard.*
>
> EM: *Yes it was very tricky; there was so much to remember when you*
> *were using the computer. What kind of thing did you have to*
> *remember?*
>
> Boy 1:   *To spell it ... to spell the German right.*
>
> Girl 1:   *To [write] the whole thing because it keeps changing.*
>
> EM: *Yes, you needed to write the complete sentence in German before*
> *you copied down the translation. Anything else?*
>
> Girl 2:   *You need to remember that you need to change it make to sense... it*
> *doesn't always make sense.*

EM:	*Perfect, the translation doesn't always make sense so you need to change it so it does make sense. Yes, Tristen?*
Boy 2:	*You need to remember how to get German and other languages ... the right letters.*
EM:	*Yes, some of the letters were different. So how did you get them?*
Boy 2:	*I went onto Word and into symbols and found the [ß, ö, and ä] and go to Latin...[7]*
EM:	*Yes, you told me to find them in the Latin section, I remember. What about the commas and full-stops? Everything had to be perfect didn't it?*
Boy 3:	*Yes... if you had one wrong space it was like ... if you put a capital in the wrong place [it wouldn't make sense].*

In spite of its difficulty, the children were engaged and enthusiastic as we pieced together their translations to unravel the story. Relying on Google Translate to complete the task catapulted the children's mastery of the tool and their knowledge of its affordances and as highlighted above, its shortcomings. Again, through recognising they could not rely on it and the need to consult multiple sources, the children demonstrated a critical approach to its use.

8.3.4 Attitudes and perspectives

This final category Bawden considers to reflect 'the need for an understanding of sensible and correct behaviour in the digital environment and may include issues of privacy and security' (2008:30). Education Scotland consider internet safety to be a key issue in digital literacy (2010), and issues of safety and security were paramount when the children were researching online. The school had security filters in place to protect the children, and their search results were often limited due to the numerous websites that they were unable to

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[7] At this point, neither the children nor I were aware that you could find the language specific letters on the Google Translate page, or if it in fact existed at that stage (March 2015).

access. Regardless of whether the webpage made it through the security settings, the children were still advised not to click on anything without first considering whether it was appropriate to do so. While developing these skills was not initially considered within the scope of the project, given the ethical responsibilities of a researcher they are inevitable when using the internet in the classroom.

Finally, in Bawden's attitudes and perspectives category I would include a consideration of what it means to be digitally literate. To return to the discussion as to the definition of the term, these findings have evidenced that digital literacy is not some sort of continuum as can be considered with more traditional forms of literacy, where it could be argued you gradually develop competence and result in a proficient reader and writer. With digital literacies, the competences are far-reading, and it is impossible to be proficient in all of them, or to keep up with the developments in all areas of technology. Gilster asserted that 'digital literacy is about mastering ideas, not key strokes' (1997:15). Martin similarly argues that digital literacy is 'a condition, not a threshold' (cited Bawden 2008:28) and a life skill. This consideration of digital literacy as a mindset (Gilster 1997, Eshet 2002), is for me what it means to be digitally literate in the 21st century. To have an awareness, as opposed to a mastery, of developing technologies and an openness to new possibilities.

Chapter 9. Intercultural literacy: a key component of multiliteracies

EM: And how would you translate a picture into Spanish?

Girl: Well in Spain they have these like dancing horses. And Spanish dancers. Do you

think in Spain it would be a bit sunnier?

(Phase 2, P6 class, 15th May 2015)

In the previous chapter I discussed how translation developed learners' critical, visual and digital literacies, and this chapter also positions intercultural literacy under the umbrella of multiliteracies. I start by problematizing the term intercultural literacy, justifying the use of the word intercultural as opposed to multicultural, and intercultural literacy as opposed to intercultural competence, while also calling for a move away from the word tolerance. I then discuss how the projects developed learners' intercultural literacy skills, focusing on three areas: learning about different language systems; having an awareness of issues of appropriacy; and finally how it enabled the learners to consider and challenge their cultural stereotypes, as can be seen in the transcription extract above, following which the girl was encouraged to do some further research.

9.1   Justifying the term intercultural literacy

9.1.1   Starting to define intercultural literacy

When I started to consider how my findings developed learners' literacy skills, it was clear that translation also develops some form of intercultural literacy, and this too should be included in the New London's purposely vague concept of multiliteracies. This also raises the question as to how to frame intercultural literacy in a way that is useful to educators, as in today's globalised society it is an increasingly important skill for learners. Intercultural literacy is not a new concept, however, while it has been discussed in fields such as language learning and intercultural communication, for example Phipps and St Clair (2008) edited a special edition *Language and Intercultural Communication* journal on intercultural literacies, I would argue it has not been taken on board in mainstream literacy education. Like other literacies, it has no agreed definition, and Heyward defines it as: 'the understandings, competencies, attitudes, language proficiencies, participations and identities necessary for cross-cultural engagement' (2002:10). While a useful starting point, and

encompassing what I consider some of the key debates, for example competencies and attitudes, it is too broad a definition for the purposes of this thesis, and perhaps too vague to be of use to educators in the classroom. Arizpe *et al* link Short's (2009) definition of interculturalism with Crouch's (2008) definition of visual literacy and consequently define intercultural literacy as:

> an active process involving competencies (i.e. knowledge of/or awareness of other languages) that can lead from an awareness of self-identity/culture to a more empathetic analytical, critical reading of intercultural situations (2014:305-6).

This definition, while more appropriate to my thesis, still requires further consideration as the term is problematic for two reasons. First, why intercultural as opposed to multicultural? The simple use of the term cultural has been rejected due to its association with Hirsch's controversial (1987) 'cultural literacy' which assumes a shared general knowledge of American society without due recognition for different perspectives, and has been criticised for being 'a white, middle class, US and gendered male construct' (Heyward 2002:10). Second, why use intercultural literacy instead of the more recognised intercultural competence?

9.1.2 Intercultural vs multicultural

Intercultural and multicultural are diverse, much contested terms and it is outwith the scope of this thesis to discuss more than a very broad overview. Their definitions vary according to the different sources, for example Meer and Modood argue multiculturalism is often used as a 'portmanteau term', being used to include a range of contested meanings (2011:5). Dictionaries define multicultural as 'consisting of, relating to, or designed for the cultures of several different races' (Collins online)' and '[r]elating to or containing several cultural or ethnic groups within a society' (Oxford Dictionaries online), where intercultural is defined as 'existing between, relating to, or involving one or more cultures' (Collins online) and as '[t]aking place between cultures, or derived from different cultures' (Oxford Dictionaries online). These vague definitions highlight the similarities between the terms, yet also how intercultural signifies some sort of exchange between cultures while multicultural signifies the existence of such cultures. Business definitions are more decisive and clear cut, as per the following example from the US:

Multicultural refers to a society that contains several cultural or ethnic groups. People live alongside one another, but each cultural group does not necessarily have engaging interactions with each other. For example, in a multicultural neighborhood people may frequent ethnic grocery stores and restaurants without really interacting with their neighbors from other countries.

Intercultural describes communities in which there is a deep understanding and respect for all cultures. Intercultural communication focuses on the mutual exchange of ideas and cultural norms and the development of deep relationships. In an intercultural society, no one is left unchanged because everyone learns from one another and grows together.

(Spring Institute 2016)

Although somewhat simplistic and idealised, these definitions suggest multicultural implies a form of tolerance and a lack of interaction between different cultures, whereas intercultural implies cultures are learning from each other.

Discussing the broader terms multiculturalism and interculturalism, academics disagree that they are quite so distinct, with Levey arguing '[t]he two terms are so discursively fluid and the respective self-identifying camps seem so multifarious as to frustrate any clear demarcation of the two' (2012:217). Kymlicka (2003) differentiates between the two by discussing multicultural states and intercultural citizens, while Meer and Modood, citing Lenton (2005), ask whether interculturalism is merely an 'updated version' of multiculturalism, to which they conclude by answering that in their opinion it is not, and that many of the positive features of interculturalism, for example 'encouraging communication, recognising dynamic identities, promoting unity and challenging illiberality' are already embedded in multiculturalism (2011:18). Kymlicka would disagree, arguing that in the 2008 White Paper on Cultural Dialogue 'there was a clear political consensus that we need a post-multicultural alternative, to be called 'interculturalism'' (2012:213). He goes on to point out:

And so we may want to ask, not whether 'interculturalism as a remedy for failed multiculturalism' is a sound scientific analysis (it isn't), but whether it offers a

compelling political narrative that can potentially sustain a flagging commitment to diversity (2012: 215).

When considering whether interculturalism is simply a replacement for multiculturalism, it is also worth noting that the terms mean different things in different places, with notable differences between the UK, Australia and the United States (see Meer and Modood 2011), and also in different contexts, and it should be noted that the scholars discussed here are considering the terms in a political sphere.

To help distinguish between the terms multicultural and intercultural in a context appropriate for this thesis, it may be more useful to consider definitions from the field of education. UNESCO (2006), in their *Guidelines on Intercultural Education*, define multicultural as the linguistic, religious and socio-economic diversity in societies while 'interculturality', as opposed to interculturalism, is considered a 'dynamic concept' concerned with relationships between these groups which 'pre-supposes multiculturalism and stems from 'intercultural' exchange and dialogue on the local, regional, national or international level' (2006:17-8). Intercultural education therefore aims to achieve a way of different multicultural societies living alongside each other with respect and dialogue, whereas multicultural education advocates learning about different cultures 'in order to produce acceptance, or at least *tolerance*, of these cultures' (UNESCO 2006:18). Scholars however assert the differences between intercultural education and multicultural education are no less problematic than the adjectives themselves, and 'it is impossible to treat and draw conclusions about intercultural and multicultural education as if there was only one kind of each since there are several different kinds of both multicultural and intercultural education' (Holm and Zilliacus 2009:23).

To return to my own definitions for the purpose of this study, I have chosen the term intercultural for several reasons. First, despite their at times contested discussions, scholars (e.g. Levey 2012, Meer and Modood 2011, Kymlicka 2003) highlight the dialogic aspect of interculturalism, with its focus not primarily on the diversity of society but on the different cultures interacting. Given the theme of dialogism running though the thesis, and also given the context of literacy, which is arguably also about interaction and communication, interculturalism is preferred. Second, I agree with Kymlicka (2012) that we are in need of a

post-multicultural consideration of society in today's context, where in the UK for example, the media frequently reports an increase xenophobia and instances of racism, more so post-Brexit (e.g. Independent 2016). Multiculturalism, and multicultural education, while promoting learning or a 'tolerance' of other cultures, I would argue has increasingly negative connotations. Definitions of interculturalism however (e.g Short 2009), promote interaction, engagement and learning - all key aspects of this thesis.

9.1.3 Why another 'literacy' instead of intercultural competence?

Another point to consider, is why am I discussing intercultural literacy, a term that is arguably not well known in the field of education, in comparison to the established, significantly debated field of intercultural competence (also seen as intercultural communicative competence)? To first discuss intercultural competence, in the field of education, it is primarily discussed in the field of language teaching, although it can also be developed across a range of subjects, from literature to history (Byram 1997). It is also widely discussed in the business area where the aim is to produce 'global people' for global businesses (Spencer-Oatey online). With its roots in Hymes' (1972) concept of communicative competence, at its simplest level, the components of intercultural competence could be said to be 'the knowledge, skills and attitudes, complemented by the values one holds' (Byram *et al* 2001:5). Fantini (2009) neatly summarises this in the diagram at *Figure 9.1*, explaining that 'the first three dimensions promote enhanced awareness—fostered through introspection and reflection—while enhanced awareness, in turn, stimulates development of the other three dimensions' (2009:459).

Figure 9.1: Intercultural competence dimensions (Fantini 2009:184)

There are two reasons for adopting the term intercultural literacy as opposed to intercultural competence. The first is that there are numerous frameworks measuring intercultural competence (e.g. Hayward 2002, Bennett 1983), and significant discussion as to its assessment in the language classroom (e.g. Byram 1997, Fantini 2009, Deardorrf 2011). The field of literacy studies however, has moved on from its earlier focus on measuring competences and 'standardized testing' to viewing literacies as 'open and unbounding forms of knowledge creation' (Rowsell and Pahl 2015:4). For example, in Chapter 8 I argued that given the plethora of emerging technologies it is impossible to be familiar with them all, therefore digital literacy is a mindset that cannot be measured nor accurately assessed. I would argue a similar point for intercultural literacy, that it cannot be limited to a defined set of competences and that it too includes an open mindset, and here I turn to Short's definition of interculturalism:

> Interculturalism is an attitude of mind, an orientation that pervades thinking and permeates the curriculum. It is based on a broad understanding of culture as ways of living and being in the world that accounts for acting, believing and valuing (2009:2).

Intercultural literacy therefore, as opposed to intercultural competence, comprises a set of skills and attitudes that are problematic to define and even more difficult to assess, as in line with other literacies as a concept it is multifarious and transient, and so to establish any set criteria to assess or measure development would restrict its fluidity.

The second reason that 'intercultural competence' is not an appropriate term for this thesis is because it is arguably not a familiar concept outside the language classroom, and to ask educators to develop children's intercultural competence might appear as an extra subject in their already heavy workload. Literacy however, is a familiar term, with many educators aware of its flexibility and transience and, given educators today are aiming to provide learners with the necessary literacies to communicate across different languages, modes and media, intercultural literacy could be embedded into the curriculum as part of the fluidity of multiliteracies.

9.1.4 Beyond 'tolerance'

A point I am keen to make when proposing the use of the term intercultural literacy, is to distance myself from the term 'tolerance' which is frequently used in multicultural education. As highlighted above in UNESCO's definition of multicultural education, there is much discussion as to how educators should develop 'tolerance' in their learners, for example Education Scotland's (online f) 'Promoting Diversity and Equality: Developing Responsible Citizens for 21st Century Scotland' policy gives the example of one school who had 'Tolerance Week', while the United Nations have named 16th November the International Day for Tolerance (UN online). In the field of children's literature, in response to recent events there are headlines such as 'Books to breed tolerance: what children can read after the terrorist attacks in Paris' (Guardian 2015) and more recently '[w]ith racist incidents up 500% since the country voted to leave the EU we need children's books that encourage tolerance and open-mindedness more than ever' (Guardian 2016).

Despite good intentions, I strongly argue that the word tolerance is not the correct term, nor something we should be teaching children. The Oxford English Dictionary (online) defines tolerance as:

> The action or practice of tolerating; toleration; the disposition to be patient with or indulgent to the opinions or practices of others; freedom from bigotry or undue severity in judging the conduct of others; forbearance; catholicity of spirit.

While this may seem to promote acceptance without judgement – although the reference to Catholicity highlights the perspective taken – there is another apparently obsolete definition:

> The action or practice of enduring or sustaining pain or hardship; the power or capacity of enduring; endurance. *Obs.*

I would argue the word tolerance still has connotations of being forced to endure discomfort. To consider this in terms of the examples discussed above, they affirm, albeit with good intentions, first that there is a dominant culture, and second that the dominant culture needs to learn how to endure, or put up with inferior cultures. Importantly, there are few positive

connotations with the word tolerance, nor denotations of welcoming or learning from different perspectives.

Many academics agree, with Zagorin (2003) arguing that the term tolerance has so many negative connotations that it is surprising the term has become socially and morally acceptable. In her discussion as to representations of Islam in education, Revell argues that recent calls for tolerance in education could be seen 'as a recent form of Orientalism' encouraging a 'them and us' dichotomy (2012:97), pointing out the common criticism of the word tolerance is that 'it places the tolerated in a subservient position to the tolerator' (2012:101). Van Quaquebeke *et al* (2007), in their paper 'It's not tolerance I want, it's respect!', assert that despite their differences, the terms tolerance, acceptance and respect are used interchangeably. The authors present a framework situating the terms between a subject – the tolerator, giver or payer – and an object - the entity to be tolerated, accepted or respected:

> [W]e propose that tolerance is about an object's presence in the subject's environment. This is to say that tolerance as an attitude carries in its core a subject's message on the legitimacy of an object's presence in the subject's aware field of perception.
>
> (van Quaquebeke *et al* 2007 :188)

The term tolerance therefore implies a legitimacy on the part of the tolerator as to whether they recognise the tolerated as valid or even present. The authors therefore agree with Ravell (2012) that the term emphasises difference, asserting that '[t]o say that someone is 'tolerable' implies that he/she deviates from a non-specified norm' (2007:189). As discussed, the term reinforces Cummins' (2001) dominating/dominated culture concept, yet the fact that it is so well used highlights the entrenched inequality in education and society more generally. While well-intentioned educational policies and resources may aim to promote acceptance and respect among different cultures, through using the term tolerance, with its negative reinforcement of difference and subservience, they are perpetuating the problem they are hoping to address. I would therefore distance this thesis from any discussion as to how the translation activities have developed learners' tolerance, but rather they have started to develop the intercultural literacy skills they require in the 21st century.

9.2 Translation to develop intercultural literacy

In the field of translation studies, Baker asserts that translation brings people together, building 'bridges of understanding and appreciation among different societies' (2011:7). When discussing children's literature Short asserts that readers are able to 'immerse themselves into storyworlds to gain insights about how people live, feel, and think around the world − to develop emotional connections and empathy as well as knowledge' (2011: 130), which links with the mirrors, windows, doors metaphor of children's literature discussed in Chapter 4. The picturebooks in this research have introduced the children to numerous languages and cultures that they were not familiar with. In reception theory, Jauss (1982) argues that 'great texts' can expand readers' horizons which are limited by their own experiences, beliefs and prejudices. While a somewhat simplified adoption of the theory, as Jauss was discussing how texts are interpreted by different generations and how their meaning and value is not fixed but dependent on the evolving criteria of the era in which they are read, I would nonetheless adopt this metaphor of broadening horizons and challenging expectations with regard to 'what counts' as reading, and in particular the dominance of English texts in multilingual classrooms. At the end of the final project I asked the children if they would now consider reading a picturebook in a different language, to which both they and their teacher agreed they would. While I acknowledge this may be what they thought I wanted to hear, I believe all participants in the project would now be more likely to pick up a picturebook in a different language. In a similar way to what Jauss would call a 'great text', the international picturebooks expanded learners' horizons through providing information outside learner's existing schemata, that challenged their beliefs and prejudices.

In my discussion as to intercultural literacy I will focus on how translation develops intercultural literacy and expands learners' horizons through three areas: first, through the recognition of different writing systems, second, through having an awareness of what is appropriate in one culture may not be in another and third, how translation provides learners with the opportunity to have their own cultural stereotypes challenged. Finally, I will discuss how the process of translation and the decisions the children made in their roles as translators further developed these three areas.

I had hoped when designing the projects that the children would learn that foreign languages are not secret codes to be feared, but that they can be learned and accessed, to a degree, through developing technology such as online translation tools. The children came into contact with picturebooks in a number of European languages and learned for example, that German has different letters, for example 'ß', and that 'ñ' in Spanish has a slightly different pronunciation than 'n'. They also looked at languages with different scripts, for example Arabic, Chinese and Pashtu and learned, amongst other things, that not all languages are read from left to right. The children were also keen to try these unfamiliar languages and scripts for themselves, as can be seen in the translations of *Rosie's Walk* at *Figure 9.2* which is Chinese, and *Figure 9.3* which is Russian. While the children did not necessarily learn the languages, through learning about the different scripts they nonetheless increased their linguistic awareness and intercultural literacy skills.

Figure 9.2: Rosie's Walk translation into Chinese

Figure 9.3: Rosie's Walk translation into Russian

The children also gained an awareness that different cultures have different views, and there are some things that may be appropriate in one culture but not in another. This discussion was instigated when looking at the images at *Figure 9.4* in German picturebook *Wenn Ich Gross Bin, Werde Ich Seehund* [Trans: When I grow up I want to be a seal]:

	[Class laughing]
EM:	*Do you think you would get that in a Scottish picturebook?*
Several:	*Noooo!*
HT:	*It does give you a giggle though.*
Tristen:	*They're very strange pictures.*
	...
Noah:	*Mrs McGilp, do you know it shows the private bit in that picture.*
EM:	*Yes, what would you get if it was a Scottish picturebook?*
	[Several comments at once]
Elouise:	*[Muffled] bra top thing.*
Unknown:	*[Muffled - sounds like a reference to Arial from The Little Mermaid]*
Unknown:	*Clothes.*

Phase 2, 6th March 2015

Here the children learned that what is acceptable in Germany would not be appropriate in British culture. In fact, for this session, I was quite aware of this and so first consulted the children's teacher as well as sought the opinion of my supervisors, following which it was decided that trying to cover or skip past the image would draw more attention to it. There was a similar concern in Daugaard and Johansen's (2014) research in Denmark where they discussed the appropriacy of a picturebook featuring a mermaid with bare breasts with Muslim children. The authors decided the Muslim children did not focus on nor seem offended by the bare breasts, and ask 'is literature not just as much about the opposite: encountering and being confronted with other worlds, thereby improving our ability to transcend our limits and challenging our existing world picture?' (Daugaard and Johansen 2014:134). My project was notably different from that in Denmark, which was looking at multilingual learners' interaction with metafiction, however the same notion applies. This example, while providing the children with an insight as to other cultures, also introduced the concept of cultural appropriateness.

Figure 9.4: Visuals from Heidelbach's (2011) *Wenn Ich Gross Bin, Werde Ich Seehund*

Byram (1997) asserts that in developing intercultural competence, learners should be able, among other things, to suspend their beliefs about different cultures and go through a process of 'decentring' from their own culture, where they are able to view their culture from the perspective of an outsider. To be interculturally literate, I would argue has similar qualities, to be able to recognise that our own culture and perspective is not the only or correct way of living or viewing. The translation activities in the project developed both of these areas. To first consider their beliefs, translating the picturebooks into unfamiliar cultures provided the opportunity for the learners to have their beliefs and stereotypes challenged, by myself and their teachers, as well as through their own research of the cultures they were describing. Translating the verbal was particularly important here, as the children needed to consider more variables, for example the landscape, clothing, resources etc., than if they were simply using online translation tools to provide a verbal translation. This was particularly noticeable in the children's stereotypes of Africa, for example those discussed in Chapter 7, that they did not have electricity or could not play football due a lack of water. Translating the picturebooks for an English audience also provided an opportunity to 'decentre', one example being when the children participated in the activity which asked what a publisher needs to consider when translating a picturebook into English, they were able to take a step back and take a more distanced, informed approach.

The learners' intercultural literacy skills were also enhanced further through considering the different translation strategies they were able to take as translators. One example of this is when translating the international picturebooks into English and the strategies they would adopt. For example, as discussed in Chapter 8, in Phase 2 Milly and Sara were tasked with translating a spread (*Figure 9.5*) from Portuguese picturebook *Gigi Queria Ser*, and Milly asserted she had taken a foreignization approach in her translation (*Figure 9.6*). When I first gave them the picturebook, I pronounced Gigi with a hard 'g' sound, which Milly corrected to a softer 'jz' sound, and asked if they planned to change it to a more familiar Scottish name. They said no, that they planned to keep Gigi. When I returned at the end of the session I asked them why they had taken a foreignization approach, to which Milly replied:

Because if erm you were from Portugal and you came to Scotland people wouldn't call you Gigi [pronounced hard 'g'] they would call you what you're used to - Gigi [pronounced 'jz']

Milly, P3/4 class, 20th March 2015

Despite my own initial incorrect pronunciation, Milly was adamant that the name should not be changed and that Scottish people were able to say it correctly. The discussion as to translation strategies enabled this discussion, and there are also tentative links to this being what Sipe (2008) would call a 'text-to-life response' as Milly has related the character Gigi to a person coming to the UK, and highlighted her respect for the original culture.
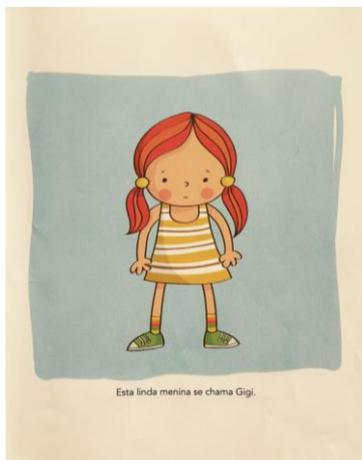
Figure 9.5: Spread from Catunda and Pivato's. (2013) *Gigi Queria Ser*.
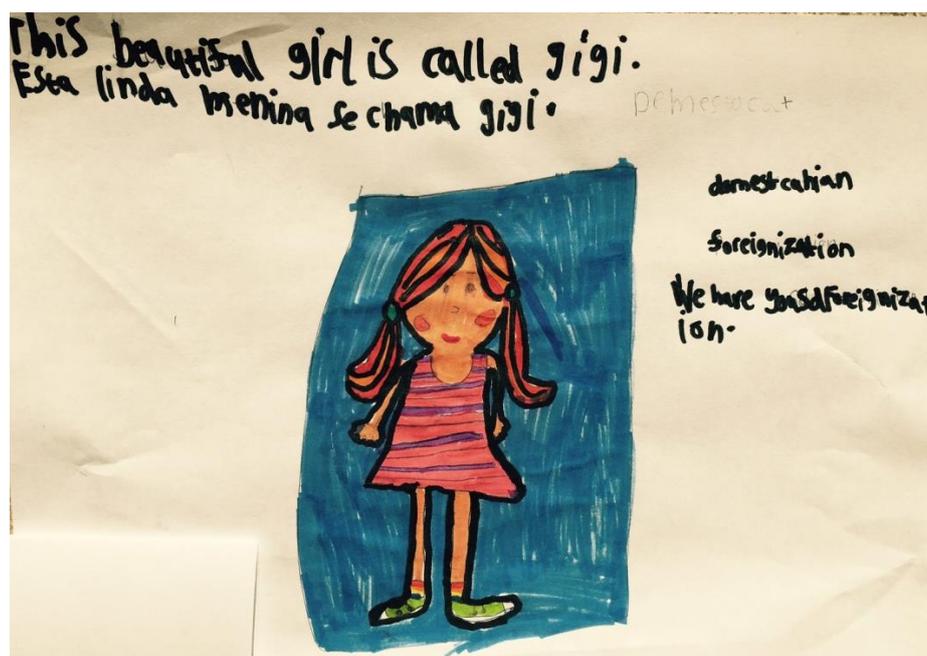
Figure 9.6: Milly's translation into English

Finally, to return to Van Coillie's discussion as to the translation of names in children's literature, and how adults presumptuously generalize as to what children can handle, he asks 'Do foreign names really make a difference with young readers?' (2006:137). I would argue that this example, although I am also at risk of generalizing, shows that many children do not require names within their own culture in the translations. While adults may generalize as to what children are capable of, it is worth remembering that the globalised world that adults may need to learn how to adapt to, is one that children were born into, and they are emerged in culture in a similar way to how some scholars might discuss technology – using Barlow's controversial terms natives and immigrants. Barlow argued, with regard to the digital, that children 'are natives in a world where you will always be immigrants' (cited Lotherington 2011:44), and this approach could also be applied to a discussion of culture. Although it is argued in this thesis that literacy learning needs an intercultural dimension, children do, to varying degrees and in Scotland at least, have global citizenship in school. Arguably, even in rural areas such as the Scottish Borders, due to the multiple platforms on which we now communicate, many children are likely to encounter multiple languages and cultures on a daily basis. My point is, that children do not need domestication approaches in literature because, I would tentatively argue, they are more culturally aware than adults give them credit for.

9.3   From biliteracy to multilingual literacies to pluriliteracies

To follow this discussion of intercultural literacy, I very briefly want to discuss issues of biliteracies. In Chapter 6 I asserted that the children in the phase one study were bilingual but not biliterate, because while they could speak their first language, they were not proficient readers and writers of it. The term biliteracy used here and by others (e.g. Hakuta 1986, Hornberger 2003 and Moll *et al* 2001) positions traditional forms of literacy as paramount. Hornberger describes biliteracy as "the use of two or more languages in and around writing" (2003: xii), while Pérez and Torres-Guzmán define it as "the acquisition and learning of the decoding and encoding of and around print using two linguistic and cultural systems in order to convey messages in a variety of contexts" (1996:54). As discussed in this chapter and elsewhere, the term literacy is much debated and contested, being much more than its singular term but rather a repertoire of 'communicative practices'

(Rowsell and Pahl 2015:14) spanning different modes, media and contexts. García *et al* agree, asserting that if literacy is a contested term, then ''biliteracy' is surely doubly contested, since the inclusion of more than one language system clearly points to power differentials and tensions about linguistic rights' (2007:207). The term biliterate therefore seems inadequate to consider the implications of bilingualism on the multiliteracies discussed in this thesis. For example, this study has highlighted how the bilingual learners also have cultural specific visual literacy skills, so multilingual litera*cies,* yet this aspect of biliteracy is not discussed in the research literature. Further exploration is required, which is outside the scope of this thesis, but to what extent do learners employ multilingual literacies, for example do they have culture specific digital literacy skills?

Arguing that 'biliteracy' is no longer sufficient for modern society, García *et al* suggest a pluriliteracies approach, building on research in the field of multilingual literacies and the work of the new literacy studies, arguing:

> For us, a *pluriliteracies approach* captures not only literacy continua with different interrelated axes, but also an emphasis on *literacy practices in sociocultural contexts*, the *hybridity* of literacy practices afforded by new technologies, and the increasing *interrelationship of semiotic systems* [authors italics] (2007:215).

I would argue that this project could be considered as taking a pluriliteracies approach to literacy. Translation develops plurilingual literacies as it recognises that literacy practices vary according to sociocultural contexts, using different languages and calling on a repertoire of skills depending on the semiotic mode or composition of the communication. However, it is worth noting that the term pluriliteracies is primarily used in the field of content and language interrelated learning (CLIL) (e.g. Meyer *et al* 2015) and so is slightly different to the approach proposed in this thesis, which is recognising that learners have multilingual multiliteracies. Whether we use the term pluriliteracies or multilingual multiliteracies, the key point is the need to move away from the simplistic term of biliteracy, which does not take into account the culturally specific literacy practices and skills (e.g. visual literacy) that bilingual children have.

To sum up, this chapter has set out the justification for the inclusion of intercultural literacy in discussions of multiliteracies, first setting out the reasons for using the terms intercultural and literacy. I then discussed how the children developed their intercultural literacy skills, focusing on their awareness of scripts, issues of appropriacy and how the project challenged their cultural stereotypes. A key point to note is how, as with the literacies discussed in Chapter 8, the act of translating - having the power to re-write the texts with a consideration of the strategies they could employ - enabled a deeper consideration of these three areas. Finally, the chapter ended with a brief discussion as to how 'biliterate' is no longer an appropriate term when considering the fluidity of the literacies that learners engage in across not only different languages but different modes and media.

Chapter 10. Alternative 'lines': critical race theory, identity and translingualism

Brigita:	*Miss, what is your name?*
EM:	*Emma McGilp, it sounds very Scottish doesn't it?[8]*
Ailish:	*I [would] like to be Scottish.*
Brigita:	*I want to be Scottish. Miss, so many Scottish people have freckles on and look, I have freckles as well.*

(Phase One, Session 5, 28th May 2014)

Before moving on to the conclusion of the thesis, there are few 'niggles' that I would first like to address. This thesis has primarily focused on how translating international picturebooks develops multiliteracies, yet this has been with an awareness, to return to my mountain biking metaphor, that there are different 'lines' I could have taken. This chapter is a kind of pre-conclusion, a consideration of these alternative approaches that have not been discussed elsewhere, yet are important to acknowledge prior to starting to sum up the project, and include: a discussion as to Critical Race Theory and how it could provide a framework to discuss both the current context and my research projects; the children's responses in in relation to their identities; and finally a discussion as to the growing area of research on translanguaging and my justification for not aligning my research with this field.

10.1 Critical Race Theory: an illuminating lens

As the research has progressed, and through attending various conferences (particularly the Centre for Education for Racial Equality in Scotland conference in June 2015 where Gloria Ladson-Billings was a key note speaker) and my wider reading, I have been increasingly aware that many of the issues raised in Critical Race Theory (CRT) were relevant to my own research with minority learners. To provide a brief overview, in 1995 Ladson-Billings and Tate published their seminal article 'Toward a Critical Race Theory of Education', applying the theory which had emerged from the US legal property system and the work of Harris (1993) to the field of education. Since then the theory has been widely applied across education, and more recently to studies of children's literature (e.g. Hughes-Hassell *et al* 2009). In their article, Ladson-Billings and Tate cite activist and education critic Jonathan

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[8] McGilp is my married name. I am English, my husband is Scottish.

Kozol who highlighted the 'savage inequalities' between the education of white middle class students and poor African-American and Latino students, and assert that 'these inequalities are a logical and predictable result of a racialized society in which discussions of race and racism continue to be muted' (1995:47). Their discussion as to inequity is based on three presuppositions: that race is and continues to be a key factor in determining inequality in the US; that the US is based on property rights as opposed to human rights and that 'the intersections between race and property creates an analytical tool through which we can understand social (and consequently, school) inequity' (Ladson-Billings and Tate 1995:48).

The theory is not without its critics however, for example Maisuria argues that CRT has not been subjected to sufficient critique and that the 'assertion that education policy is designed on the back of white supremacist thinking is inherently misconstrued' (2008 online). Nonetheless, what follows is the tentative application of a CRT framework to this research, as while the theory is primarily used in the US to discuss African American populations, it could be widened to encompass minority learners in societies across the globe. Delgado & Stefancic (2001:7-9) set out five key areas or 'tenets' that critical race theorists subscribe to:

1. That racism is ordinary, 'the usual way society does business, the common, everyday experience of most people of color in this country'.
2. The concept of 'interest convergence', whereby racism, and at times discussions to address it, advances the interests of elite and working class white people.
3. The 'social construction' of race, whereby 'races are categories that society invents, manipulates, or retires when convenient'.
4. The notion of intersectionality, or anti-essentialism, where we recognise that identity is messy, and no two people, regardless of whether they share the same culture will have the same, unitary identity, rather 'everyone has potentially conflicting, overlapping identities, loyalties, and allegiances'.
5. The consideration of the voice(s), story-telling and counter-narratives of people from minority backgrounds.

I would agree with all five of these tenets to varying degrees in relation to the UK and Scottish context. First, as discussed in the previous chapter in relation to the term tolerance, I believe that racism is ingrained in society, and consequently the education system, to benefit the monolingual speakers without due consideration for the minority learners. One

example of this lack of regard for bilingual learners' skills are headlines such as 'Language skills deficit costs the UK £48bn a year' (Guardian 2013) and calls for foreign language learning in schools to address this deficit – without any explicit, positive recognition of the 360 languages that are spoken in schools in the UK (NALDIC online). The second tenet, interest convergence, throws up some potentially difficult questions, for example how does my own positionality as a white, educated, female researcher affect my discussion of racism, and how is this discussion intersecting with my own interests? While I am hoping to highlight issues of inequity in the education system and give minority learners a voice, I am also benefitting myself through receiving a doctorate. Also related to the tenet of interest convergence is the decision to move the research from a small group of EAL children to a whole class setting, as although my reasons for doing this were primarily to enable the EAL learners to share their language skills with their teacher and peers, I also highlighted from the outset there were also clear benefits for the monolingual, 'dominant' learners, for example through making links to the 1+2 policy. Yet why did I feel the need to justify that the project would similarly benefit the monolingual learners and not solely focus on the EAL learners? While I do not propose answers to these questions, I do acknowledge them and here the underlying principles of CRT particularly resonate, as 'CRT scholarship is willing to engage in the 'messiness' of real life' (Ladson-Billings 1998:40).

I also acknowledge the social construction of race, and like critical race theorists 'accept the power of a social reality that allows for significant disparities in the life chances of people based on the categorical understanding of race' (Ladson-Billings 2013:39), although it is hoped the thesis can add to the body of research that aims to improve attainment for minority learners. To consider the fourth tenet, intersectionality, this research has also strived to avoid essentialism – the labelling of all people from similar cultures as the same, without recognition for the multiple, fluid nature of identity - which can surmount to stereotyping. This was considered, to a degree, in discussions as to stereotype with the children, and has also been highlighted in the findings, where Patrick and Sophie had very different responses to using their L1 in the classroom – Patrick was enthusiastic while Sophie resisted. While intersectionality is a vast topic, outwith the scope of this thesis and a possible area of further study, it is worth pointing out that there is arguably more to this tenet than considerations of race, for example gender and class can similarly lead to marginalization and discrimination.

Finally, the research aims to propel minority voices through storytelling and a counter-narrative, first through the international literature itself as I purposely ensured the EAL learners had texts in their L1s. The EAL learners were also given a voice in the research process, as Phase One in particular was designed to be flexible in order to go with the EAL learners' ideas and interests. The narrative approach to this thesis can also be considered a form of storytelling, and in this narrative I have aimed to give a voice to the minority learners and highlighted the inequities in the classroom.

The inequities highlighted through the discussion of these tenets are deeply ingrained in societies and education systems. Following the broad application of CRT to the field education, Ladson-Billings (2013) then applied it to four different areas: curriculum, instruction, assessment and school funding. I will briefly discuss these four areas in relation to my own context and research. To first consider Scotland's Curriculum for Excellence, there is little positive mention of building the skills of EAL learners, of either acknowledging or developing the L1 in the mainstream classroom. The curriculum focuses on the use of English without mention of the 143 languages spoken in Scotland (NALDIC online). While bilingual education may be discussed in secondary policy (e.g. 'Learning in 2 plus languages') it is not embedded into the curriculum. The second aspect is instruction, which is almost certainly in English. In Initial Teacher Education (ITE) academic study as to bilingual learners is, at best, an optional add-on course, despite there being a growing number of EAL learners in Scotland. Assessment too is primarily in English. Finally, there is a significant lack of funding when it comes to EAL provisions. This is particularly evident in the Scottish Borders, where I completed Phase Two of the research, although it is also a concern throughout Scotland. In the Borders, as mentioned in Chapter 7, there are just two full-time equivalent EAL teachers covering both primary and secondary schools across a large geographical area - with the result that many children needing EAL support do not receive it. Primary One and nursery pupils in particular, due to their age and the visual nature of learning at this stage, are not considered as in need of EAL support as their older peers, and so do not usually receive any specialist input. When it comes to funding, minority learners are simply not a priority.

10.2   Issues of identity: challenging the concept of a 'dominant group'

Linked to this discussion of CRT, and another 'niggle' I wanted to reflect further on, is the identities of both the EAL and monolingual learners in the classroom.   As discussed in Chapter 2, this is a significant area of academic study and could be the topic of the thesis in itself, and my discussion here is necessarily short, yet still an important aspect of the research, as in his discussion as to minority learners, Cummins argues that 'identity affirmation is a prerequisite for academic engagement' (2014:5).   While Gee discusses the 'external states' of identity, where he argues that 'all people have multiple identities connected not to their "internal states" but to their performance in society' (2000:99) he also acknowledges that these external labels might be internalized.   He suggests that 'modern society' perpetuates the gap between elites and non-elites – terms which could readily be replaced by Cummins' (1986) terms 'dominating' and 'dominated groups' – as non-elites are 'encouraged' to accept the identities ascribed to them by the dominating group as if they were achieved identities, while:

> non-elites are encouraged to see the "superior" identities of the elites as achieved D-Identities rooted in their efforts within a fair and open system of competition. In this way, nonelites accept the perspectives of the elites, internalize them, and use them to judge themselves in negative ways (Gee 2000:99).

I would argue that the focus on EAL learners' competence in English, without positive recognition of their existing linguistic repertoires encourages them to view themselves as non-elites.   In his discussion as to the academic attainment of students from marginalised groups Cummins similarly draws on CRT, citing Ladson-Billings' assertion that '[t]he problem that African American children face is the constant devaluation of their culture both in school and in the larger society' (2014:5).   This constant devaluation I would argue is evident to varying degrees to the learners in this study, although any consideration as to what the learners 'internalize' is of course entirely speculative.

To first discuss the identities of the EAL learners in the study, as shown in the vignette at the start of this chapter, both Ailish and Brigita from the Phase One study explicitly said they wanted to be Scottish, with Brigita explaining that as she has freckles she even looks Scottish.   Brigita also boasted later in the same session that she 'speaks the most English',

and that 'when I came to this school I didn't know any English and [in] just one month I learned English' (28 May 2014). Her desire to fit in was striking. Yet while minority learners inevitably internalize the concepts of 'dominant' and 'dominated' culture, Cummins argues that learners can either be 'empowered' or 'disabled' (1986:659) by their educational experiences, and suggests that incorporating the learners' L1s into the classroom 'challenges the devaluing of their language and culture in wider society' (2014:6). It would have been interesting to observe if there was any change in Brigita's acceptance and ownership of her background and culture if she were to have the opportunity to use her first language with her English speaking peers.

In the Phase Two study, Patrick in the P3/4 class was visibly enthusiastic about using his L1 in the classroom, perhaps to the extent that his attendance on Fridays improved during the project. Kasia and Anna, the Polish speakers in the P6 class, were in a slightly different position with regard to other learners, as they sat next to each other and their class teacher encouraged them to speak to each other in Polish, and to use Google Translate where necessary if it would help them to understand a word or concept if they could translate it into Polish. The inclusion of L1 in the classroom therefore can be said to have supported the identity affirmation of these particular learners.

I would point out however, that while projects using learners' L1s in the classroom might challenge the 'coercive relations of power' and should theoretically ensure that learners 'feel more affirmed in their linguistic, cultural and intellectual identities and more confident in their ability to succeed in school' (Cummins 2015:6) this research has shown that this is a generalization and that each learner has a unique response to their minority language being used in the English-dominant classroom. To return to the discussion as to Sophie in the Phase 2 research (Chapter 7), she was reluctant to use Polish in the classroom, and in one activity said that she had chosen Danish in one of her translations as it was easiest. I would tentatively suggest that Sophie appears to be struggling with accepting her Polish identity and is keen to fit in with her peers and, despite my good intentions, the project highlighted her differences. Research has shown that identity affirmation is key to both engagement and attainment, a point recognised by a high school participant in Cummins' (2014:7) research who asserted:

> Take away identity and what do you have? If you have a student that doesn't know who they are, do you think they care about what goes on in the classroom?

As recommended by Cummins, I would also suggest in addition to developing minority learners' language skills, teachers also consider how they might support positive identity affirmation, acknowledging that each learner is unique.

Finally, discussions as to identity in the classroom primarily focus on the minority learners, and there is little research considering the identities of 'dominant' learners when they are encouraged to move beyond 'tolerance' of minority to groups and to acknowledge the wider globalised, digitalised, multilingual societies in which we live. This project has sought to challenge the dominance of English in the multilingual classroom and the 'privileged monolingual' (Sorace 2014) stance associated with British people. I would tentatively argue that the research has had a potentially transformative impact on the monolingual learners' identities, as through exploring the richness of the different cultures in the picturebooks and experimenting with different languages through tools such as Google Translate, they are now better situated to see beyond Scotland and the English language, to broaden their horizons and acknowledge the multiplicity of languages and cultures across the globe. I would therefore argue that this project has challenged any internalized 'dominating/dominated' concepts, and has empowered both the EAL and monolingual learners to recognise the fluid, complex and multiple aspects at work in negotiating identities.

10.3   Translingualism: a view of language as fluid

Another key area I have not discussed in depth is that of translingualism and how it relates to my research. Translingualism, or translanguaging, is a growing field of study which recognises the fluidity of languages, and highlights that for multilinguals, languages are not viewed as discrete and separate, but are integrated, that 'multiple languages are negotiated for communication' (Canarajah 2011:1). García explains:

> Translanguaging is the act performed by bilinguals of accessing different linguistic features or various modes of what are described as autonomous languages … It is an approach to bilingualism that is centred, not on languages as has often been the case,

but on the practices of bilinguals that are readily observable in order to make sense of their multilingual worlds (2009:140).

This focus not on language but how it is used is not dissimilar to views of literacy as social practice (e.g. Street 1984). In contrast to the negative discourse often used to discuss bilingualism, translanguaging is more positively viewed as a 'social accomplishment' (Canarajah 2011:4), a positive attitude and practice that is arguably missing in our schools.

To consider how translanguaging might have been used in the project, and may potentially be used as a lens to interpret these findings, García suggests that 'it is impossible to be bilingual and live in bilingual communities without translanguaging' (2009:151), explaining that in today's society we encounter languages through multiple signs - e.g. visual, audio, written – and that 'being linguistically competent for the 21st century society requires that we access them all, mostly simultaneously but sometimes sequentially' (2009:151). It is this consideration of translanguaging in the context of semiotics that is of particularly interest to this research. Although outwith the scope of this thesis, it would be interesting to consider translanguaging in relation to both the picturebooks and the children's work, whether there is 'code-meshing' in the composition of the different modes, for example in *Mirror* we might argue there is Arabic writing but English/Western images. Canagarajah suggests code-meshing is 'a strategy for merging local varieties with standard written English in a move toward gradually pluralizing academic writing and developing multilingual competence for transnational relationships' (2006:586). To move this definition away from the verbal form of language, code-meshing could also be discussed with regard to the visual, for example an image might include Western visual codes but an Arabic reading direction.

However, despite its growing popularity, I have purposely chosen not to draw on the field of translanguaging in this thesis, as I would argue that it is not the appropriate methodological approach for translating picturebooks from one language into another. First, rather than encouraging a translingual approach and a fluid 'meshing' of different languages, the learners in the research were encouraged to translate both the verbal and the visual to a target culture, often outside their schema. The learners were translating, converting meaning from one language to another, as opposed to translanguaging, negotiating the languages in their repertoire to communicate meaning (Canagarajah 2011). The second reason for not

drawing on translingualism is that the term is still under-development, and not without its critics. For example, Matsuda argues that 'the notion of translingual writing seems to be uncritically accepted and celebrated' warning against the consequences of 'inflating' and 'overextending' the term (2014:478). Similarly, Atkinson *et al* (2015) wrote an open letter to 'Writing Studies Editors and Organization Leaders' asking them not to confuse translingual writing with L2 writing, nor to assume that the former is a replacement of or improvement of the latter. In particular, the authors call on journal editors, conference organisers and even recruiters not to propel translingualism at the expense of other approaches, and to 'recognize the unique contribution of L2 writing as its own field…[and] to understand that L2 writing researchers need not necessarily situate themselves within conversations about translingual writing when establishing the significance of their work' (Atkinson *et al* 2015:385). While my own interdisciplinary research does not fit into the slot of L2 writing, I too have been asked to consider translingualism at various points in relation to this thesis, hence me feeling obliged to justify my not using it. While it is not an approach I have taken in this thesis, it is an alternative 'line' that I am keen to explore further.

Chapter 11.   Reflections on the experience: concluding thoughts

Teacher: *All done now.*

EM: *Perfect.   Next time I'll give them a section of picturebooks to translate themselves. I have French, Polish and Danish and for a couple I thought Scots.*

Teacher: *Oh that will be interesting. They're very enthusiastic. When they see your name on the board they say 'Good! Mrs McGilp is coming today'.*

(Phase Two, P3/4 class, 13th March 2016)

This concluding chapter aims to tie up all of the loose ends, first summarising my journey, returning to my research questions and then proposing my main, tentative, contributions to knowledge in three areas: picturebooks, translation and literacies.   The impact on the field of education is a primary consideration of this research, and I put forward several recommendations based on the evolving context and research findings. This is followed by a brief discussion of some of the limitations of the research and potential areas for further research. Finally, I conclude with Bakhtin, again highlighting the dialogic nature of the research and with a hope that this is not the end of the story.

11.1   Summarising the narrative

This thesis is the narrative of my research experience and has been mostly written (and re-written) in a chronological order to emphasise this sense of a logical progression. Chapters 2 and 3 set out the theory underpinning the thesis, from my social semiotic approach to language and translation in the 21st century to a focus on the English language learners and the evolving literacies children require. Chapter 4 discussed the affordances of picturebooks and then picturebook translation, highlighting the lack of research which explores how children translate children's literature. Chapter 5 discussed my narrative approach and consideration of dialogism and the Scottish context, while Chapters 6 and 7 documented my empirical research with the participants, each chapter providing a brief overview of the activities and a discussion as to the emerging findings. Chapter 8 shared the findings as to how translating international picturebooks developed the children's multiliteracies, while Chapter 9 asserted that the children also developed their intercultural literacy skills in the

projects – which I argue is an important aspect of literacy learning in today's society. Finally, in Chapter 10, I discussed an alternative lens through which to view the research, Critical Race Theory, which links in with the identity of minority learners and my assertion that using international literature in the classroom can challenge the concept of a 'dominant' culture.

Taking a narrative approach has enabled me to discuss some key issues that might not have come to light through more traditional methods, for example I have focused in depth on the experience itself and the findings that have emerged along the way. Writing my journey in this way has enabled me to reflect on a key finding of the research – the EAL children's delight at seeing picturebooks in their first language. When writing up and presenting the emerging findings at conferences I have often reflected as to whether 'delight' was the appropriate word. It certainly was, and I cannot emphasise enough how excited these children were at seeing the picturebooks in their L1. In my MEd research (McGilp 2014), where the children's parents translated key words in order to make a multilingual collage for display at the nursery, I argued that seeing a language in print validates it, to both learners and their parents. This was a key reason for moving the project from being with a small group of EAL learners, removed from their regular classrooms, to a whole class approach, whereby the children can share their language and skills with their class teacher and peers - to validate the children's L1, share their 'expertise' and challenge their deficit labels. I used the example of Marcella, whom her Slovak peers Arnost and Tomas described somewhat negatively as 'having a baby voice' and 'not speaking'. When she was able to read and, with support, translate the Slovak picturebook she received genuine admiration from her peers and appeared more confident and noticeably more engaged for the remainder of the sessions.

A narrative approach has therefore enabled me to explicitly reflect on the direction of my journey, and to include these details as important findings, for example setting out the logic in Chapter 6 for a move to a whole class setting. A narrative approach also enabled me to reflect on my reasons for a second whole class project in Phase Two, due to a growing awareness that I could let go of the reigns a little more, and rather than take on the role of teacher, in certain situations I could in fact simply observe, for example when giving the children time to 'play' with Google Translate and work out how to use it for their own purposes. In the final session of the P6 project, when the learners were encouraged to be

creative in their adaptations and so chose collages, a puppet-show and a sculpture, I was able to simply observe their responses and engagement with the task.

Using narrative inquiry as a methodology, as opposed to more traditional quantitative and qualitative methods, has also allowed me to reflect on my own subjectivity, and in particular the extent to which my own axiological values have impacted the research, for example I was able to discuss the sense of injustice I felt that the EAL learners were unable to share their linguistic repertoires with the rest of their class. Also, despite my focus on multiliteracies, I felt compelled in Chapter 10 to discuss the research through a Critical Race Theory lens, and to highlight how landscapes (in Scotland and beyond) are inherently racist, for example how EAL learners are simply not a priority when it comes to funding. Although these issues are not related to the research questions, I would argue they are important themes to emerge from the thesis. Yet, I would also point out that a narrative approach, of writing myself into the research, has also been emotive and at times all-consuming. Clandinin and Connelly explain:

> [Inquirers] must become fully involved, must 'fall in love' with their participants, yet they must also step back and see their own stories in the inquiry, the stories of the participants, as well as the larger landscape on which they all live (2000:81).

In this thesis I have tried to balance the children's stories with my own aims, perspectives and values, while constantly considering the context and multiliteracies that learners require in the 21st century.

11.2 Revisiting the research questions

As discussed in Chapters 6 and 7, my research questions changed slightly in the two phases. Initially, there was a focus on visual language with the small group of EAL learners which then developed to a consideration as to how translating picturebooks develops the multiliteracies of all learners. Here I will briefly discuss how the research findings might tentatively respond to these questions, starting with the research questions from Phase One:

- *Is the visual language of learners' first language (L1) and second language (L2) different?*
- *Do bilingual learners 'codeswitch' when reading/producing texts?*

My research journey started with these research questions, which can be traced to Mohieddin Ellabbad's assertion that '[t]he way we read pictures is different: In Arabic speaking countries (as well as some others), we read and write from right to left, and we draw and look at pictures in the same way' (2006: 18). The findings in the initial phase tentatively highlight that the children in the project had different visual language skills for their L1 and L2, as languages have culturally situated visual codes that the children, as participants of both L1 and L2 communities, had access to, to varying degrees. For example, Ailish's dual language text showing breakfast in Scotland and breakfast in Cameroon, which featured a spiky fruit that was not recognisable to anybody else in the classroom and which she was unable to articulate in English. Numerous further examples are discussed in Chapters 6, 7 and 8, for example in Phase Two when reading the Polish picturebook *Czarostatski i Parodzieje* (trans: Wizzers and Steamards) Patrick and the other Polish children recognised the ambulance, the pharmacy and the candy floss van.

As the project progressed, it seemed perhaps like an obvious finding that bilingual learners have dual visual language skills and confirmed Kress and van Leeweun's assertion that 'visual language is culture specific' (2006:4). As discussed at several points, Rosenblatt (1995) asserts that every reader brings their own experiences to a reading, and although she was not discussing picturebooks, I would assert that meaning too can be thought to 'transact' in images. Different semiotic signs carrying different meanings depending on our individual schemata. Bilingual learners, being immersed in multilingual communities comprising multiple signs, will inevitably have developed schemata to enable them to make meaning in their different communities. Yet these enhanced visual language skills do not tend to be acknowledge in both academic research and the classroom.

In Phase Two, the research had evolved with more of a focus on translation and a growing recognition that the children, through using online resources to support their translations of both the verbal and visual in the picturebooks, were developing their visual, critical and

digital literacies. The main research question and sub-questions therefore reflected this change:

- *How can translating both the verbal and visual in international picturebooks develop the multiliteracies learners require to succeed in the 21ˢᵗ century?*

This question was addressed in depth in Chapter 8 where I tentatively discuss how the activities in the project might develop learners' critical, visual and digital literacy skills. To summarise, the key findings were:

Critical literacy – the findings were discussed broadly using McLaughlin and DeVoogd's (2004) principles of critical literacy. First, the project encouraged learners to examine issues of power in the picturebooks, which were introduced through discussing dual language picturebook *Mirror* in Phase 2, then through deconstructing and reconstructing texts, particularly into a different mode, the children had the opportunity to exercise their own power and bring their own perspective to a text, and in the process consider the decisions the author/illustrator had made and the changes they had made as translators. Finally, a theme emerging throughout the children's responses was the recognition of the need to consult multiple perspectives in both their verbal and visual translations, through using multiple translation tools, thorough online research and where possible calling on individuals with knowledge of the cultures they were depicting.

Visual literacy – this section linked discussions of visual language and literacy with reader response theories to highlight that images, like words, carry meaning that are unique to each individual depending on their background, experiences and culture. This was discussed first in relation to both the monolingual and bilingual learners recognising culture in visuals, and then through their creation of texts, where learners were able to both call on their own schemata and to build on, and at times challenge, their existing knowledge through researching the cultures they were representing in their translations.

Digital literacy – these findings were discussed using Bawden's (2008) summary of digital literacy frameworks which considered: underpinnings, which is a grasp of traditional considerations of literacy; background knowledge, where I discussed Noah's awareness of translation apps on mobile phones; central competences, which were developed through researching online and through learning how to use Google Translate; and finally, in a

discussion as to attitudes and perspectives I discussed how the use of online research had inevitably prompted discussion as to online safety and security, and also the importance of considering the reliability of the sources. Finally, on the subject of digital literacy itself, I argued that rather than being a set of competences that can be measured, digital literacy in the 21st century is a mindset, an openness to new possibilities and a willingness to learn.

The project had further sub-questions, which are briefly considered below:

Could the project(s) provide an opportunity to use and develop learners' L1 in the classroom?

The Phase 2 projects certainly enabled the learners to use their L1 in the classroom. They were able to look at picturebooks in their L1 and which could consequently develop both their verbal and visual language skills, promoting the additive approach to bilingualism recommended in policy documents (Learning and Teaching Scotland 2005) and enabling learners to draw on their 'funds of knowledge' (Moll *et al* 2005) in the classroom.

Can translation develop intercultural awareness in learners, as well as an acceptance of unfamiliar languages in monolingual learners?

At the outset of Phase 2, I had envisaged that the projects would develop learners' intercultural awareness. As the research progressed however, 'awareness' did not seem the appropriate term for the intercultural skills the learners were developing. This was discussed in detail in Chapter 9, where I tentatively argued that translating picturebooks could help to develop intercultural literacy skills, and I called for intercultural literacy to be included in definitions of multiliteracies and taught alongside other literacies.

How do children respond to the translation process and what strategies do they employ?

Although further research is required to draw any conclusions as to children's responses to the translation process, I would tentatively suggest that the children enjoyed the translation activities and engaged with both the domestication and foreignization approaches. I would tentatively argue however, that what adults might consider 'foreign' aspects of texts may not actually be that 'foreign' to many children growing up in today's increasingly multicultural, digitised societies, even in rural areas such as the Scottish Borders where this research was carried out. This was tentatively discussed in Chapter 9 using van Coillie's (2006) question

as to whether children were put off by foreign names in translations, where I used the example of Milly keeping the character name Gigi to tentatively argue that they did not.

To what extent is the researcher's voice and research process salient in the study of multiliteracies in translation for children in international picturebooks?

This question, added retrospectively, has been considered at several points in the process. My own voice is prevalent throughout this thesis, particularly through my discussions of 'finding the right line'. As discussed in the summary above, my approach to narrative inquiry has enabled me to use my experience as data and to make some internal dialogic explicit. Yet while this is my story, it is hoped that in this dialogic journey the children's voices are also clearly heard.

11.3   Original contribution to knowledge

As this research is interdisciplinary, I would tentatively suggest that it has made a contribution to three, at times overlapping, areas of study - picturebooks, translation and literacies:

- In the field of picturebook studies, this thesis adds to the body of research exploring how culture influences reader response, pointing out that learners have culturally situated visual literacy skills. The research is also an example of how international picturebooks are a way to challenge the dominance of English texts in the classroom and 'what counts' as reading with benefits for *all* learners.

- In the field of translation, albeit in a small way, the research contributes to two key areas. The first is to the 'translation' of visuals, as the children in the research considered the cultural codes in the images and which strategies, e.g. foreignization and domestication, might be applied to make the text suitable for children in the target country. The second is the fact that children were translating themselves, challenging the paradox of children's literature whereby texts might be for and about children, but are rarely *by* children. This research gave children a voice in the translation process.

- Finally, in the field of literacies, as has been discussed in depth, the research showed how reading and translating international picturebooks might help develop all learners' multiliteracies.

11.4   Implications and recommendations for education

A consideration as to how this research might have an impact on education has been a driving factor in this research from the outset. When discussing my recommendations, there are three key areas I want to focus on. First, how the project has provided a detailed look at literacy in the 21st century and second, how challenging the dominance of English in classrooms could benefit both monolingual and bilingual learners. Finally, I discuss the impact of research more generally, calling for greater links between research and practice.

11.4.1 Literacy teaching and the Curriculum for Excellence

As discussed in previous chapters, definitions of literacy are increasingly purposely vague to account for evolving technologies and text types, for example the Curriculum for Excellence (CfE) has tried to 'future proof' their definition with:

> the set of skills which allows an individual to engage fully in society and in learning, through the different forms of language, and the range of texts, which society values and finds useful (Education Scotland 2016a).

Yet while this vagueness allows for significant flexibility and individual interpretation, I would argue that the multiliteracies that are implicitly included in this definition need to be made explicit for educators. This is particularly important for visual literacy. Like many scholars (among others: Arizpe and Styles 2016; Serafini 2014; Kress and van Leeuwen 2006), as a result of this research I stress the importance of including visual literacy as part of the curriculum for *all* ages and, as pointed out by Arizpe and Styles (2016), to provide learners with the meta-language to discuss visuals. Currently, in a UK context at least, communicating through visuals is a skill associated with younger learners and gradually schooled out (Kress 2003), yet to be visually literate – having the ability to read and create visual texts - is an increasingly important skill regardless of age, and therefore I also

recommend it should be developed alongside the traditional literacy skills of reading and writing.

Finally, in all of these discussions of literacy in the curriculum, there is little consideration as to their role in our multilingual societies. In Chapter 6, I shared the example of my daughter Erin accessing content online in multiple languages when she was just two. I would argue that many children today, regardless of their own linguistic repertoire, are exposed to multiple languages on a daily basis, therefore having the skills and attitudes to navigate these spaces is crucial. A key recommendation, as mentioned several times, is therefore to include intercultural literacy in discussions of multiliteracies, and crucially as part of the curriculum and literacy teaching.

11.4.2 International picturebooks to challenge the dominance of English

A further recommendation is for educators to include international picturebooks in their classroom texts, as in spite of increased multilingualism in schools, in the UK there are more than 360 languages spoken in classrooms and 143 in Scotland (NALDIC online), English remains the dominant, if not sole language in most aspects of school life. Recognising this, Scottish policy document 'Learning in 2 (+) languages' asks:

> [D]o the pictures on the classroom walls, the displays in the reception area and corridors and prospectuses and other literature convey that your school represents a multilingual and multiracial Scotland? (LTS 2005:9).

Yet, while schools have multilingual welcome signs at the door, and perhaps a multilingual display in the corridor likely featuring flags from across the globe, I would argue these tokenistic gestures are not sufficient to genuinely validate learners' language and cultures. In the Phase One project, the specialist EAL classroom was a truly multilingual space, with numerous languages displayed proudly on the walls, yet to what extent would the children's everyday classrooms have displayed these languages? In the Phase Two projects, there were classroom displays in French, Spanish and Scots, but not in Polish or Portuguese - the actual languages of several of the pupils in the classroom.

A key recommendation is therefore to challenge the dominance of English texts in the classroom and what 'counts' as reading, and to introduce literature in multiple languages, not only the modern foreign languages with high linguistic capital but also in the first languages of the children in the school. This would enable learners to continue to develop their L1, as it was highlighted in the research that many learners are bilingual but not necessarily biliterate. Supporting the development of the L1 would enable educators to take an additive approach to bilingualism (Lambert 1982) and again show minority learners the value of their L1. In addition, as has been discussed in previous chapters, reading literature from across the globe offers new insights through the 'mirrors, windows and doors' (Botelho and Rudman 2009) metaphor and can help *all* learners to develop their multiliteracies.

In line with this recommendation, a key concern emerging from the research has been the lack of access to international picturebooks. As discussed in Chapter 6 and earlier in this chapter, the children were excited, delighted in fact, to see the picturebooks in their L1 and continually asked for them. Brigita asked if she could take them home to show her family. While their amazement and enthusiasm was good to see, it is worth remembering that they were likely excited because they do not ordinarily have access to texts in their L1 in the classroom. Although some local authorities and schools have better resources than others, the books that tend to be found in Scottish schools are translations out of English or bilingual texts which have been published in the UK. There are very few authentic texts. Throughout this research, I have presented at conferences and workshops aimed at EAL teachers (e.g. NALDIC annual conference 2014, SATEAL annual conference 2016) and have frequently been asked by educators where they can buy similar texts. The onus is on individual teachers to find the picturebooks, with the result that there is no consistency across different local authorities or even teachers in the same schools. An important recommendation therefore is for steps to be taken to ensure *all* children have access to authentic picturebooks (see my selection process in Chapter 4) in their L1.

Finally, to highlight again the benefits of using texts in learners' L1s in the classroom, Cummins sets out three claims for empowering minority students to succeed academically:

- 'Acknowledging and promoting bilingual students' home languages (L1) within the mainstream classroom supports students in transferring knowledge across languages and expertise in using languages'.
- 'Literacy engagement promotes literacy attainment', for example the reading or producing of dual language or L1 texts.
- 'Identity affirmation is a prerequisite for academic engagement'.

(2014:1-7)

This research is a replicable example of a classroom project that could potentially meet these three claims – the home language is acknowledged and validated through the authentic L1 texts and learners are able to develop and share their skills. As discussed using the examples of the EAL learners in Phase One and Patrick and Sophie in Phase Two, this can help identity affirmation. Yet, an important point I hope to make is that using picturebooks in learners' L1s should not be part of an isolated project, but embedded into the curriculum and a key aspect of their literacy learning in school. Here, I strongly recommend that Initial Teacher Education is adapted to account for the increasingly multilingual classroom, and bilingual education a *compulsory* aspect.

11.4.3 The impact of literacy research: an interdisciplinary crossroads?

Pahl and Rowsell (2015) argue that literacy is an interdisciplinary subject, with interest coming from the fields of education, literature and anthropology to name a few, and how it is not only the domain of academics but also for example, teachers, librarians and community workers. They argue:

> This means that literacy as a field sits at an interdisciplinary crossroads and provides the opportunity for theorists to choreograph the process of knowledge mapping. The knowledge structures required to recognize and then understand literacy comes from practice as well as theory and research (Pahl and Rowsell 2015:3).

Yet, to consider this metaphor further, while academics and practitioners may meet at a crossroads, to what extent do the two entities meaningfully engage? While educators may be aware of literacy research through conference attendance, reading journals etc., the onus

is again on the individual teacher to do this. In literacy studies, academics talk about the fluidity of literacies, of the importance of critical, digital and visual literacies and as I have in this thesis, the New London Group's (1996) concept of multiliteracies. These discussions are not new; yet how much do educators know about them? In Scotland for example, the Curriculum for Excellence's 'future proof' definition of literacy is purposely vague to allow for the constantly evolving context and for educators to fill in the blanks. Yet, there needs to be further consideration as to how educators fill in these blanks, as while the curriculum may be underpinned by educational research, I would argue that this knowledge is not shared with many educators. To return to Pahl and Rowsell's metaphor, I agree that academics and educators meet at a crossroads, yet I propose that steps be taken to ensure their paths do not simply cross but continually intertwine in a relationship of mutual learning. To do so would reduce the gap between research and practice, with the aim that literacy research such as this might have a direct impact on learners.

11.5 Limitations

Every research project will inevitably have its limitations, as all methods have their strengths and weaknesses and each individual their own view of what research is and should include. In Chapter 5, I briefly discussed the limitations of my methodology, considering for example my own subjectivity and positionality, and how criteria such as reliability and validity that are frequently used in research do not neatly apply to narrative inquiry (Connelly and Clandinin 1990). Here however, rather than discuss these issues again, I will highlight limitations that have emerged as I have completed the research. My primary concern throughout the research has been the significant amount of data that three projects has generated. Although I have discussed several individuals in depth, on the whole I have tried to take a holistic approach to the research and to focus on the journey and experience itself. Less empirical research in the classroom, perhaps with a narrower focus and fewer participants, would have enabled me to go into further depth.

A further limitation is in the move from a small group to a whole class approach, as although I would argue that the benefits far outweighed the limitations, the larger groups meant I was unable to get to know many of the learners as individuals. It was a very busy environment, and it was difficult to record every comment and to follow up on every interesting response,

for example there are several occasions in the transcripts where I could have delved a little deeper with the individuals as to the decisions they had made as translators. Working with a whole class, at times without their class teachers, also meant at times I needed to manage low level disruptions, and as a result take on more of a teacher role than I would have hoped. Another limitation to the project is that it is a very large interdisciplinary topic, with lots of potential avenues to investigate further, and at times I have felt like the thesis is spread across several areas as opposed to a detailed focus on one topic. Yet there are also several areas I have chosen not to focus on when writing up, in order to concentrate on multiliteracies, for example in conference presentations when discussing the emerging findings, I have briefly considered how the project might develop a kind of intercultural empathy in learners, drawing on the emerging research in the field of cognitive theory.

Finally, I have welcomed difficult questions and have been grateful for the feedback from peers and colleagues within the field of children's literature. A concern I have encountered several times is that perhaps my use of 'translation' is somewhat controversial when it is applied to visuals. I accept that this may be a tentative move away from the term's sole focus on the verbal, and may be particularly problematic as visuals are unique to each artist and cannot be translated in the same way as words, however I maintain that translation is the appropriate term when changing the visuals to suit a target culture, and this is not a limitation of the research.

11.6 Future work

While this research has provided many interesting findings, it has also raised a huge number of questions and areas for further research. In Chapter 10, I briefly discussed Critical Race Theory, learner identity and translanguaging, and these areas could all be considered in significant further depth in relation to this project. Also, in the Phase Two research, I developed an SFL framework by which to analyse the children's translations considering the participants, processes and circumstances. This was tentatively introduced as a possible way to analyse the children's responses and could be further developed and the children's work analysed in depth.

To return to a discussion of visual language and literacy, and a consideration as to visuals being culturally situated, there is considerably more work to be done in this area. For example, it would be interesting to consult with publishers and illustrators themselves as to when visuals are translated, or perhaps more realistically the extent to which the cultural codes in visuals are 'levelled out' (O'Sullivan 2005:101) in order to make texts 'travel well' (Oittinen 2008:14). It would also be interesting to consider how language impacts on other literacies, so for example the extent to which learners can be considered as having multilingual multiliteracies. While it is recognised that bilingual learners have visual language skills related to their L1, it would be interesting to explore for example, whether their digital and critical literacies are adapted depending on which language they are using.

Although these are all interesting areas, I am particularly keen to carry out further research in order to address the issue with regard to access to international picturebooks. There are several ways to approach this, for example using the accessibility of the internet to produce, with the help of parents and children, a collection of picturebooks from across the globe to represent the different cultures living in Scotland. Although there are resources such the International Children's Digital Library, I would argue that they are not well utilised in classrooms, and in fact that many teachers are likely not even aware of it. It would be interesting to see how these international picturebooks are then taken on by educators and how children and their parents respond.

Finally, an area I did not focus on here in any depth and which is lacking in research is children's existing roles as translators, as many children, particularly those that are newly arrived, are routinely depended on to translate, or be 'language brokers' (e.g. Angelleli 2010), for their parents in a variety of situations. For example, in the Phase One study, Tomas explained that he used Google Translate at home to translate letters for his parents and it would be interesting to explore this further, with a consideration as to the linguistic skills and literacies he might be using and developing. It would also be fascinating to explore children's access to multilingual content online, for example webpages, and how and when they translate it, drawing on the field of translingualism.

10.7 Dialogism: not the last word

This thesis started, and will finish, with Bakhtin. He asserts "[we] live in a world of others' words" (1984:143), and as discussed, I have found his concepts of dialogism and multiple voices, at the core of this research, from our internalization of the racism deeply ingrained in society to the multiple voices influencing the children's translations. It is through a consideration of dialogism that I am able to finish writing this thesis without feeling like it is the end of the story, with the hope that the thesis, as part of a larger conversation, might be read, interpreted and rewritten in new ways:

> There is neither a first nor a last word and there are no limits to the dialogic context (it extends into the boundless past and boundless future). Even *past* meanings, that is those born in the dialogue of past centuries, can never be stable (finalized, ended once and for all) - they will always change (be renewed) in the process of subsequent, future development of the dialogue. At any moment in the development of the dialogue there are immense, boundless masses of forgotten contextual meanings, but at certain moments of the dialogue's subsequent development along the way they are recalled and invigorated in renewed form (in a new context).

> (Bakhtin 1986:170)

Appendices

Appendix A: 'What is Language?' task, Phase Two, 6th Feb 2015

Children were asked 'what is language?' and given post-its to respond. Their responses (with spellings corrected from the image below) include:

- Language is different types of communicating for example sign language
- Language is the way people talk to each other [picture – blah blah]
- Language is communication
- It is how people talk to each other
- Language is different ways to communicate
- Body language ☺ ☹ ☺
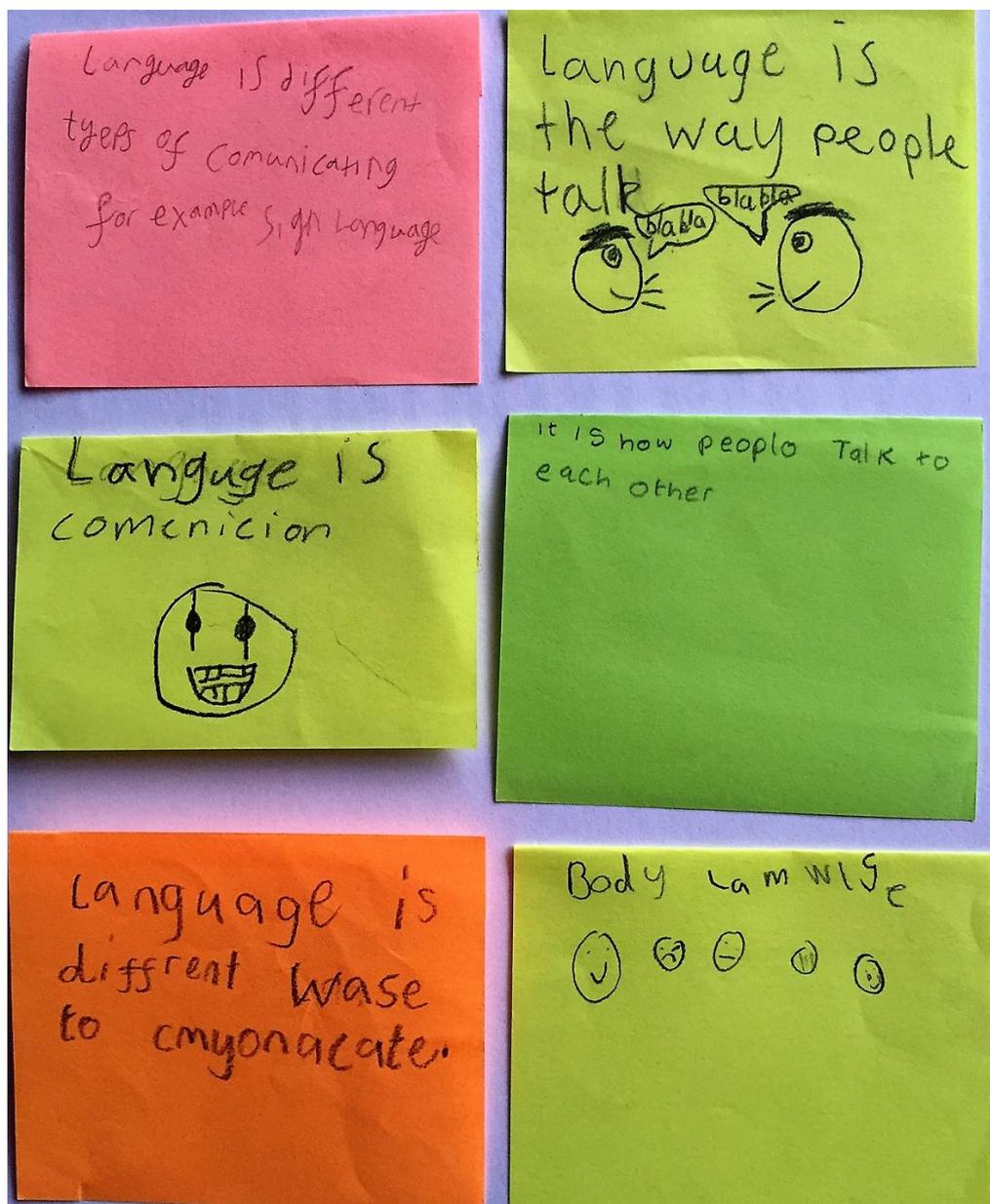
Appendix B: List of picturebooks used in the project

In addition to the picturebooks discussed in Chapter 4, the following texts were used:

Picturebook	Language	My English Translation	Further information
Al-Ghanem, K. and Al-Mannai, M. (2011) *Hamda and Fisaikra.* UAE: Bloomsbury Qatar.	English		This English translation was used alongside its Arabic original at numerous points in Phase One and Two. I also used this picturebook in my MEd research.
Baltscheit, M. (2010) *Die Geschichte vom Fuchs, der den Verstand verlor*. Weinheim, Germany: Beltz and Gelberg	German	The story of the fox who lost his mind.	Winner of German Youth Literature Prize. Used as an example of a German picturebook.
Carle, E. (1994) The Very Hungry Caterpillar. London: Puffin.	English		This arguably 'classic' text has been translated into numerous languages. Used in Phase Two where the children translated the images, in particular the food the caterpillar might eat.
Catunda, M. and Pivato, P. (2013) *Gigi Queria Ser*. Washington: CreateSpace.	Portuguese	Gigi wanted to be…	This was a late purchase which was selected as it could be delivered quickly for a session in Phase One for Brigita, who spoke Portuguese. Was also a simple text for the learners to translate.
Descamps, D. (2012) *Par un beau jour.* Paris: Les Grandes Personnes.	French	On a beautiful day	A wordless picturebook discovered through IBBY Europe website.
Demirgian, A. (2011) *Poveştile domnişoarei Firicel*. Romania: Aramis.	Romanian	Miss Firicel's stories	Sourced through the European Picturebook Collection in Phase One for children with Romanian as their L1.
Duchesne C. and Kunigis, P. (2009) *Wapiti!* Quebec: The Secret Mountain.	French	Wapiti/Elk	A picturebook of songs along with CD. Used in Phase Two when considering how to

			translate rhyme and sound.
Heidelbach N (2006) *Königin Gisela*. Germany: Beltz and Gelberg.	German	Queen Gisela	Winner of German Youth Literature Prize 2007. Used in several sessions.
Janovic. T. (2007) *Drevený Tato*. Bratislava, Slovakia: Marenčin PT.	Slovak		Sourced through the European Picture Book Collection II (EPBC II) for the Slovak children in Phase One.
Khan, H. and Amini, M. (2012) *Golden Domes and Silver Lanterns: A Muslim book of colours*. London: Chronicle.	English		Selected for the session on colour in Phase One, to prompt a discussion as to how culture means different things to different people.
Kitamora, S. (2009) *Millie's Marvellous Hat*. London: Andersen Press.	English		Used as an opening activity in Phase One, where the children drew pictures of their own imaginary hats.
Leray, M. (2014) *un petit chaperon rouge*. Paris, Franch: Actes Sud Junior.	French	Little Red Riding Hood	Used several times in both phases as an example of a French picturebook.
Paľo, L. (2006) *Halȯ, Halȯ, pani Mačka!*i Bratislava, Slovakia: Artforum.	Slovak	Hello, hello, Mrs Cat!	Sourced through the European Picturebook Collection for use in Phase One.
Sharafeddine, F (2008) جدتي والقمر UAE: Kalimat	Arabic	*Grandma and the Moon*	Used for the final exercise with P3/4 class in Phase Two.
Sobral, C. (2014) *O Meu Avô*. Lisbon, Portugal: Orfeu Negro.	Portuguese	My grandfather	Purchased in Portugal during Phase 2 for Maria (L1 Portuguese).
Waddell, M, and Oxenbury, H. (2006) *Farmer Duck- Pracowita kaczka*. London: Mantra Lingua.	English-Polish dual language text.		Purchased to use along with the Mantra Lingua PENpal.

Appendix C: List of school years and ages for children in Scotland

This table details the ages of the children in each primary school year, although it is worth noting there are exceptions to this. The school year runs from August-June/July.

School Year	Age at start of school year	Age at end of school year
Nursery/pre-school	3	4-5
Primary 1 (P1)	4-5	5-6
Primary 2 (P2)	5-6	6-7
Primary 3 (P3)	6-7	7-8
Primary 4 (P4)	7-8	8-9
Primary 5 (P5)	8-9	9-10
Primary 6 (P6)	9-10	10-11
Primary 7 (P7)	10-11	11-12

Appendix D: Timeline of progression of 1+2 policy

This is a very brief overview of the implementation of the 1+2 policy being implemented in Scotland, where by 2020 it is anticipated that every child will learn two languages in addition to their mother tongue.

- 2011 'Modern Languages Excellence Report' highlights the cognitive, economic and societal benefits of languages, while dispelling myths related to language learning and the dominance of English.

- In May 2012 the Scottish Government's Languages Working Group published their final report and recommendations for language learning in Scotland, and in November 2012 a Summit was held considering how the policy might be implemented and the next steps.

- This was followed by a National Language Conference in March 2013 discussing ways forward, and a Strategic Planning Event in March 2014.

- In Spring 2015 Education Scotland published the Curriculum for Excellence 'Experiences and Outcomes' for Modern Foreign Languages, for the first time providing guidance as to how teachers might implement the policy in the classroom.

- Developments continue to be made, with SCILT (http://www.scilt.org.uk/) the leading organisation taking the policy forward, regularly providing further information on its website as to how the policy will be implemented through the different stages, with sections for practitioners and parents.

Appendix E: Sample transcripts from each project

Transcript from Phase One

Session 3: 14th May 2014

Recorder file: D01/05

Present:
Miruna (Mi), Ailish (Ai), Arnost (Ar), Tomas (T), Brigita (B), Teacher:(EALT), Emma McGilp (EM)

[= Transcriptor comments
Numbers = recorder timings

[Talk with children about the different parts of the books – using books in lots of languages to show same parts – Ai said she didn't know what was the front cover because she doesn't read German]

EM: What I want to do today is to think about the colour in all of these books, and what colour means to you. So we've got a Spanish book, and you see there are lots of reds, blues and greens. This is German. This is an Arabic book.
EALT: [responding to uncertainty about reading] All you have to do is look at the colours... you don't have to read it.
EM: We're just looking. This book is English and I think it is about Malawi. This is a Red Riding Hood story from China.
EALT: You know this Red Riding Hood?
EM: This I have in English [Red Riding Hood] but this was originally in French. And this book B has got beautiful colours, lots of jewel colours.
T: What is this?
[several conversations happening at once.]
EALT: This is Arabic. We don't open this way, we open it this way.
[More conversation about Hamda and Fisaikra]
Ar: This is like Pakistani, this is funny.
EM: It's not Pakistani, it's Arabic.
EALT: [garbled] It's similar.
EM: Yes it is similar.
[Chat about colours, wow, very black etc.]

04:50
T: Miss a chicken [pointing in *Hamda and Fisaikra*]
EM: Ah yes well done, a chicken. [referring back to last week]. Last week Mr Sinkie we read *Rosie's Walk* with a chicken, but they kept saying kitchen so we learned chicken.
T: Yes, the fox like a kitchen [corrected] he likes to catch chicken, then the chicken no run, she was only walking, he is [garbled] following and he fell down and she was walking [lots of external noise].
EALT: What colour is that?
T: Miss what is that?
EM: I'm not sure

T: It looks like a castle

06:10

A: Miss can you read that?

EM: Not very well [reads Arabic badly]. I'll practise for next week.

A: Yes, you forget it.

EM: Yes, do you forget?

A: A little bit.

EM: It is easy to forget.

[collecting all books back in]

EM: I'll quickly show this book that we'll come back to next week. It is a dual language book
         [*Mirror* – not transcribed all].

T/Ar: Wowww

Ar: What is that?

B: Praying [several people speak at once]

EALT: He is praying. And where do they pray?

Ar: There

EALT: And what is it called?
         What is the Christian place that we go to, all the school together? [Catholic primary
         school]

T: To God

EALT: Yes but what is the house of God called, what is that place called?

Ar: Church

EALT: Church, well done. And Muslims go to a place called? Mosque

Ar: Yes Mosque.

08:44

EM: So I want you to just think about the different colours that are in the two different places
         because I think different colours go with different languages, and colour means different
         things in different languages.

[still talking about *Mirror]*

EM: We're going to come back to this in a couple of weeks, I just wanted to show you. Today
         I've got a different book to read, and then we're going to do some colouring.

['Yes!' sounds from several children]

B: I love colouring.

EM: This book is called *Golden Domes and Silver Lanterns*, *A Muslim book of colours.*

T: Muslim colours

Ai: Are you sure?

Ar: Wow

EM: [Reads – red page about rug, then blue page about hijab]

EALT: ... there are lots of girls wearing this at this school

EM: [Reads gold, then white]

Ar: Aha

EM: [Reads black, brown, orange which is about henna]
         Have any of you ever had your hands painted?

B: Yes, I had my fingers [response muffled]

11:09

EM: [Reads purple] Look she has a doll

Ai: A doll? A doll like [muffled]

EM: [Reads yellow]

T: To get the cash?

EM: Yes [reads green, then silver, last page] '... all of the colourful things we've seen, make up the world of my faith, my din.' Din is the Arabic word for religion.

T/Ar: Ahh

EM: So, thinking about all of the colours in here, I wonder if you have colours which mean certain things to you.

Ai: I want to [muffled] there. Wow.

[EM sorting out paper for the children]

EM: So think about the different colours, and think about what it reminds you of. For example, when I think of red, I'm from Manchester, I always think about football. But you might look at red and think about food.

B: Can I get the little red, the little red [riding hood]

Ai: Can I get the palace

[Children requesting books and colours]

EM: So I want you draw a picture of whatever it is that the colour makes you think of. So if green makes you think of a tree, draw a tree.

EALT to T/AR: What is the colour of the Slovak flag?

T: Errr. I know. It is like red, in the middle it is white and here it is red. Miss, can I do that?

EM: Yes, that would be really good. That might be what red reminds you of.

[Muffled conversation EALT with children]

Ar: Miss can I use this pencil?

EM: Yes of course.

T: Miss what is 'of course'?

EM: 'Of course' means yes.

T: Ahh.

14:50

EM: Are you doing a flag?

B: It is green and [light red – loud bell ringing]

[Lots of noise as children colouring, asking for different colours etc. EALT talking about 'ladies wearing nice colourful clothes', saying don't have to draw flags. All children drawing flags. Lots of outside noise]

17:40

EM: What are you drawing Ar?

Ar: A girl

EM: A girl?

B: That's not a ....

EM: What are you going to draw next B?

[Muffled conversation between B and EALT – lots of outside noise. B drawing a lady – like Ar. Children copying]

T: Ah wow, very good.

[must be assembly rehearsal/PE in assembly hall]

Ai: This girl is going to the shop.

EM: Ah and what is she wearing?

Ai: A dress

EALT: What colour?

Ai: Red

T: Miss do you have white?

[More converstions about what to colour in]

EM: How about flowers? What do you think when you see red?

21:50

EM: Where is this Ai?

Ai: A shop

EM: A shop in Glasgow?

Ai: Yes a shop in Glasgow

[muffled conversation – several at once. T talking about waving flag]

EM: When would you wave the flag?

T: At the football. Slovakia win [muffled] and there is like shouting. My dad likes hockey.

EM: Hockey?

T: Yes, when Slovakia gets a goal he shouts... a cup... at school [muffled, to B] Wow Romania!

EM: Is there hockey in the Commonwealth Games?

T: No, it is like a...

EALT: Yes

EM: I think it might be

T: And football

EALT: No ice hockey

[Conversations about colours]

B: I need green

T: Grass

[Children talking about recent school performance]

EM: Ah very good [to Ai]. What does this say?

Ai: Shop. Lidl.

EM: And why have you chosen these colours?

Ai: Because I like red and blue and brown.

[More conversation about pencils, more paper etc. and other children at school]

Ar: I need brown and that yellow.

EM: Is this like a skirt you have seen before? [muffled] is this what somebody you know would wear? [no reply]

Ai: I like that because it is so nice in my mouth.

EM: What is it. Spaghetti?

Ai: Yes

[muffled]

B: I like that because it is [muffled]

T: I like pizza

Ar: What else can I draw? Can I get more paper?

EM: Yes, can you tell me a little bit about this? What is she wearing?

Ar: Huh?

[interruptions – Ar being very quiet/not wanting to talk about his picture of a lady in a flowery skirt]

Ar: Miss can I get more paper?

[Occasional chat as children colouring and chat about A/T family member's birthday]

EM: And do you sing happy birthday in Slovak? [no reply] What language do you sing happy birthday in?

T: Slovakia

EALT: How do you sing?

EM: Do you want to do it to the recorder?

T/Ar: Yes

D02/05
T/Ar singing Happy Birthday in Slovak

D03/05
[Didn't record their reactions – but they laughed when we replayed it]
EM: What does this say?
Ai: I like my school because I am working in the school for me and Mr S...
T: Can I see it?
EM: What does this say?
T: [reply muffled]
EM: Who's that?
T: My friend
EM: Your friend in school here?
T: Your friend in Slovakia.
EM: And what will he be doing? Will he be at school?
T: Miss he is sometimes go to this school and then he is going to football
EM: Football?
[Interruptions about paper/pencils?]
EM: Can you tell me about this Mi?
Mi: [girl]
EM: It's a girl, and would you wear this?
Mi: Purple flower
EM: And where have you seen a purple flower?
[no reply]
EM: It is very good.

04:37
[Starts clearing up]
05:40

EM   One minute, I just want to tell you about what we are doing next week. I want to show
        you these two pictures. This is what we're going to do next week. [breakfast scenes in
        Mirror]. This is the family in Australia having their breakfast, they've got bananas, orange
        juice [children interrupt with suggestions].
T: What is that?
EM: Could it be porridge?
[Chat about the picture]
T: I like pizza
B: I like orange
Ar: I don't eat... I don't like it.
EM: So now I want you to look at this picture and see what they're eating for breakfast.
T: Miss what's that?
EM: What is this?
T/A: Eggs
EM: And what is this? Mi you just told me.
Many: Milk
B: That's disgusting
[muffled conversation, still about milking the cow]

EM: So next week I want you think about what you have for breakfast
[Conversations about food, and different types of milk]

[End of session]

Transcript from Phase Two

Phase 2, Session 5 – Translating the words 1

Friday 6th March – in computer suite to start

Folder C – BPS 5.1

Present: Headteacher (HT), Emma McGilp (EM), children referred to by first initial if known, Unknown (UK) if not, sometimes UKB UKG for boy and girl.

[= transcription comments

Numbers = recorder timings

[Setting up the exercise in the computer room for the children to translate *When I grow up I want to be a seal*]

3.22

[Children asking how to get the German 'b' – which I think is ss – ß]

[Lots of chat as children are talking]

EM: Don't forget to write the translation down when you've done it, because we're going to go through it in the classroom.
   How are you two getting on?
UK: We're doing a sentence at a time.
EM: Perfect.

09:00
EM: Can I just do something. What happens if we make a space here and put in a capital

   Okay, how are you getting on?
   You don't need to listen to it.... Just concentrate on [Classroom management]
   You don't need to listen to.
   Remember if you see a capital letter to copy it.

11:30 [EM again showing how to get a different letter, again using Microsoft Word]

13:13
EM: Remember your grammar has to be perfect. You have to have the capitals and spelling perfect. Let's have a look at this.
L: It's not recognising it...
EM: That's okay, keep typing the whole sentence and it sometimes recognises it at the end.
   Okay, now don't forget your full-stop. Commas. Okay, and that's all one word. Let's have a look.
   If you have a word that doesn't translate, have a careful look and make sure you've spelled it properly.
   [More examples of reiterating spelling, typing whole sentence before copy the translation etc. Can sense the children are finding it tricky]

20:23
>   [EM helping a boy to type it up]
EM: Oh, your caps lock is on. You know you don't need to press CAPS for a capital letter. You can just press this [shift] and then the letter. Perfect, and now let's see what that translates as. Ah. They're talking about seals that go ashore. They strip their coats and become people.
R: Look, you can see that in the picture too.
EM: Okay, can you do another one for me.
[More chat about what is happening]

23:08
EM: Oh, if you change it to another language and then change it back you lose the original. Let's see what we've got and see what's different.
R: That doesn't make sense.
EM: No it doesn't always make sense. What we're doing is copying out what the computer says, and then we're going to go back to the classroom and re-write it so that it does make sense.

27:00   Children going for class photo

[32:00 EM – I can see some of the children have got behind so I'm just typing to help them catch up].

37:00   Children back
[Children typing up – discussing as they type. Celebrating when they type something that makes sense 45:00]

Folder C – BPS 1.5.1
EM: Treasure. So these people hide their coats, and the coats are their treasure. And they hide them in the sofa. Ahh. It's starting to make sense. Let's write the English out quickly and we're going to go back to the classroom in 2 minutes.
[EM repeating 'when you're finished you can go back to the classroom']

EM: Okay so men who go ashore and strip their coats, and hide them as treasures you could say.
UK: What would we say for this bit?
EM: I think you could say he put it back in the sofa for ....
[Children still moving through when finished]
EM: [reading a different group's translation aloud] large schools of fish... go very far out...papa was often away for..
UK: Days
[EM helping children make their translations make sense]

[Getting children set up in the classroom to read out the picturebook. Children sitting on the floor]
EM: Okay, what did you think of that?
UKB: Hard
EM: Yes it was very tricky; there was so much to remember when you were using the computer. What kind of thing did you have to remember?
UKB: To spell it ... to spell the German right

UKG: To [write] the whole thing because it keeps changing

EM: Yes, you needed to write the complete sentence in German before you copied down the translation. Anything else?

UKG: You need to remember that you need to change it make to sense... it doesn't always make sense.

EM: Perfect, the translation doesn't always make sense so you need to change it so it does make sense. Yes, Tristen?

T: You need to remember how to get German and other languages ... the right letters.

EM: Yes, some of the letters were different. So how did you get them?

T: I went onto Word and into symbols and found the [ß, ö, and ä] and go to Latin...

EM: Yes, you told me to find them in the Latin section, I remember. What about the commas and full-stops? Everything had to be perfect didn't it?

UKB: Yes... if you had one wrong space it was like ... if you put a capital in the wrong place [it wouldn't make sense]

UKG: Punctuation

EM: Yes the punctuation had to be perfect. That was tricky.

UKB: You to know that, you had to do it perfectly because if you did one wrong space it didn't [work]

14:03

EM: Okay, so let's have a read together. It won't be perfect but let's see if together we can work out what's going on. So [title] when I grow up I want to be a seal.
       Do you think the pictures look very German?
       [No}
       What other country could this be from?

UK: Scotland.

EM: Yes. So who has this page?
       [Children take turns to read through their translated spreads. Looking through the pictures. EM pointing out the food at the table. Discuss the similarity between the meals e.g. ketchup and chips]
       [Exercise worked really well. Children read out what they have, and then EM go over and help make sense if necessary. Children's audio not always great due to distance from recorder. Interesting to work out the story and piece the jigsaw together. The ending was a surprise for most who thought the dad was a seal. It was actually the mum was a seal, and the father had hidden her coat].

25:23

EM: So where's the mum, is she back?

UK: I think I know what's happened.

EM: Let's carry on reading and find out what happens.
       [Children finish – when I grown up I want to be a sailor or a seal]
       So I didn't expect that to happen!

UK: Where's the mama?

EM: Where's mama? Where do you think she's gone

UK: Off to sea.

UK: I think the seal skin was hers, and that she never told them and now she's gone back to sea.

EM: Ah, and now she's gone back to sea.

UKB: She is actually a real seal.

EM: So who was the seal, the mum or the dad?

[Many - mum]

UKB: Could be both.

EM: Could be... That was interesting, I didn't know that would happen until I read your translations.

L: It doesn't tell you who the seal was.

EM: It doesn't, you have to work that out.

HT: It's a very strange book isn't it.

EM: It is.

HT: And because you don't get all the words, you have to piece the different parts together. Do you think the dad hid the skin away from the mum so she couldn't go back to the sea [children say yeah], and then when the little boy found it and told her when it was she went and got it and went away again... I don't know, I'm just guessing.

EM: So do you think this picturebook could be translated into English or Scottish?

[Many – yeah]

UK: Maybe some words could stay in German.

EM: Why could some words stay in German?

[No reply]

UK: Easier...

UK: So it is [s/l still German]

HT: Remember there are no right or wrong answers.

EM: What you're talking about is what we are going to talk about next week and I have two huge words – foreignisation and domestication. If we were to foreignise it we could keep the foreign bits in, so we would keep the German bits in, if you were to domesticate it you would make it Scottish and then it would seem like a Scottish book. And what do you think about the pictures? DO you think the pictures should be translated.

[Mixture yes and no]

EM: Why not?

UKG: I think the pictures help you understand what is going on a bit better.

EM: Do you think the pictures could be made more Scottish?

[Mixture yes and no]

EM: How would you make them more Scottish?

N: Some Scottish people have bigger houses.

EM: Okay, so maybe the houses would be different.

EM: So why are you giggling? Yes, there is a bare bottom.

[Class laughing]

EM: Do you think you would get that in a Scottish picturebook.

[Noo!]

HT: It does give you a giggle though.

T: They're very strange pictures.

EM: If we had enough time we could go through all the pictures and find lots of interesting things. But that was really difficult, and I think you've all done brilliant.
         [Planning next week]

N: Mrs McGilp, do you know it shows the private bit in that picture [muffled]

EM: Yes, what would you get if it was a Scottish picturebook?

[Several comments at once]

E   [Muffled] bra top thing

UK: [Muffled – s/l ref to Arial from The Little Mermaid]

UK: Clothes

EM: Yes, the mermaid would have some clothes on.

[Children packing up].

Appendix F: Ethics approval forms

Ethics Approval Phase One

University of Glasgow | **College of Social Sciences**

Ethics Committee for Non-Clinical Research Involving Human Subjects

Staff Research Ethics Application ☐   ***Postgraduate Student Research Ethics Application*** ☒

Application Details

Application Number: 400130130

Applicant's Name   Emma McGilp

Project Title   Visual language and culture: A semiotic approach to understanding how children 'read' and produce multi-modal texts.

_____

Application Status   **Approved**

Start Date of Approval   *(d.m.yr)*   16/4/2014

(blank if Changes Required/ Rejected)

End Date of Approval   *(d.m.yr)*   01/09/2016 Project (Pilot 25/6/2014)

Only if the applicant has been given **approval** can they proceed with their data collection with effect from the date of approval.

_____

Recommendations   **(where Changes are Required)**

- ***Where changes are required all applicants must respond*** in the relevant boxes to the recommendations of the Committee and upload this as the **Resubmission Document** online to explain the changes you have made to the application.   All resubmitted application documents should then be uploaded.

- ***(If application is Rejected*** *a full new application must be submitted via the online system. Where recommendations are provided, they should be responded to and this document uploaded as part of the new application. A new reference number will be generated.*

(Shaded areas will expand as text is added)

MAJOR RECOMMENDATION OF THE COMMITTEE RECOMMENDATIONS	APPLICANT RESPONSE TO MAJOR RECOMMENDATIONS

Ethics Approval Phase Two

University of Glasgow | College of Social Sciences

Ethics Committee for Non-Clinical Research Involving Human Subjects

Staff Research Ethics Application ☐   ***Postgraduate Student Research Ethics Application*** ☒

Application Details

Application Number: 400140093

Applicant's Name   Emma McGilp

Project Title   Multiliteracies in translation: how children read and translate international picturebooks

_____
_____

Application Status   Approved

Start Date of Approval   *(d.m.yr)*   from receipt of permission

(blank if Changes Required/ Rejected)

End Date of Approval of Research Project   *(d.m.yr)*   02.04 2015

Only if the applicant has been given **approval** can they proceed with their data collection with effect from the date of approval.

_____
_____

Recommendations   (where Changes are Required)

- ***Where changes are required all applicants must respond*** in the relevant boxes to the recommendations of the Committee and upload this as the **Resubmission Document** online to explain the changes you have made to the application.   All resubmitted application documents should then be uploaded.

- ***If application is Rejected*** *a full new application must be submitted via the online system. Where recommendations are provided, they should be responded to and this document uploaded as part of the new application. A new reference number will be generated.*

(Shaded areas will expand as text is added)

MAJOR RECOMMENDATION OF THE COMMITTEE	APPLICANT RESPONSE TO MAJOR RECOMMENDATIONS
T	

Phase Two Ethics approval to extend data collection period to 25th June 2015

Request for Amendments

Reviewer Feedback

_____

_____

Application Details

Application Number: 400140093

Applicant's Name: Emma McGilp

Project Title: Multiliteracies in translation: how children read and translate international

                                                       picturebooks

Original Date of Application Approval: 05/02/2015

Date of Amendments Approved: 07/05/2015

Staff Application: No

Student Application: Postgraduate Research

Outcome: Approved

_____

_____

Reviewer Comments

Amendents accepted

_____

_____

Appendix G: Children's Assent form

Project – Translating picturebooks

My name is Emma McGilp and I am a student at Glasgow University. I am doing research called a PhD. For my PhD studies I am doing a project about children's books and how children translate them.

I am going to come into your class to do this project with your teacher Mrs ██. I will bring in picturebooks in lots of different languages and we will talk about them.

Translate means to change something from one language into another, so we might change a book from French into English and use the computer to help us. These are some of the books we will use.
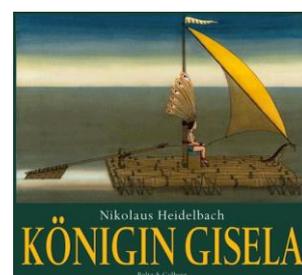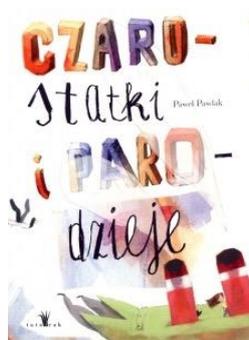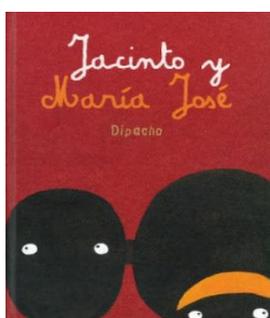
These books are Spanish, Polish, French and German.

We will look at the pictures in the picturebooks, and I will ask you to draw your own pictures. This is a picture from a similar project I did last year.

There are no right or wrong answers. I am interested to hear what you think about the language and the pictures in the books. I am also interested to see if children translate in a different way to grown-ups, and if the computer is good for translating.

If you agree that I can write about you in my studies, I will record what you say about the books and take copies of the work you do. When I write about the project or talk about it, for example with other people studying children's books, I will give you a different name so no one will know who you are.

It is up to you whether you agree to take part. You can say yes or no.

If you would like to know more about the project please either speak to me or Mrs ███, the headteacher at the school.

Thank you for taking the time to read this and for your help ☺

If I agree to allow to my work in the 'Translating Picturebooks' project to be included in Emma's PhD studies

- I understand that the discussions we have about the books will be recorded.

- I understand that Emma will take copies of my drawings and written work.

- I understand that at any point I can say I don't want to be recorded, or that I don't want Emma to take a copy of my work.

If you understand the statements above, you now need to decide whether you would like to take part in the project.

Please put a circle round No or Yes.

No   Yes

Signed…………,,,………………………………

Please print your name…………………………

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