TEACHER TRAINING AND FAMILY INVOLVEMENT IN PLURALISTIC APPROACHES TO LANGUAGE EDUCATION

REPILOT ACTION ACTIVITY HANDBOOK

NEW ABC – UAB Team members

Dr. Marta Arumí Ribas

Dr. Gema Rubio Carbonero

Dr. Valeria Tonioli

Dr. Mireia Vargas Urpí

Dr. Claudia Vallejo Rubinstein

NEW abc

Networking the Educational World: Across Boundaries for Community-building

Teacher training and family involvement in pluralistic approaches to language education. Repilot action activity handbook.

FIRST EDITION

April 2024

AUTHORS

Marta Arumí Ribas, Gema Rubio Carbonero, Valeria Tonioli, Mireia Vargas-Urpí & Claudia Vallejo

Universitat Autònoma de Barcelona

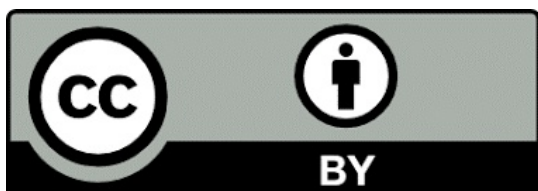Department of Translation and Interpreting and East Asian Studies
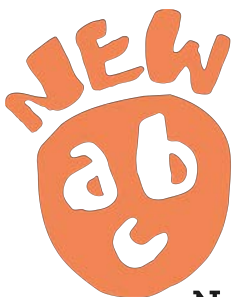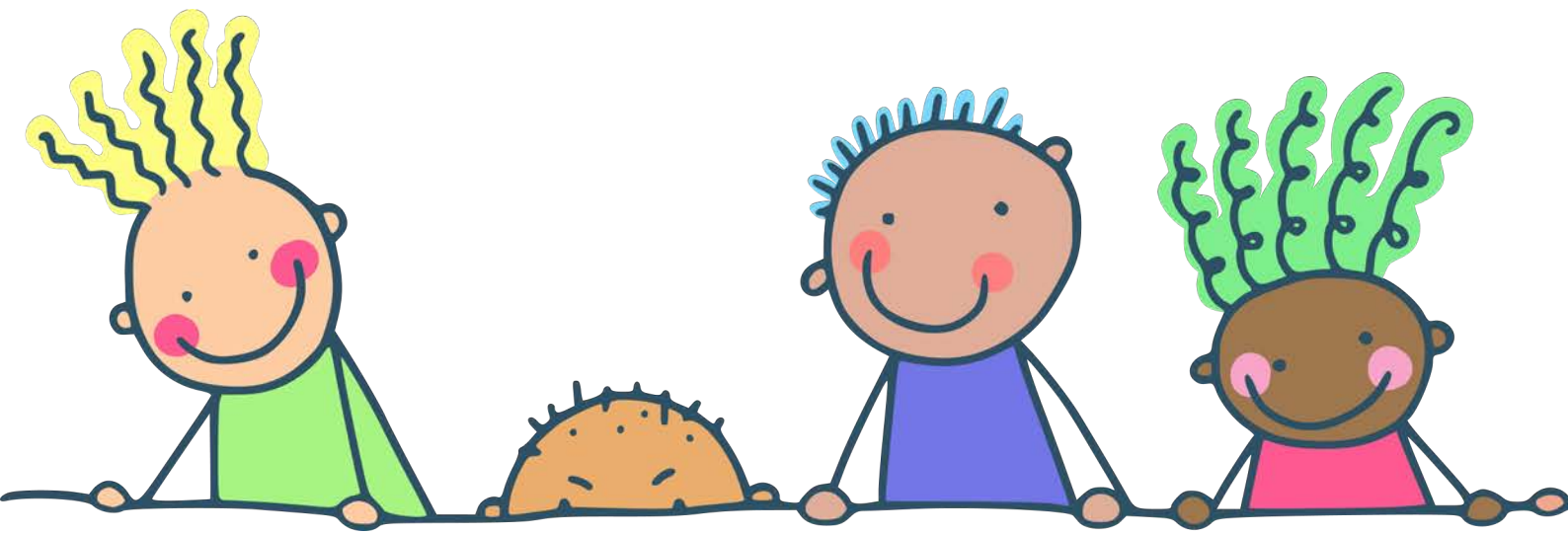
Bellaterra Campus, 08193

Barcelona – Spain

EDITION

Elhuyar

TABLE OF CONTENTS

INTRODUCTION

In this handbook you will find:

- a brief description of the NEW-ABC project and the main concepts that guide it;

- some general guidelines and specific tips for adapting this pilot action to different contexts;

- the aims and objectives of the pilot action;

- a thorough description of the activities conducted alongside tips for replicating them;

- some reflections emerging from our experience that you might find useful for your adaptation.

The NEW ABC project in a nutshell

NEW ABC is a project funded by the European Union's Horizon 2020 research and innovation programme. It draws together 13 partners from nine European countries with the aim of developing and implementing nine pilot actions. All NEW ABC pilot actions (activity-based interventions) include children and young people from refugee and migrant backgrounds, but also teachers, families, communities and other stakeholders in education, as co-creators of innovation to empower them and make their voice heard.

If you want to learn more about NEW ABC **this is** the link to the project website where you can find information on the other pilot actions too:

newabc.eu

Networking the
Educational World:
Across Boundaries for
Community-building

UAB
Universitat Autònoma de Barcelona

MIRAS
Mediació i Interpretació:
Recerca en l'àmbit social

INSTITUT ESCOLA
EL VIVER

What is co-creation?

Before we introduce the activities co-created with young people for the *Teacher training and family involvement in pluralistic approaches to language education* repilot action, we would like to explain in just a few words the basic features of co-creation.

Co-creation is a method used to develop democratic partnerships between researchers and local/community stakeholders by promoting their involvement in the design of practices that are tailored to a specific context and responsive to the needs of the community and the participants they serve.

Co-creation is particularly apt in increasing engagement and participation on behalf of citizens in policy-making because it:

- places end-user value at its core

- gives particular relevance to the implementation of co-created practices

- includes broader dissemination strategies as part of the design from inception

All the activities presented in this handbook have been planned and implemented together with school teachers, pupils and parents, by taking the children's perspective and allowing them to voice their dreams and needs.

Adapting this pilot action to different contexts

A key aim of the NEW ABC project is to ensure that all 9 pilot actions can be adapted and replicated in different contexts (i.e., different countries, educational systems, different communities). Following the completion of their original implementation, all pilot actions were retested in a different partner country and by a different NEW ABC team.

This action was implemented in two different countries (Italy and Spain). You will find both versions -which differ in their scope, target participants and contexts- in NEW ABC's platform. If you are interested in implementing this action in a different context, you might find these recommendations useful.

Main suggestions for institutions interested in repiloting this and other actions from the NEW ABC project

o **Invest time to consider what is unique to your own context and what you might need to adapt.**

You might have to think if there are any required changes or modifications in relation to specific characteristics such as geographical, social, or cultural features. For instance, if you are planning on working with children and young people from different national and ethnic backgrounds, you might want to invest resources to recruit community translators to support the young participants during the project.

o **Invite colleagues both inside and outside your school setting to work together.**

If you need the support of other colleagues in the school (fellow teachers or teaching assistants), you may want to involve them early and make sure their opinions on what they feel is important to do as part of the project.

o **Work *with* the children and young people and collectively agree *how* you will collaborate together.**

Involve young people and children from the start and make sure their opinions, skills, and needs, feed into the design of the project. For example, you may decide to involve a small advisory group of young people so they can help you set up the project.

o **Design your learning environment.**

For example, will you be working in schools or non-school learning environments (e.g. youth groups, after-school clubs, weekend clubs, etc.)? This will also determine how you will structure the activities (i.e. long-term project or individual activities) and how many participants will be engaged each time (i.e. working across a school year or with a smaller group of young people).

o **Make a 'wish list' of materials, resources, and services you may need.**

As you develop your project ideas it is important to consider what resources you will need. For instance, where will you complete the activities? What types of space will you need? (e.g. rooms, outdoor places). You might also like to consider issues of accessibility (e.g. parking availability, wheelchair access, toilets, close to public transport stops). Your wish list may also include activity ideas (e.g. field trip, museum visits) or working with specialist practitioners (e.g. digital artist, drama teacher). Equally important, what materials will you be needing for the activities? (e.g. paper sheets, paint, notebooks, stationary, whiteboard access, online training courses etc.)

o **Invest time and care in co-creating a safe environment.**

Make sure you include time for relationship-building activities that encourage participants to become familiar with each other and develop trust across the group. Refreshments and snacks help at creating a more relaxed social environment so make sure you have thought about your hospitality budget!

o **Support your project participants.**

Provide training and skills-development opportunities to support those involved in project activities (e.g. students, teaching assistants or fellow classroom teachers) as they join the project. Are there any particular social, cultural, linguistic, or learning needs you might need to think of?

o **Evaluate your repilot action.**

Every project serves as a unique learning opportunity to reflect on what worked, what didn't and what could be done differently. Invest time to plan your project's evaluation and think of activities you might find helpful (e.g. feedback postcards, reflections, creative responses, group reflections).

o **Plan ahead.**

While developing an 'action plan' and thinking of what your project might look like, it is also important to focus on your plans for engagement and dissemination. Things to consider may include:

• What key issues are you aiming to address?

• How can participants engage in these activities in meaningful ways?

• Who are your primary audiences? (i.e. local community, decision-making audiences)

We hope that these suggestions might support your planning process as you decide what your future project activities might look like.

What adaptations did we make to implement the original pilot in our context?

A significant adaptation from the original pilot was carried out due to the different contexts and participants involved in the activity in both settings. While the original pilot involved several educational institutions in different Italian regions, the repilot focused on one Institute School in the metropolitan area of Barcelona, with a significant presence of children -and families- with migrant backgrounds or belonging to different ethnic minorities.

A second relevant difference involved the sociolinguistic context of each site. While in Italy there is one official language that coexists with different varieties of Italian and dialects, Catalonia, where this pilot was re-tested, has three official languages: Catalan, Spanish and Aranese (a language spoken in the Vall d'Aran county). Despite being co-official languages, Catalan is in the situation of a minoritised language (Spanish is the dominant language in certain domains), and this has led to specific linguistic policies to promote and protect its use.

Although schools are considered as key spaces for the learning of Catalan, educational institutions and teachers are increasingly confronted with the challenge of teaching Catalan and other curricular languages (usually Spanish and English) while also managing the presence of a vast number of heritage languages that pupils bring with them. This situation implied considerable adaptations to the original pilot to support both the promotion of

Catalan, in line with linguistic policies in Catalonia, and the inclusion of pupils' and families' repertoires within the school's activities.

Finally, adaptations and new proposals emerged not only guided by contextual and curricular factors, but also by the participants. Due to the relevant role of co-creation and participation in this action, the original activities were also significatively adapted and transformed by teachers', pupils' and families' needs, interests and preferences (and by the idiosyncrasies of the different groups).

Aims and objectives of the repilot action

By using a participatory and co-creative approach, we collaborated with school members and families to develop and implement a series of activities aiming to:

- Raise awareness among teachers, pupils and families about the benefits of pluralistic pedagogical approaches to language education;

- Support teachers in the development of effective practices for the use and appreciation of plurilingual repertoires;

- Create a learning space that acknowledges and celebrates pupils' plurilingual repertoires and skills as resources and opportunities for learning and for integration;

- Engage and empower families in fostering bottom-up synergies and building an inclusive, transversal and plurilingual learning environment with schools.

Pluralistic approaches to language education: What do they mean?

As its title suggests, this action is about the use of pluralistic approaches to languages and cultures. If you are not familiar with this concept, here is a short introduction.

Pluralistic approaches to languages and cultures refer to didactic approaches that involve the use of several languages, varieties (for example different forms of Spanish in Latin America), and/or cultures simultaneously during the teaching process.

Pluralistic approaches to languages and cultures are mainly intended to:

- Overcome the monolingual and monocultural horizon at school, considering that society is multilingual and multicultural.

- Ensure that every pedagogical action in the field of linguistic education and in the teaching of the school subjects is based on a truly inclusive plurilingual and intercultural education.

Networking the
Educational World:
Across Boundaries for
Community-building

UAB
Universitat Autònoma de Barcelona

MIRAS
Mediació i Interpretació:
Recerca en l'àmbit social

INSTITUT ESCOLA
EL VIVER

These approaches have been supported by the Council of Europe, and you can read more about their general vision of pluralistic language education in their Framework of Reference for **Pluralistic Approaches to Languages and Cultures (FREPA)** or its **French version, (CARAP)**.

FREPA/CARAP proposes four main lines or approaches to promote pluralistic pedagogies: 'éveil aux langues' (that is, promoting an 'awakening to languages'), an intercultural approach, the promotion of intercomprehension between related languages, and an integrated didactic approach where all languages are worked through all the curriculum. The framework also includes an extensive list of descriptors (knowledge, skills and attitudes) to implement a plurilingual and intercultural education depending on the specific context, as well as a repository of examples and activities where you can look for inspiration.

Through the Council of Europe's FREPA/CARAP and other European, national and local documents in the same line, the idea that pupils' plurilingual repertoires should be actively recognised and engaged in (language and other) lessons has started gaining ground. This action aims at supporting teachers in the development of these aims and new perspectives.

How this handbook works and who might find it useful

The *Teacher training and family involvement in pluralistic approaches to language education* repiloting handbook is a reader-friendly guide designed for teachers, educational professionals, parents and pupils and can be used to plan and implement activities based on co-creation and on the promotion of plurilingual educational practices. The handbook presents ten chapters that describe a series of activities that were co-created and implemented in a Catalan Institute-School and it follows a step-by-step overview that will allow you to adapt and evaluate the activities together with your pupils according to your classroom or educational context.

Each chapter section provides a description of the process and of the main objectives of the activity, along with a list of all required materials. You will also find a brief description of some of the challenges that you are likely to encounter, and recommendations on how to deal with them. Finally, at the end of this handbook we outline possible ways to evaluate the impact of the activities you carried out and to disseminate your activities to other schools and associations.

How should I use this handbook?

It is entirely up to you. Each experience of implementing this pilot action is differently and uniquely shaped by the geographical and sociolinguistic context within which it takes place. Thus, the handbook is designed in such a way to offer a detailed but not prescriptive overview of the process behind the *Teacher training and family involvement in pluralistic approaches to language education* activities, and to invite you to create your own version adapted to your class or educational context and its' specific needs. You are free to decide how much time to spend on the implementation of the action, and on each activity. Equally, you might decide to select and implement only some of the activities proposed, and/or to develop your own activities to better respond to the needs and interests of your pupils and their families – just take what you need for your everyday work. Nevertheless, the activities should be based on two fundamental pillars: they should be co-created with participants and foster young people's plurilingual repertoires in education. Indeed, the activities presented in this handbook would not have been possible without the input, creativity and generosity of all the participants involved: teachers, children and their families.
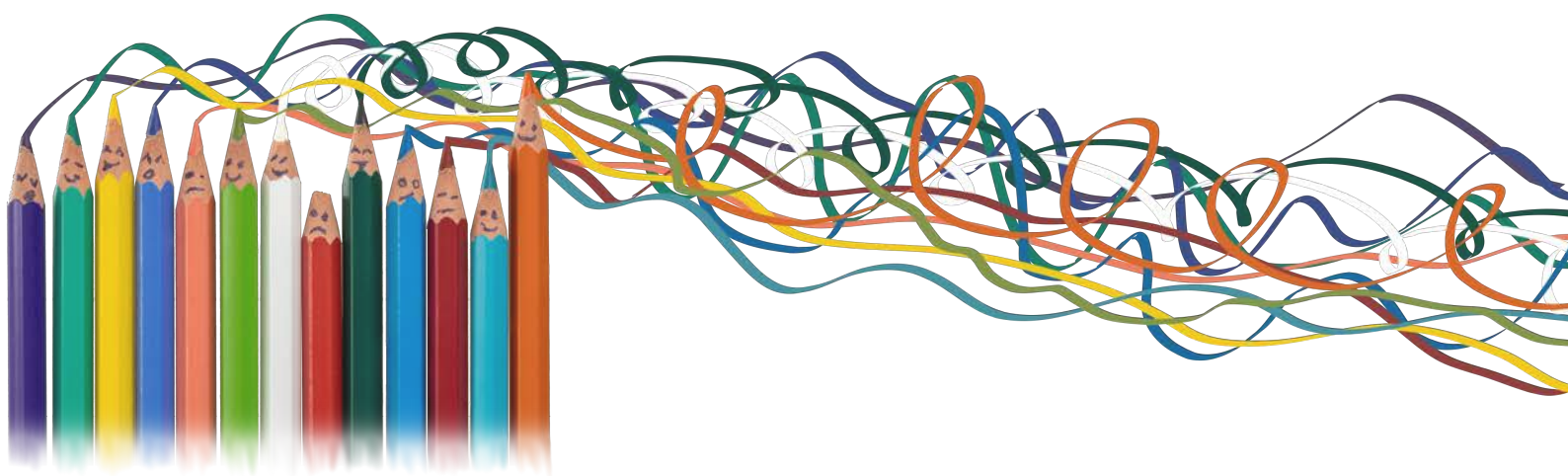
Networking the
Educational World:
Across Boundaries for
Community-building

UAB
Universitat Autònoma de Barcelona

MIRAS
Mediació i Interpretació:
Recerca en l'àmbit social

INSTITUT ESCOLA
EL VIVER

HOW TO...

Involve colleagues

One of the key steps of setting up your own action involves building a team that will collectively and interdisciplinary lead the project and set in motion the co-creation process. A problem that you might face regards the number of people in your organization who are willing to participate. All the activities can be carried out by a single class or parallel classes. Colleagues from different disciplines and educational professionals working in the class can be involved in order to contribute by providing support and exchanging ideas and strategies to co-develop the activities.

Sometimes teachers may show some objections about the extra workload that arranging the activities might imply. To overcome these likely objections, you might:

o point out that these activities are not necessarily alternative to the institutional curriculum, but might be integrated into it, for example by adapting already planned activities aimed at working with pupils on language education and disciplinary subjects (arts, math, science, music, geography, etc.);

o share the activities carried out in this repilot and materials that can be easily adapted to the specific context;

o underline the previous success of these activities: explaining that children actively participated and enjoyed the activities, and this resulted in creating a more inclusive and participative classroom atmosphere.

Deal with bureaucratic challenges

You can't wait to start brainstorming the activities with your pupils and get going. However, there are some previous steps that you will need to take care of, which might include:

o obtaining permission from the school principal and, if the case be, from the school governing bodies;

o checking that there are no constraints regarding participation;

o making sure that the ethical procedures are all in place and, if necessary, ensure to get a consent form signed by children's parents (see more details below).

Manage consent, privacy and anonymity:

Consent:

Depending on your participants' age group and the national legislation, you might need to obtain parental consent for them to be able to participate in the activities. Make sure that your consent form is clear (no technical terms), accurate, and detailed. It needs to explain how the young people will be involved in the pilot action activities and how the data (e.g., audio recordings of conversations, artwork, or podcasts) may be used for dissemination purposes (e.g., reports, presentations, exhibitions, social media posts etc.), and the overall purpose of the project. You can also consider writing a note in simple language that accompanies the consent form to explain the aims of the activity to the families.

Privacy and anonymity:

The processes of co-creation and collaboration are based on relationships of trust. If you plan to display pupils' products, discuss where and how they will be disseminated. Explain that any mention of their stories/experiences/personal information will remain anonymous - no one will know it was them, and within the smaller classroom/group environment, they will always be praised and have the choice whether to present their productions to their peers or not.

Networking the
Educational World:
Across Boundaries for
Community-building

UAB
Universitat Autònoma de Barcelona

MIRAS
Mediació i Interpretació:
Recerca en l'àmbit social

INSTITUT ESCOLA
EL VIVER

LET'S GET STARTED!

CHAPTERS: activities' overview

By the end of this Chapter you will have...

🧑 Developed an understanding of the whole action in relation with the single activities

🧑 Acquired good knowledge of how the entire action was structured and how individual activities were organised

In what follows, the concrete activities that make up this action will be sketched, including a brief description of their objectives, the materials you will need and a step-by-step explanation of the process of co-creation.

We have structured the overall action in two parts. The first part includes a series of preparatory activities in order to introduce the repilot to the school teachers and headmaster, to get to know the school context and to work together.

These initial activities are followed by -and give place to- four different classroom proposals (referred to as 'chapters'). All these proposals include teachers, pupils and, oftentimes, also their families in both the creation and implementation of the corresponding activities.

Each of these proposals develops around a main topic (usually related to a specific event such as the school's 'Families' Day' or the 'International Mother Language Day'). Some of these proposals include more than one activity and classroom session, and in some cases, we propose different activities depending on the age/school grade of the children (lower or upper primary grades), so that you can pick the ones that you think suit best your children.

Finally, the two last activities from this action focus on teachers' reflection about the process of co-creation and implementation, and on the dissemination of the experience beyond the school premises.

Please keep in mind that all these activities are simply examples of how a co-created action might unfold. You can get some inspiration, you can decide to reduce or expand the activities according to your context and your specific aims, as well as to create new ones. The steps that you follow and the time that you invest will be determined by your own circumstances and ways of working, as well as by your group's needs and their emerging inputs. Don't be afraid of changing the activities according to your specific context!

CHAPTERS: activities' overview

Chapters	Objectives	Main activities
Chapter 1 preparatory	To present the action to the schoolteachers and headmaster.	Meeting with school participants interested in taking part in the action. Describing the objectives of the action Collecting teachers' expectations and concerns.
Chapter 2	To introduce teachers to the principles of plurilingual didactics.	Organizing one or more mentoring sessions led by experts in plurilingualism and education.
Chapter 3	To collect information about the languages from the school community.	Completing a grid with the languages and varieties from pupils and families.
Chapter 4	To understand the school's language policy and usual practices, as the basis to start the process of plurilingual co-creation.	Observing school and classrooms' dynamics focusing on the languages that emerge at school and how they are dealt with. Finding opportunities for including pluralistic approaches into existing or new activities and spaces.
Chapter 5	To make pupils' languages visible for the whole class. To introduce the reflection about linguistic diversity to pupils.	Creating children's 'Linguistic biographies' through two possible activities: -the Flower of languages (lower primary education); -Linguistic silhouettes/self-portraits (upper primary education).
Chapter 6	To involve families in the creation and use of plurilingual materials including their languages. To use these materials during Families' Day.	Co-creating a plurilingual tale ('The three little pigs') and follow-up activities: -plurilingual handcrafting (lower primary education); - plurilingual glossary (upper primary education).
Chapter 7	To work on intercomprehension between different languages and to bring children's home languages to school through the celebration of the International Mother Language Day.	-Reading a bilingual tale ('Cenerina') and follow-up activities: - bilingual handcrafting activities (lower primary education); - 'the travelling suitcases' (upper primary education).
Chapter 8	To work on intercomprehension and interculturality through the local literary celebration (Sant Jordi).	Introducing the Italian legend of San Martino through a culinary workshop.
Chapter 9	To involve teachers in a final reflection about the action.	Wrapping-up focus groups with teachers.
Chapter 10	To disseminate the action beyond the school.	Closing seminar involving the action participants and the wider educational community.

CHAPTER 1. Presenting the action to the schoolteachers and headmaster

By the end of this Chapter your co-participants will…

- Understand the objectives of the action

- Have shared their expectations, concerns and initial ideas around pluralistic approaches, families' involvement and co-creation

- Know some inspirational examples of activities

Activity 1: Let's start the process!

This activity should work as your action's 'official kick-off' before starting the implementation.

Directions:

1) Now it's time to present the schoolteachers and headmaster with your proposals in more detail and start the process of co-creation. To do so, you can share a presentation or use your own words to explain the main principles that guide this action: promoting pluralistic approaches to language education, families' involvement and co-creation (you can use the explanations included in the initial sections of this handbook).

2) Start a discussion in order to elicit teachers' initial expectations, interests and ideas, as well as possible concerns about starting this new adventure. Here are some questions that you could ask to introduce the discussion:

List of materials
- Power point or similar presentation (optional).
- Paperwork from the project, if needed (for example, consent forms).
- Examples of activities from this handbook and also new ones you might want to share as inspirational examples.

- o What do we expect from this action?
- o How could it be implemented in our school?
- o How could we integrate pupils' home languages and cultures?
- o How could we involve pupils' families?

3) Try to guide the discussion, so that teachers can identify possible opportunities to develop this action within their usual dynamics and with their current resources. For example, you can ask them to explain the main objectives of their subjects and/or ongoing projects, and build a plurilingual approach from there. Some ideas of questions are:

Image of the first meeting with the teachers involved in the project

o What are you and your children currently working on?

o What contents and projects are planned for this year's curriculum?

o What resources are available (for example, textbooks, whiteboard and other multimedia tools, collaboration with experts in different languages and varieties such as mediators, parents, grandparents…) to adapt or create new activities?

o What are our children' interests that could be leveraged for this action, such as sports, hobbies, music, etc.?

o How could children's language skills be promoted and valued within our current or upcoming subjects, projects and activities?

o How could we involve pupils' families?

4) If you have time, you can close this first chapter by sharing some examples of activities from this handbook, so that teachers can see and be inspired by the possibilities of introducing pluralistic approaches into teaching practices. If there is not time for this, don't worry, there will be plenty of opportunities to share and be inspired!

Some Thoughts:

>> Gaining knowledge about the needs, expectations, challenges and strengths of your school and participants will enable you and your group members to develop activities that are closer to the 'real' situation and more relevant for pupils.

Networking the Educational World: Across Boundaries for Community-building

UAB
Universitat Autònoma de Barcelona

MIRAS
Mediació i Interpretació:
Recerca en l'àmbit social

INSTITUT ESCOLA
EL VIVER

CHAPTER 2. Introducing teachers to plurilingual didactics

By the end of this Chapter your co-participants will…

- Be familiar with the main principles of plurilingualism

- Be more aware of the importance of promoting plurilingual didactics

Activity 1: Let's listen to the experts

Directions:

1) If you consider that your group needs to know more about pluralistic approaches to language education before starting the implementation, and if they are willing to do so, organize one or more mentoring sessions led by experts in plurilingualism and education (who might be other teachers with previous experience on the subject, university researchers, or both).

2) Try to create a friendly environment by making sessions clear and dynamic, adapting their length and schedule to teachers' timetable, and looking for a comfortable space where they can attend and participate without constraints or interruptions.

List of materials
- Power point or similar presentation (optional).
- Notebooks or paper and pen to take notes (if teachers wish to).
- Coffee and cookies to make the activity more pleasant (if you wish to!).

3) You can consider the possibility of making this mentoring into an official training where teachers can receive a diploma or another type of professional recognition that might be encouraging and support their career.

Images of teacher training and discussions with experts. In our case, members of the piloting team (in Italy) participated in these sessions

Some Thoughts:

>> You can use the inputs from the first activity to shape the mentoring towards their strengths and concerns. Also, do not underestimate teachers' knowledge and/or experience about linguistic education, but rather use it as the starting point to present them with new ideas.

CHAPTER 3. Exploring the linguistic diversity of your group

By the end of this Chapter your co-participants will…

- Know in more detail which family origins, languages and varieties are present in their group class

- Be aware of the linguistic diversity at school and around us

Activity 1: Gaining awareness of the linguistic and cultural diversity of our classrooms

The objective of this activity is to help teachers collect information about the cultural and linguistic diversity in their groups. Most teachers usually have a more or less accurate idea about their pupils' origins and family languages, but they might be surprised about their initial beliefs after completing this activity.

List of materials
- Grid to complete with the languages and varieties used and/or known by pupils and their families.

Indeed, this activity has several gains. First, having this information will serve to enhance teachers' awareness about the rich linguistic and cultural environment where most pupils live, beyond the school routines. Second, knowing their pupils' cultural and linguistic background will help them to adapt or create activities that are more relevant and better oriented to their specific group context.

Directions:

1) Present your teachers with the objectives and gains of documenting their pupils' cultural and linguistic backgrounds.

2) To support teachers in collecting this information, you can provide them with a grid, or you can co-create one with them. Here you have an example of the one that we used, which includes information about each pupil's family origins, years at school and languages and varieties used at home:

School: ……………………………….   Classroom……………….   Respondent teacher: …………………

STUDENTS WITH MIGRANT BACKGROUND	Student 1	Student 2	Student 3	Student 4	Student 5	Student 6	Student 7	Student 8	Student 9	Student 10
Country of birth										
Family origin country										
Year of enrolment at school										
Languages spoken at home										

Fragment of the grid provided to teachers, to elucidate pupils' cultural and linguistic background

3) After completing this table, you can encourage teachers to reflect about their findings and to explore and document themselves about the characteristics of the languages and varieties used by children and their families.

Some Thoughts:

>> This activity will probably imply different ways of accessing the required information. Encourage teachers to contact pupils' families, as they are the most reliable source to know the exact languages and varieties that children know and use at home.

>> Consider the fact that some pupils or families might not have the confidence to share their family languages or varieties with teachers, as they might consider them less valuable than other languages that might be more socially recognized. Talk about this with teachers and make sure to approach families in a way that shows value and respect for all languages and varieties, beyond their different social status.

>> Also, when designing your grid with teachers, keep in mind that plurilingual pupils usually know and use more than one language in their daily routines, and can even use different languages at home with different family members. Try to create a tool that allows you to collect all this richness, so that you don't leave anyone, or any language, behind.

>> Finally, you can use this activity to promote critical thinking about our usual assumptions regarding languages and cultures. Sometimes our ideas about languages and cultures are far from reality and having more information can transform these initial ideas.

Networking the Educational World: Across Boundaries for Community-building

UAB Universitat Autònoma de Barcelona

MIRAS Mediació i Interpretació: Recerca en l'àmbit social

INSTITUT ESCOLA EL VIVER

22

CHAPTER 4. Observing the school routines

By the end of this Chapter you will...

- Understand the school's policy in relation to languages and language uses

- Have a better idea about teachers' and pupils' linguistic and cultural practices

- Identify spaces and opportunities where this action could be developed within the school dynamics and the school curriculum

- Start co-creating on these opportunities with all participants

Activity 1: Getting to know how the school works

The aim of this activity is to help you to understand the school's linguistic and cultural dynamics regarding both the institution's official policy and teachers' and pupils' practices.

Directions:

1) Devote some time to carry out direct observations of school and classrooms' dynamics and to talk with different participants in order to gain an in-depth understanding of the languages that emerge at school and how they are usually dealt with.

2) Meet with teachers and share your findings from this observational period with them, enhancing possible opportunities for including pluralistic approaches into existing activities and spaces.

List of materials
- Notebook and pen to make some observation notes.
- Recorder to document some classroom dynamics (you can choose whether to record audio or video).
...or just your eyes and ears wide open!

3) Encourage discussion so that they can express their opinions and contribute with their ideas about the best ways to implement this action considering the school policy and practices. You can use this exchange to start the process of collaborative adaptation and co-creation of plurilingual activities.

Some Thoughts:

>> This activity, based on the observation of school policy and practices as they emerge in different daily routines and spaces, can be actually developed at the beginning of your action, or in parallel with the previous activities. However, we recommend establishing a bond and a sense of trust with the teachers before going into their classrooms and observing their practices, so that they don't feel judged and understand the aim of your presence in there.

>> Consider talking to the teachers before entering the room to know how to make them comfortable and feel supported. If they agree, you can be an active agent and use your presence in the classroom to support teachers in their daily chores, rather than being a mere observer.

CHAPTER 5. Presenting the project through our language biographies

By the end of this Chapter your participants will...

- Have been introduced to the project

- Have discovered the linguistic diversity of the class

- Have reflected about the role that linguistic and cultural diversity play in their lives

- Have gained self-esteem as plurilingual children who are able to 'do' many things with languages

- Have shared and valued the linguistic and cultural heritage of their families

Now that you have worked with teachers to get to know the school context and its affordances for developing plurilingual practices, it is time to present the project to the children. The following activities are all examples of classroom proposals that you can use as inspiration to co-create your own activities with children.

Note: Both the flower of languages (activity 1) an the linguistic portraits (activity 2) are inspired by previous work on these topics from Busch (2016), Prasad (2014), LIDILEM (1998) and the research group **GREIP**, among others.

Activity 1: The flower of languages

This activity consists of creating a flower that shows the linguistic repertoires of the group (based on LIDILEM, 1998). It serves two purposes: enhancing pupils' awareness and reflection on their own and their peers' languages, and secondly, providing their teachers with knowledge about individual home languages and plurilingual repertoires and practices (which might complete the information already gathered through previous activities).

Directions:

1) Ask your pupils what languages and/or varieties they know and which languages and/or varieties they normally use within their families and with friends.

2) After this initial conversation, ask each participant to draw the bud of a flower and to draw themselves inside the bud.

3) Then ask them to paint each of the petals according to the following instructions:

a) On a red petal: the languages they speak.

b) On a blue petal: the languages they do not speak but can understand.

c) On a green petal: the languages they can read and understand.

d) On a white petal: the languages they do not speak but might have occasionally heard.

e) On a yellow petal: the languages they do not speak but might have occasionally seen written.

f) On an orange petal: the languages they would like to learn.

4) Ask them to write the different languages in each of the coloured petals.

5) Once they have created the flowers, ask the children to present their linguistic biography to their peers and discuss how they felt while doing the activity.

6) Before or after doing the flower of languages, you can emphasize that 'knowing' a language does not necessarily mean using it as a native speaker would, and that we can have a limited knowledge of one or more languages that allows us to do diverse things like recognising it, understanding it, speaking it, writing it and/or reading it.

List of materials
- Colours.
- Scissors.
- Glue.
- Colourful cardboards.
- Paper.

To print:
- Templates of petals for creating the flowers.
- Your own flower (as a model for children).

Images of group flowers of languages created by children together with their teachers (down)

Networking the Educational World: Across Boundaries for Community-building

UAB
Universitat Autònoma de Barcelona

MIRAS
Mediació i Interpretació: Recerca en l'àmbit social

INSTITUT ESCOLA EL VIVER

Images of individual flowers of languages created by the children

Some Thoughts:

>> You can do this flower either as an individual or as a group task. If you are planning to do this activity as a group task, draw the silhouette of a flower in a big carboard and follow the rest of instructions together to complete a single collective flower.

>> In both formats, you can then display the flower(s) to create a collective mural representing and visualizing the linguistic repertoire of the whole group.

>> You can also model this activity by creating and presenting your own flower to the children, explaining what you know and can do with different languages.

Activity 2: Our linguistic portraits

This second activity can be an alternative for working on language biographies with older children, as it requires more writing and can promote a deeper reflection.

Directions:

1) Ask your pupils what languages and/or varieties they know and which languages and/or varieties they normally use with their families and friends.

2) After this initial conversation, ask each participant to draw a silhouette of themselves, or provide them with a template of a silhouette that they can personalise to create a self-portrait. Then give them the following instructions:

> o Paint your silhouette using different colours to represent the different languages that are part of your life;

List of materials
- Paper or templates of silhouettes.
- Colours.

To print:
Your own silhouette...?

o Freely decide the criteria to place the different languages and colours in your silhouette, as there are no right or wrong decisions and outcomes;

o Write a short paragraph explaining your portrait and your choices of colours, placement, etc.;

o Share your portrait with your peers;

o Explain how you felt while doing this activity.
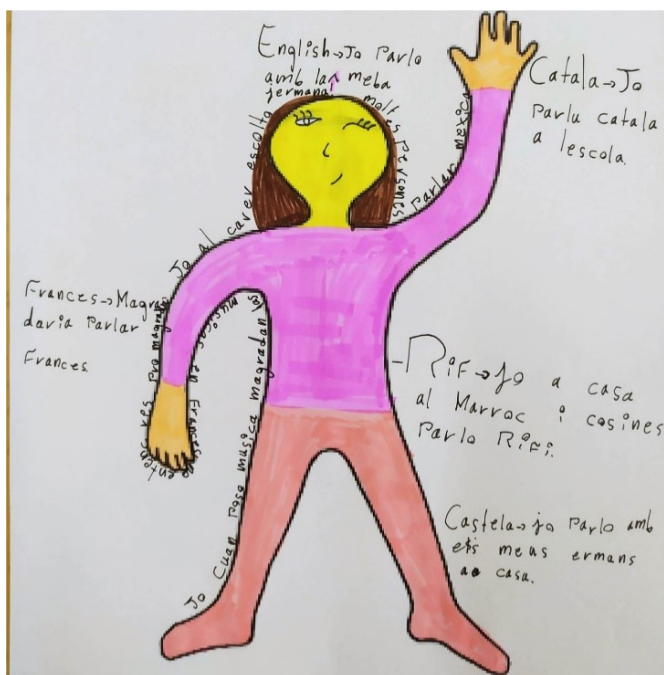
Image of the linguistic portrait of a girl, including English, Catalan, Riff, Spanish and French.

Original silhouette based on Busch, 2016.
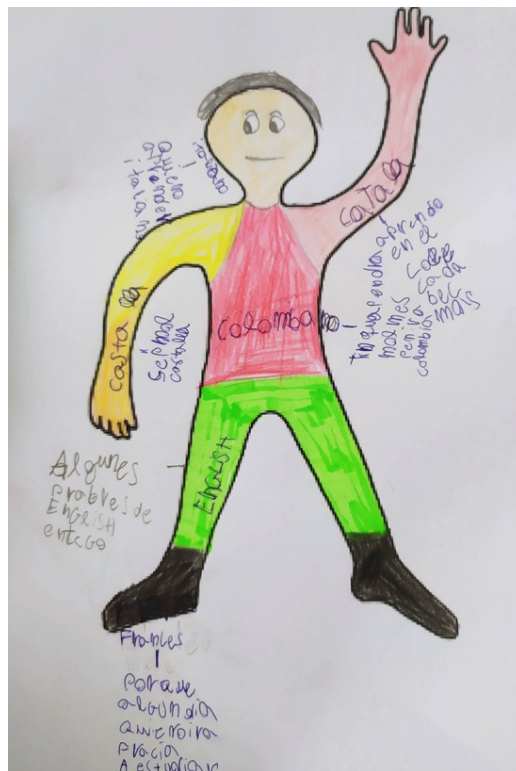
Image of the linguistic portrait of a boy, including "Colombian" (as named in his drawing), English, Catalan, Spanish, and two languages he would like to learn: French and Italian.

Original silhouette based on Busch, 2016.

Some Thoughts:

>> Just like with the flower of languages, you can use these portraits to reflect on the role that languages play in our lives, and on the fact that we can use different languages to do different things. You can also model the activity by creating and presenting your own silhouette, and you can display pupils' self-portraits in a visible space at school to share their linguistic repertoires with the rest of the community.

NEW abc
Networking the
Educational World:
Across Boundaries for
Community-building

UAB
Universitat Autònoma de Barcelona

MIRAS
Mediació i Interpretació:
Recerca en l'àmbit social

INSTITUT ESCOLA
EL VIVER

CHAPTER 6. Involving families in a plurilingual project

By the end of this Chapter your group members (pupils and families) will have...

- Collaborated in the translation of a children's tale into their different family languages

- Discovered the linguistic and cultural diversity of the school community

- Developed an increased awareness of the value of their and other families' linguistic repertoires

- Created complementary activities to implement during the families' day

The proposal presented herein consists of involving school families in the creation and use of plurilingual materials including their home languages. These plurilingual materials can be used in school activities such as the Families' Day. In our specific case, the co-created resource was a plurilingual children's book: The three little pigs.

Activity 1: The three little pigs. A collaborative plurilingual tale

This activity consists of the creation of a plurilingual and multi-media book that can be read and listened to in all the school's family languages.

There are many ways to approach the creation of a plurilingual book, understood as any book that includes two or more languages and/or varieties. In our case, the plurilingual book that resulted from this activity contains 11 home languages from the children and families, each of them appearing on a different page. The main final product is written, but it also includes QR codes that lead you to the

List of materials
- A children's tale.
- Paper.
- Pens.
- Dictionaries and other tools to support the translation.
- Mobile phone or recorder.
- A comfortable space to promote group work and collaboration.

oral version of each language, recorded by the families. To make the whole story accessible to all the community, in our plurilingual book, all the pages were also in Catalan (the school's usual language of communication). Consider these various options with parents participating in the activity and remember that including oral versions (either by means of QR codes or other options) is also a nice way to approach the different pronunciations of languages.

In our repilot, we had the chance to print the book and prepare hard copies for all the families. If you don't have that option, apps for digital books might be a good alternative to facilitate this activity (see, for instance, **book creator**).

Here you can find the example of the tale that we created: the **Three Little Pigs**

Directions:

1) Previous to the creation of the plurilingual tale, you need to decide with your pupils which story they would like to have translated to their home languages.

2) Using your previous research and activities, make a list of the school's family languages and look for family members that would be willing to collaborate in the creation of a plurilingual tale (you can consider including parents, grandparents, older siblings, etc.). This collaboration will initially involve translating one or a few pages from the tale into their home language, both orally and in written form. However, the final form and tasks of this collaboration will totally depend on their decisions and ideas throughout the process of co-creation.

3) After you choose the tale to be translated into other languages, make sure that you have the authorization to proceed and that you are granted the copyright, in case that you are using a published version of the tale as the basis. Otherwise, you can engage school teachers to write their version of the tale in the official language of the school, which will be the text used for the translations.

4) Once you have gathered your team of translators, decide together which and how many pages from the tale will be translated to which language(s) and by whom.

Image of a group of parents, teachers and researchers preparing their translations with the help of colleagues, family members who were not present through phone messages and calls, and online apps.

5) Ask your team members to record an oral version of their translation and to teachers or other participants to record the original version of the tale (in our case every teacher involved in the project read aloud one page in Catalan that they recorded).

6) Find a way to make the recordings accessible to everyone:

   a. In our case, we uploaded them to a website and then created a QR code for each oral translation. All the QR codes were then paired with the corresponding text in the school language. If you don't want to create QR codes, you can also insert links to the book (if it is going to be digital).

   b. If you are using digital tools to create this plurilingual book (for example, the already mentioned Book Creator, https://bookcreator.com/), it might be easier to include the recordings directly into the pages they refer to, as these tools support multimedia resources.

7) You can ask a graphic artist (as we did) or the children to illustrate the different pages and then insert their creations in the plurilingual tale.

Cover and inner page of the plurilingual tale 'Three little pigs' (click on images to access the material)

8) Use this text as a resource to invite families into the classroom (for example, for the school's Families' Day) and do a collective plurilingual reading. Before reading the tale in the school's official language, you can present each page in the corresponding family language -with the help of the attending families- and ask children if they recognise the language and what they can understand. You can also encourage some children to read the tale to their peers using their home languages. Use your imagination to enhance pupils' linguistic reflection and their families' involvement throughout the activity.

Some images of parents and children reading the plurilingual tale during the Families' Day

Some Thoughts:

>> The creation of the plurilingual tale was by far pupils' favourite activity, and it involved the whole school community in its production, use and enjoyment. The activity started in a humble way and grew as the different participants contributed with new ideas and possibilities. In the end, and with the help from an illustrator and a graphic designer, the Three Little Pigs ended up as a professional product that was given by the school as a present to celebrate the regional literary festivity. Children praised it as something unique that no one else had, as it had been created by their own families.

Networking the
Educational World:
Across Boundaries for
Community-building

UAB
Universitat Autònoma de Barcelona

MIRAS
Mediació i Interpretació:
Recerca en l'àmbit social

INSTITUT ESCOLA
EL VIVER

Activity 2: Follow-up ideas for pre-school (2.a) and upper primary grades (2.b)

2.a Pre-school activities:

   a) plurilingual activities of languages "manipulation" trough modelling clay

   b) plurilingual painting figures

   c) plurilingual puzzles

2.b Lower, upper primary or secondary grades activities:

   d) plurilingual glossary

   e) plurilingual tree

This activity consists of creating and carrying out follow-up activities that enhance the different languages present in the story and in the school. Furthermore, through these moments of sharing, pupils can reflect on the differences or similarities between languages that they speak, listen to different pronunciation or about different varieties of the same language, reflect on the form of writing and the different direction of writing (for example in Arabic from right to left) and on the shape of the different graphic signs. Thanks to the different activities, children can also expand their knowledge about language varieties and their linguistic repertoires (Frepa, 2012).

Finally, through the activity, at pre-school or primary school, pupils can create multilingual glossaries that can shed light on the different languages present in the tale being translated and, in the school, serve as an example of possible future work in the classroom.

2.a Pre-school activities (based on the **FAMI VOCI** project and on the work carried out by the ANTINEA Association of Bologna)

General directions:

1) Choose 10 keywords from the tale that you consider important to work with. Choose them together with the parents or participants also involved in the co-creation of the plurilingual tale. In our case, parents decided to highlight 10 words that they considered fundamental to be remembered, as pig, wolf, chimney, etc.

2) Once you have the keywords make sure to also get the translations and that the words are written in the right way (check for example languages like Arabic that is written from right to left and that can be modified when copied in a Word file).

List of materials
- Modelling clay (e.g., Play-Doh).
- Colours (including wax colours)
- Glue or similar.
To print:
- Cards with keywords and pictures from the tale in different languages to create plurilingual puzzles.
- Templates of keywords from the tale in different languages to create puzzles without pictures.
- Drawings of keywords from the tale in different languages for colouring or to be traced by children with modelling clay.

Specific directions:

3a) for plurilingual puzzles with pictures (the activity is recommended for children between 3 and 5 years old). Prepare 10 **cards** with the 10 corresponding keywords and pictures per each language you have in the tale and/or per each language you want to work with at pre-school. Cut them depending on the shapes you want to work with, to create plurilingual puzzles with pictures.
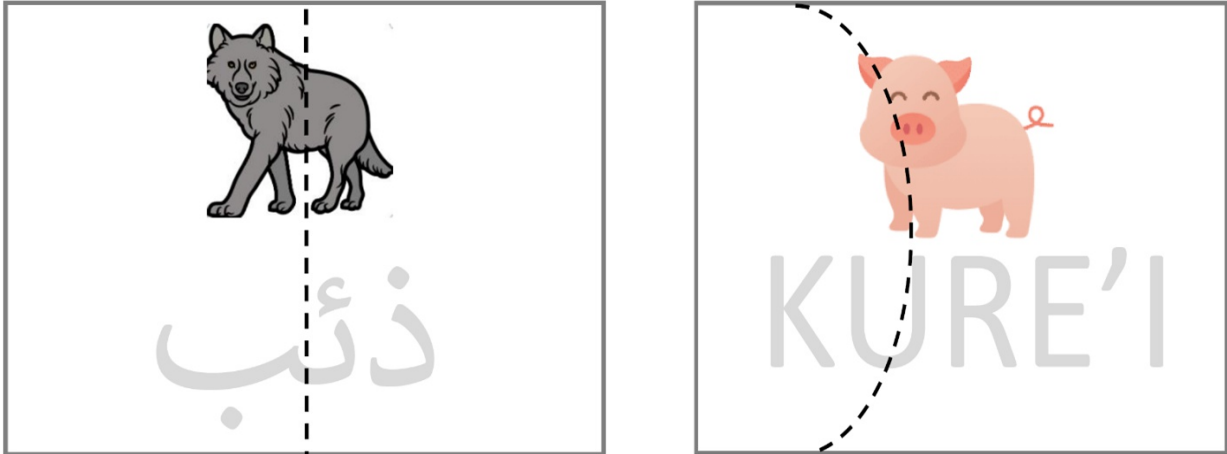
*Examples of **cards with pictures and keywords** from the tale to be cut to create plurilingual puzzles*

Examples of plurilingual puzzles made with keywords from the tale in different languages

3b) for plurilingual puzzles without pictures (the activity is recommended for children aged 5 years old). Use the same 10 keywords also to create **templates** of words in different languages to be used to prepare different plurilingual puzzles without pictures. Colour the first letter of the word in the same colour (it was red in our case) to let pupils know that it is the first letter of the word. Then make a copy of the word, all in black

Networking the
Educational World:
Across Boundaries for
Community-building

UAB
Universitat Autònoma de Barcelona

MIRAS
Mediació i Interpretació:
Recerca en l'àmbit social

INSTITUT ESCOLA
EL VIVER

colour and cut it by separating syllables. Give children the whole word with the first letter in red and the black word cut out in syllables. Ask them to glue the syllables under the whole word to recreate it. The activity is recommended for children between 5 and 6 years old. Even if children have not yet grappled with the concept of syllables, and do not know them in different languages, the important thing is that they work on reconstructing the word by looking at the original, and that they reflect on the different graphic signs, writing order and shapes.

*Examples of **templates of keywords** to create plurilingual puzzles without pictures*
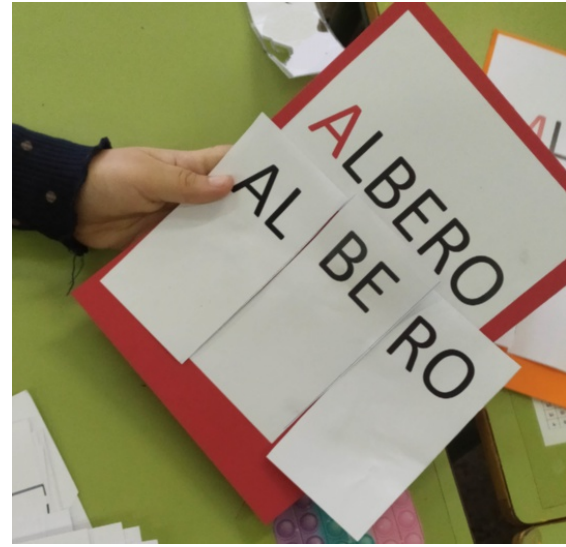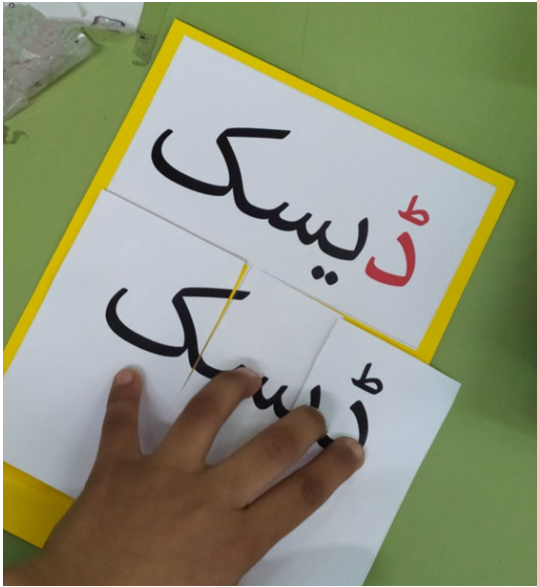
Examples of plurilingual puzzles without pictures

3c) for plurilingual activities of languages "manipulation" trough modelling clay (the activity is recommended for children between 3 and 5 years old). Thanks to previous words used in plurilingual puzzles, you can now also create **drawings** of keywords to be coloured, traced with colours, pens, pencils or using modelling clay. At the end of the Word file, write the name in the official language / languages of the school and side by side with a small picture representing the word; this way it will be easier to recognise or remember the meaning of the traced or coloured word. On the back of the sheet, we recommend that you mark the language in which the word is written (e.g., Urdu, Hindi, Italian, French, Wolof, etc.). so that you do not forget it in case the children or parents ask about it.

Prepare drawing in a light grey so pupils can colour or trace them more easily. Provide pupils with colours, pens, pencils, different types of colours including wax colours and modelling clay.

*Examples of **templates of keywords** to create plurilingual puzzles without pictures*
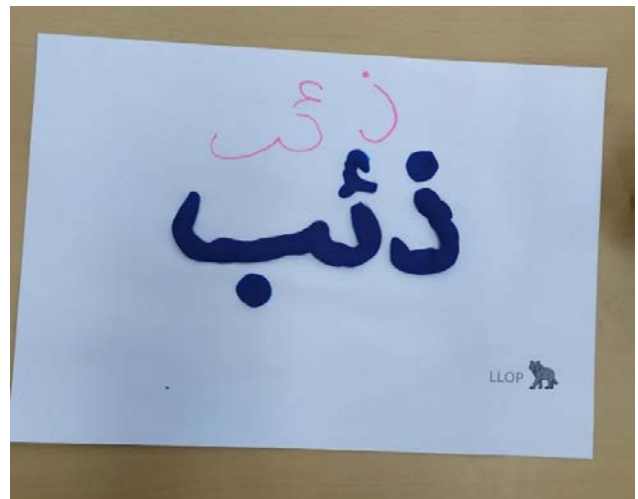
Examples of drawings of keywords from the tale in different languages traced by children with Modelling clay or copied with several colours

Networking the
Educational World:
Across Boundaries for
Community-building

UAB
Universitat Autònoma de Barcelona

MIRAS
Mediació i Interpretació:
Recerca en l'àmbit social

INSTITUT ESCOLA
EL VIVER

2.b Activities for lower, upper primary or secondary grades

a) Plurilingual glossary

Directions:

1) To create a plurilingual glossary you should identify and decide 10 keywords that are crucial for your participants. They should be related to the tale, as in the case of pre-school activities. Let parents or other participants decide and translate them into the languages of the tale or into another language you consider important to use during the follow-up activities.

2) Write down the words with the help of the participants, whether children, parents, or other teachers or family members in the class, if any, and print them on different cards. Then print a card for each of the 10 chosen languages with the name of the language written on it (e.g., Italian, Guaraní, Spanish, Catalan, Twi, etc.).

List of materials for primary and secondary school activities
- Big poster cardboard (for the glossary or to paint the tree).
- Adhesive tape or similar to stick the cards to a wall or cardboard.
- Colours (including wax colours).

To print:
- Cards with keywords from the tale in different languages for the glossary and for the tree of languages.

3) Hang a poster on the wall where you will put the names of the different languages at the top and create columns. Each language will have one column.

4) After this, ask children to draw or graphically represent the 10 words. Once you have the drawings, arrange them all in rows on the left side of the poster. At this point, in your poster there will be, on the left, drawings representing the 10 chosen words and then, at the top, the names of the 10 languages side by side, in the same row.

Example of a plurilingual visual glossary. On the left of the poster there are children's drawings representing 10 keywords. On the top, there are the names of the 12 languages presented in the tale and, under each language, the various keywords in different languages

5) Now divide the class into teams, parents against pupils or groups of parents and pupils, and mix the cards with the words translated and written in different languages and lay them on the desks or on the floor. The teams have to guess the meaning of the word they find and to which language it belongs to. Once they have done so, they must paste it into the poster in the corresponding row and column. For example, a team can find the word LUPO. First, they have to guess the language it belongs to, in this case Italian, and then they must try to figure out the meaning, which in this case is WOLF.

6) At the end, you will have a poster with many words, representing 10 things or people presented in the tale and corresponding to different languages. Check with the participants whether the poster is correct or modify it according to possible mistakes.

7) Ask pupils how they had reasoned to guess the linguistic affiliation and meaning of the words and guide them in their reflection.

b) Plurilingual tree

Directions:

1) To create the language tree, draw a tree with many branches on a large poster. Give the pupils the 10 words of the story translated into the different languages on different cards. Ask the children how they would group the different words according to the similarities or differences they notice in the spellings, in the pronunciation or in the graphic signs. In this way, they may group together languages they find similar and aside from others they have identified as different.

2) Guide pupils in identifying groups of language families. The aim is not to create a perfect and correct tree but to guide pupils in reasoning. Leave the pupils free to express themselves and to share their ideas. Then ask the pupils to give names to the branches of the tree, colour them and stick languages in the different branches of the tree.

Example of a tree of languages. The title is "Les palabras cercano family" It is a title decided by all the pupils in different languages, appearing in the following order: Catalan ("les", an article), Spanish ("palabras", words), Italian ("cercano", look for), English ("family")

3) In our case, for example, languages such as Catalan, Spanish and Italian were grouped together in the same branch. Words belonging to languages such as Urdu and Arabic were placed in different branches but close to each other because the graphic signs resemble each other "even though they are not the same language", as explained by the children.

Some Thoughts:

>> Alongside the activities, we also explored pupils', teachers' and parents' attitudes and needs regarding plurilingual education and children's motivations and attitudes in the plurilingual activities.

>> Lead the children in a plurilingual and intercultural reflection towards respect for diversity in the classroom, helping them to see that all languages have equal importance and value. Also let the children express themselves and explain similarities and differences between the different languages they may encounter in the activities; give them a prominent role in explaining to their classmates their languages and varieties.

>> It is equally important to guide and respond to parents' curiosity. In our case, for example, some mothers did not know the existence of the Guaraní language, where it was spoken and whether it was an official language learned at school or at home. We decided to give space to parents who themselves provided details and explanations.

>> Let the parents get involved with their children and encourage them to experience for the first time 'manipulative' language activities such as the work created with modelling clay.

>> Display the poster and the language tree in the school hallway. This will make the languages at home visible at school. Moreover, children from other classes who did not have the opportunity to participate in the activities will find their own languages represented at school and thus enhanced and visible.

A few tips to keep in mind when implementing these activities

• Many children can speak in their home language(s) but might not know how to read or write it.
• During the activities of the language tree and the multilingual glossaries, for example, it is important to give space to the stories of each pupil, who can contribute providing information and sharing their feelings and experiences.

CHAPTER 7. International Mother Language Day (21st of February)

By the end of this Chapter your co-participants will...

- Have experienced intercomprehension between different languages, such as Chinese, Italian and Catalan, and they will have reflected on the differences and similarities between different languages (at pre-school)

- Have reflected on their plurilingual repertoires and intercultural differences and similarities and they will have shared together reflections about personal experiences, identities and belongings through the creation of a multimodal plurilingual and intercultural product ('the travelling suitcase' at primary school)

Activity 1: CENERINA TALE and follow-up activities for pre-school

This activity can be conducted with children aged 3 to 5 and consists of presenting different languages to children, guiding them in reflecting about linguistic and cultural differences, also concerning non-verbal communication such as gestures or voice intonations and gazes. The activity can be developed in any other moment of the school year. With children aged 5, it is also possible to raise awareness about different plurilingual repertoires through an awakening to languages approach ('éveil aux langues'). To make the activity more motivating and engaging, manual art activities can be created to conclude the language reflection.

Directions:

1) Get a bilingual or multilingual tale that you want to use during the activity. In our case, an Italian/Chinese children's tale was chosen because neither of the languages was a language spoken by children who participated in the activities. As this was an activity carried out during the International Mother Language Day, we did not want to choose one language at the

expense of another and we did not want any child to feel excluded.

2) Please ensure that on the day of the activity a native speaker of both languages can be present to narrate/read the tale. If this is not possible, record a video for each language for the children.

3) Prepare a translation of the tale into the vehicular language of the school, in our case, Catalan.

4) The translation can be read by the teachers to the children or can serve as a guide for them in telling the tale in the vehicular language.

5) On the day of the activity, first show the video of the native speakers or ask the speakers to tell the tale in their own languages. Show the tale first in the language most distant from the vehicular language of the place. In our case, the story was first heard in Chinese and then in Italian, as Italian would have facilitated comprehension since it is a language typologically closer to Catalan.

6) The idea is that the pupils first experience the comprehension of a language different from those in their linguistic repertoires and then try to interpret it, translate it, notice similarities, differences, tell how they feel in front of that language, whether they consider it comprehensible or not. Children can also try to guess the content of the story. In our case, for example, the storytellers showed pictures of animals and sounds. The children realised that although it was a story in Chinese, the main characters were animals. Through facial expressions, the children could guess whether the narrator and the main characters were sad or happy, then reflect on the expression of mood. In the Cenerina tale, a little bird, which is the main character, sings. The children who participated watching the video in Chinese, guessed, and understood that the main character was singing.

7) Depending on the age of the children, it will be easier or more complex to keep their attention. The 3-year-olds were shown a few minutes of the video in Chinese, a few in Italian and then moved on to comprehension work in Catalan. With 5-year-olds, on the other hand, the linguistic reflection and interpretations can be deeper.

8) Once the videos or narratives have been listened to, for younger children, ask what they have understood and provide the translation in order to complete their understanding.

9) With older children, you can ask them to try to guess the entire translation of the story, also working on intercomprehension, which, in our case, was facilitated by working between Italian and Catalan.

List of materials if you are using the Cenerina tale
- Colours.
- Glue.
- Scissors.
- Pens.
- Cut pieces of coloured paper or pieces of fabrics/clothes to make dresses for stamped animals.
- A bilingual or a plurilingual tale.
- Pictures of animals in black and white to be coloured by pupils and/or that can be dressed by children with papers or clothes.
- Recorded videos of mother tongue speakers telling the tale if they cannot participate in person at school.
- The translation of the tale into the official language of the school, if needed.
- A PC with a projector with audio and video.

10) When all the content of the story has been clarified, give each child black and white pictures of one of the animals in the story. If the activity is carried out with another story, other pictures can be printed. Next to each picture, include the name of the animal or element in the two languages of the story, in our case Italian and Chinese.

11) If you are using the Cenerina tale, give children the opportunity to colour the animals and/or 'dress' them with pieces of fabric, clothes, or coloured paper.

12) Children who already know how to write, e.g., 5-year-olds, can write the names of the animals in the language of the school alongside those in the other languages provided. The 5-year-olds can also reflect on the signs, symbols, format of the different languages and trace the names in the different languages with other colours.

Children trying to guess the Cenerina tale after having listened to the Italian version and watching the images in the book

A template of pictures to be coloured and/or dressed by children with papers or clothes. Italian and Chinese texts are present

An example of picture with one animal dressed and coloured by children. Italian and Chinese texts are present.

A child writing the names of the animals in Catalan on the blackboard

Networking the Educational World: Across Boundaries for Community-building

UAB
Universitat Autònoma de Barcelona

MIRAS
Mediació i Interpretació:
Recerca en l'àmbit social

INSTITUT ESCOLA
EL VIVER

Activity 2: The travelling suitcases for primary school

This activity consists of creating an art-based multimodal product to reflect on children's home languages and give them the possibility to express, in a visual and artistic way, their plurilingual and transcultural identities. Through the activity, children have to create an artistic collage in a cardboard folder representing their suitcase. Inside, they can paste pictures representing moments from their lives, objects or other items that they consider important and that they would always take with them from home to school and from school to home, or if they travelled the world. In addition to the pictures, children can paste photos of people important to them, famous people, animals, typical dishes, brands and shop names, etc. Any items that are important and that define the children and their identities, i.e., how they feel and how they want to represent themselves at that

List of materials
- Colours.
- Pens.
- White or coloured papers.
- Cardboard folders.
- Scissors.
- Glue.
- Twine.
- Pictures, photos or personal children's material that they consider relevant for their suitcases

particular moment. The cardboard can be coloured, cut out and creatively modified. In addition to this part, children should paste at least 2 words in their home language or other languages that are important to them, that represent concepts that are fundamental to them and that they would always carry with them. The activity can be used to give voice, make visible and recognize the similarities or differences among children's affiliations and representations. This can help both teachers and children to explore the linguistic, social, relational and transcultural elements that conform pupils' identities, and to enhance their home languages and diverse repertoires. This activity can be very useful and interesting to do especially on the International Mother Language Day.

Directions:

1) Explain the activity to the children a few days in advance so that they can think of words to put in the suitcase, reflect on them at home and, if they want to, they can also write them in their mother tongue.

2) Give the children time to collect material to put in their suitcase, including personal photos.

3) On the day of the activity, provide the children with one cardboard each.

4) Ask the children to paste the key words and all materials brought to school.

5) Give the children the opportunity to decorate their suitcase.

6) Give those who wish to do so the opportunity to present their artistic creation to the class. Make sure everyone listens with respect.

7) Encourage exchange and dialogue between the pupils themselves.

8) Let yourself be guided by the creativity, imagination and narratives of the pupils.

9) Participate as teachers, educators or tutors in the activities and present your own suitcases if you wish. This will open up more dialogue and sharing within the class.

An example of a travelling suitcase of a girl coming from Ghana with names in different languages, pieces of songs, different foods, colours and preferred hobbies

Some Thoughts:

>> It is important that the instructions for carrying out the work are clear but at the same time flexible. Children can modify their travelling suitcases in a personal, original, creative, and dynamic way, as are their multiple, hybrid and ever-changing identities.

>> It is also important to remember that although the activity seeks to enhance the languages and cultures of each pupil and to share their belonging with other classmates, it is possible that some pupils may not wish to expose themselves or recount aspects of their own lives and personal experiences, also in relation to their languages and cultures of origin. In this case, the pupils' personal choices must be respected.

>> In order to involve families in the activities, it is useful to ask children to write down key words to paste into their suitcase at home. In this way, children who speak the family language at home but cannot yet write or read it, can be supported by parents, family members, friends.

>> In general, it is important to listen to the children's narratives and the explanations they can provide concerning their own language(s), culture(s) and personal experience.

>> If you want to read more about the activity, please find more information in **this article**.

Networking the
Educational World:
Across Boundaries for
Community-building

UAB
Universitat Autònoma de Barcelona

MIRAS
Mediació i Interpretació:
Recerca en l'àmbit social

INSTITUT ESCOLA
EL VIVER

CHAPTER 8. Sant Jordi and San Martino, and follow-up activities

> By the end of this Chapter your group members will...
>
> - Know an Italian legend and recipe
>
> - Have worked on intercomprehension between languages
>
> - Have created their own biscuits in a collaborative way
>
> - Have reflected on the presence of a knight existing in different legends, belonging to different traditions and cultures

The activity consists of watching a video or listening to a legend that comes from a tradition different to the local one celebrated at school. In our case, the pupils watched a video of a Venetian legend, The Knight San Martino, which is told in schools in Venice, Italy, on San Martino's Day. The legend tells the story of a knight (Martin) who goes out with his horse for a walk on a wet and cold November day. On the way, he meets a naked man that is feeling cold. To help him, Martin takes off his red cape and cuts it in half with his sword. With one half of the cape, he covers the poor man. At that moment, the sun, to thank Martin for his generosity, comes out to warm the earth. For this reason, in Italy, November 11th, San Martino's Day, is said to be one of the hottest days of autumn and is called 'the summer of San Martino'.

The legend is told in Italian to work with children on intercomprehension between related languages and to reflect on other figures of knights in different languages, cultures, literary representations, and traditions that they may be familiar with. To replicate the activity, you can try to find other legends told in languages that might facilitate intercomprehension among them.

As a tradition in Venice, each year children bake biscuits in the shape of a knight on a horseback, decorate them and give them as gifts to their friends or relatives. The activity therefore also includes a follow-up during which the children listen to and watch the recipe in Italian for San Martino biscuits and, again, after working on intercomprehension, create their own biscuit in class.

At primary school, the children can translate the ingredients of the recipe into the vehicular llanguage of the school or other languages they know.

In our case, this activity was carried out on April the 23rd, Sant Jordi Day in the Catalan tradition. The legend of Sant Jordi also tells the story of a knight, so it is a good opportunity to present similar stories coming from different traditions.

Activity 1: Intercomprehension and baking workshop for pre-school

This activity consists of watching a video in Catalan in which the legend of San Martino is told with some questions in Italian to better understand the text. Following this, the children listen to and watch a second video with the recipe for San Martino's biscuits.

During the video watching, some reflection questions are asked to children. For the little ones, they are asked if they remember other knights in local legends, such as Sant Jordi in our case. For the older ones, e.g., 5 years old, questions are intended to ease intercomprehension between Italian and Catalan.

Finally, the children make the biscuits and decorate them.

Directions:

1) <u>Show a video of the legend</u> in Italian. Include some questions in a language pupils know to help them understand the story.

List of materials
- A video in Italian of the legend of San Martino with some questions in the pupils' language(s) to train their intercomprehension.
- A written copy of the legend in Italian with the translation into the school's language for teachers.
- A video of the Italian biscuit of San Martino's recipe.
- A presentation (e.g., Power Point) with the slides in Italian and the school's language for the legend.
- The ingredients needed to cook and decorate the biscuits (butter, eggs, flour, sugar, flavourings, candy and melting chocolate).

2) Stop the video and give the pupils time to answer the questions.

3) During the video, ask additional questions to facilitate understanding of the text. Guide the children in the intercomprehension between the two related languages (in our case, Italian and Catalan).

4) Use gestures, movements and dramatization to facilitate comprehension. For example, in the legend of San Martino, when the story tells that the rider is riding a horse, the movement can be mimicked to facilitate comprehension.

5) After watching and listening to the first video, provide the pupils with a video of the recipe in Italian and ask them to listen to it. Stop the video to guide comprehension.

6) Divide the class into small groups and give children the ingredients needed to make San Martino biscuits.

7) You can buy cake moulds with the shape of San Martino, typical Venetian ones, but alternatively, you can draw the shape of the knight on horseback on a card and cut it out. The shape can then be placed on the biscuit dough and cut out with a knife, with the help of adults.

8) Help the children prepare the biscuits and decorate them.

9) Ask the children if they know any other legends or stories featuring a knight. In our case, we guided them to reflect on the legend of Sant Jordi in Catalunya.

Children at pre-school decorating their San Martino biscuits

Activity 2: Adapting the Intercomprehension baking workshop for primary school

This activity is the same as the one for pre-school. However, in primary school, children can work more and deeper on intercomprehension. In addition, they can translate the recipe ingredients given in a template into their languages.

At primary school, children can be guided to reflect on similar legends where knights are the main characters.

Below are some images of the resources used to implement the activity at primary school.

List of materials for primary school
- See the list above.
- A template with the ingredients of the biscuits to be translated into other languages.

LA LEGGENDA DI SAN MARTINO

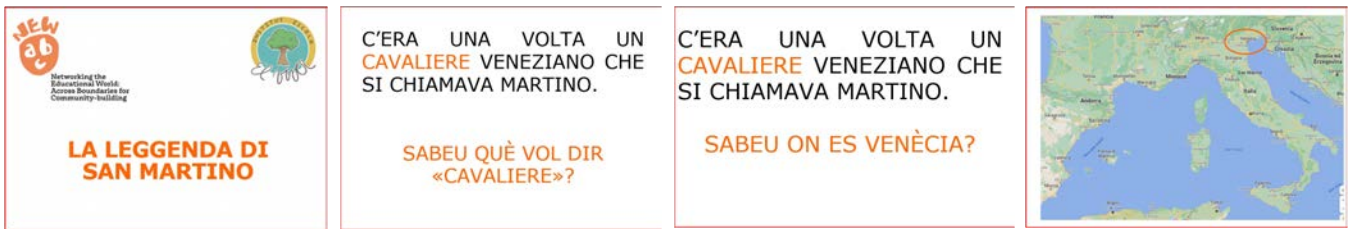| |
|---|
| C'ERA UNA VOLTA UN CAVALIERE VENEZIANO CHE SI CHIAMAVA MARTINO. |
| Hi havia una vegada un cavaller venecià que es deia Martino. |
| UN GIORNO MARTINO PRESE IL SUO CAVALLO PER FARE UNA PASSEGGIATA. |
| Un dia, Martino va agafar el seu cavall per anar a passejar. |
| ERA UN GIORNO D'INVERNO E FACEVA MOLTO FREDDO. |
| Era un dia d'hivern i feia molt de fred. |

An example of the written copy of the legend in Italian with the translation in Catalan for teachers or pupils (click on picture to access the document)

Some examples of the Power Point presentation used to present the legend, which was displayed in Italian with some questions in Catalan to support children's intercomprehension

Some examples taken from the video of the legend and the one of the recipe (click on the image on the left to see the video)

Networking the Educational World: Across Boundaries for Community-building

UAB Universitat Autònoma de Barcelona

MIRAS Mediació i Interpretació: Recerca en l'àmbit social

INSTITUT ESCOLA EL VIVER

Photos of children preparing and decorating San Martino's biscuits

Below, on the left: a template in Italian with the ingredients to cook and decorate the San Martino biscuits. On the right: the ingredients translated by a child into Catalan (click on each picture to access the ingredients in that language)

Some Thoughts:

>> To involve families, children can be asked to talk at home about the work they have done at school and to ask their parents or friends if they know similar or different legends in their own cultures and languages.

>> It is important to leave space for each pupil to participate, either to tell differences or similarities with other known stories, or to use different languages during the activity.

>> Regarding the preparation of the biscuits, make sure that children can use the planned ingredients. If not, modify them according to different needs, allergies, or affiliations. If there are vegan children, for example, butter can be replaced with vegetable margarine. If candy cannot be used, replace it with fruit.

>> If cooking is not possible at school, the children can pre-prepare the raw dough and bake it at home or, alternatively, you can give the recipe with directions to the families and ask them to do it at home if they wish to.

>> Children really enjoyed the experience of baking San Martino's biscuits. In case you want to use another legend that might be easier in terms of intercomprehension for your pupils, try to find one that can be related to other traditional dishes so that the second part of the activity is also feasible.

CHAPTER 9. Wrapping-up our action

By the end of this Chapter your group members will have…

- Reflected about their experience as participants and co-creators of this action

- Shared challenges and recommendations regarding the introduction of plurilingualism into their teaching practice at the light of this experience

- Brainstormed possible paths for sustaining these pluralistic approaches and increasing family involvement

This chapter consists of involving teachers in a final reflection about the action and the different activities co-created and implemented with them.

Activity 1: Discussion groups with teachers

We are getting to the final stages of this action, where our participants should be able to look back and reflect on what has been done.

One of the closing activities consists of organizing one or more discussion groups (also known as focus groups) with the teachers who have taken part in the action, with the aim of sharing their insights and reflecting on their experience and its affordances for the future.

Directions:

1) Considering the characteristics of your participants and the way that the action has developed, discuss the possibility of arranging one or more discussion sessions. In our case, we organized two separate groups, one with pre-school teachers and another with primary education teachers, considering that in most cases they had implemented different activities according to their groups' ages, and possibly faced different challenges too.

2) Check your notes, observations and thoughts during the implementation of this action to see which salient issues could be introduced to promote teachers' reflection. Create an open script that might give room and change according to teachers' concerns and interventions. Here are some ideas to structure the conversation:

o General evaluation of the experience.

o How have you felt during this action?

o What reflections has it promoted on you?

o Has it changed some of the ideas you had before starting it? (If yes: which, how and why?)

o Have you seen advantages in including family languages in the school activities?

o Have you noticed any changes in the children and families?

o Have you received any feedback from them?

o Is there any activity or moment that has been 'key' for you?

o What possibilities do you see of consolidating these pluralistic approaches and 'adopting' the action (by you / by the centre)?

o What challenges or obstacles do you see for consolidating these approaches?

o How could you/we overcome them?

List of materials
- List of possible questions or issues to guide the conversation.
- Notebook and pen if you want to collect notes.
- Camera or recorder to document the session (optional and with previous authorization from participants).
- A comfortable space to promote dialogue and reflection.
- Coffee and cookies if you wish to make the activity more pleasant.
To print:
- Handouts with quotes from children and/or families to distribute and discuss together (optional).

3) Along with these more general questions, you might consider creating and bringing some handouts with observations and quotes from the children and/or families, if these are helpful to discuss more specific issues that might have emerged during the action.

Here is an example of the handout we shared with our participants, which includes some quotes from the children, taken from the interviews that we carried after doing the 'traveling suitcases' (original quotes translated to English by the researchers). The objective of this handbook was to offer our participants the point of view of the pupils. We considered that these quotes could be useful to broaden the discussion and to offer elements for reflection and for future actions:

— Boy - 7 years old | L1: Guarani

"I would like to play games in Guarani and in other unknown languages. I have enjoyed using my mother tongue"

— Girl - 7 years old | L1: Moroccan Arabic (G = girl / R = researcher)

R: *"Of all the things we did with [name of fellow researcher], what did you like the most?"*

G: *"The story of the little pigs because I used to read it when I was little and now I remember it"*

R: *"And did you like doing it in all the different languages?"*

G: *"Yes, because it makes me feel happier"*

— Girl - 7 years old | L1: Spanish and Arabic

"I liked using Arabic a lot, because in this way other people can know what Arabic is and it's something that I like from my heart"

— Girl - 7 years old | L1: Urdu

"She would like to use more Urdu when she is in the playground playing with her friends." (referring to what another girl thinks).

— Girl - 11 years old | L1: Moroccan Arabic

"I thought it was good to use my home language in this activity because it reminds me of my family"

— Girl - 9 years old | L1: Arabic

"Using the home language is good because you learn more. I would like to use the home language more in class"

— Girl - 7 years old | L1: Arabic (G = girl / R = researcher)

G: *"I thought it was good to use my language here at school because I liked speaking Arabic. It's in my head that I speak Arabic at school"*

R: *"Ah, it's in your head, but then you speak Spanish or Catalan?"*

G: *"Yes"*

R: *"Was it the first time that you were able to use Arabic at school?"*

G: *"Yes"*

R: *"And how did you feel at first?"*

G: *"Embarrassed"*

R: *"And then this feeling has changed a bit?"*

G: *"Yes, I am very happy"*

R: *"And would you like to do it more?"*

G: *"Yes"*

R: *"And at what times? At playground time, when you play with your friends, or during classes?"*

G: *"During classes"*

R: *"And why do you speak Arabic in your head, does it help you?"*

G: *"It helps me and reminds me how to speak Arabic"*

R: *"How does speaking Arabic in your head help you?"*

G: *"I think in my head in Arabic and then I say it in Catalan"*

R: *"Is it easier that way?"*

G: *"Yes"*

We presented quotes and dialogues that foregrounded children's appreciation about having opportunities to use their home languages at school. Our selection intended to open the group discussion towards this subject, as we had identified some doubts and reluctance towards pupils' use of family languages at the school.

The handout and the discussion groups allowed us to question these ideas considering their experience during the action, and to work together for a more inclusive approach to pupils' plurilingual practices.

Some Thoughts:

>> Create a quiet and comfortable atmosphere and make sure to have enough time, so that teachers feel confident to share their feelings and reflections in depth and without being pressed or judged.

>> As the discussion moves on, try to focus on the action's broader gains and possibilities for change and sustainability.

>> Be open to accept different opinions and promote a climate of respect and acceptance of disagreements. Not everyone might have had the same perception of the action, and it is important to let everyone's voices to be heard and considered if the idea is to promote their 'adoption' of the experience and its sustainability.

>> You might use this space also as a collaborative brainstorming moment to help them elaborate new ideas on how to continue to include pupils' languages and families in the future and in a more structural way within the school dynamics.

>> You can also consider inviting parents, children, and other participants in the discussion, or creating a separate focus group to reflect on their experiences and expectations.

Networking the
Educational World:
Across Boundaries for
Community-building

UAB
Universitat Autònoma de Barcelona

MIRAS
Mediació i Interpretació:
Recerca en l'àmbit social

INSTITUT ESCOLA
EL VIVER

CHAPTER 10. Closing and dissemination of the experience

By the end of this Chapter your audience will have...

- Known your action and hopefully found inspiration to follow your path in their own educational contexts

- Listened to the experience of the teachers, children and families involved in the action

- Taken part in some of the activities described in this handbook as part of a workshop led by the teachers

- Reflected about the transformation potential of initiatives like this one, based on co-creation and inclusion, at different levels of educational policy and practice

This final chapter involves the dissemination of your action to other teachers and possible participants interested in adapting it to their own contexts.

Activity 1: Closing seminar and workshop involving the action participants and the wider educational community

Directions:

1) Discuss with the teachers involved in your action possible ideas to hold a closing seminar, and to whom it should be addressed. You can consider inviting educational authorities and policy makers, researchers, other educational institutions, teachers and other colleagues in the field, as well as families and pupils.

2) According to your group's objectives and preferences, and to your audience's profiles, decide together which would be the best format and contents for this event. You can consider

holding a more formal, academic or theoretical presentation of the project, or a dynamic, hands-on experience including for example workshops where teachers would lead participants in taking part in some of the activities from the action.

3) Distribute the work so that everyone who has been part of the action has a chance to shine and share their experience.

4) Consider inviting external experts on the topic as lecturers, and/or asking someone external to perform as host, moderator or closing speaker.

5) Look for channels to let people know about your event, be creative!

6) Don't forget to spread the news afterwards. A closing event is not the final point of this action, as we expect a lot of people to be inspired by you and follow the lead.

List of materials
- A site big enough to fit everyone comfortably.
- Projector and presentations by different participants involved in the action.
- Camera to document the seminar (optional and with previous authorization from participants).
- Examples of activities' outcomes that you wish to share with your audience.
- Materials to involve participants in the making of selected activities (see list of materials for each specific activity).
- Coffee and cookies if you wish to make the activity less 'academic' and more amicable.

NEW abc
Networking the
Educational World:
Across Boundaries for
Community-building

UAB
Universitat Autònoma de Barcelona

MIRAS
Mediació i Interpretació:
Recerca en l'àmbit social

INSTITUT ESCOLA
EL VIVER

EVALUATION AND DISSEMINATION

Developing your own evaluation strategy

At the end of the activities, you might wonder if they were successful or not. You will surely have a hint of how it went, but how can you assess more clearly the impact of your activity?

We list here some indicators that can be useful to evaluate your activity. You can develop an evaluation tool using some (or all) of them.

Children's participation

Were children eager to talk and participate? Were they displaying enthusiasm and willingness to be part of the activity? Did you notice an increased participation in terms of children's contributions to the discussion?

Apart from questions about their active participation, you can ask pupils for a general feedback to gather their opinions and preferences, and to find out what they had shared at home about the experience. You can use a postcard like this one:

Postcard to gather children's feedback, containing the following two sections: What have you liked the most? / What have you explained at home? (Click on pictures to access the document)

Networking in the school

Did you manage to involve a group of teachers in the project? How are your work relationships after the activity?

Parents' involvement

Did you manage to involve parents in some steps of the activities? Were parents asking you about some specific things that children told them at home? Were they curious about the activities that you were implementing?

Policy makers' involvement

Did you manage to inform local authorities about the activities that you implemented? How was their reaction? Are they willing to take part in the activity, in some way?

Professional development

Have you developed new skills during the activity? Do you think you improved your professional competences? Have you learned something?

Overall impact

Are there many people interested in your activities? Did you manage to disseminate them through various channels? Are your colleagues asking you about the activity? Are some colleagues from other schools willing to re-do your activity?

Developing your own evaluation strategy

The final stretch of this journey is to make the pilot available and accessible by anyone. There are several strategies that you can deploy to enhance the visibility of your activity. We divided them into two macro-areas:

Local level

At the local level, you can start disseminating the activity while you are implementing it. For instance, you can involve other people by illustrating the activity through posters and informal chats with children's parents, colleagues, and the headmaster. You can also organize final events that allow to showcase what you have done – an exhibition of printed poems or an oral poetry slam, for example - invite local authorities and policy makers to these events!

(Inter)national level

You can use various digital channels to present your activities to a broader audience. For example, a platform at the European level is **eTwinning**; here, you can upload a description of your activity and share it with other teachers from different Europe countries.

As you know, there are also other multi-purpose platforms such as Twitter, Facebook, Instagram and so on (but be careful with privacy issues!).

So, that's pretty much it. Thank you very much for your attention!

We hope this handbook has been (and will be) useful for your professional practice.

Best of luck!

References

Busch, B. (2016). *Biographical approaches to research in multilingual settings: Exploring linguistic repertoires. In Researching Multilingualism*; Routledge: London; pp. 60–73.

FAMI "VOCI" project – 2506 "Living today as citizens in Italy - Experimental learning paths in Italian and civic education". (2018.2021). A project by the Municipality of Venice and the Ca' Foscari University financed by the Ministry of Interior and the European Commission between 2018-2021. **Available online**

GREIP research group. **Website**

LIDILEM Université Stendhal de Grenoble. (1998). Des Langues de l'enfant… aux Langues du Monde (Module d'introduction). *Le Journal de l'Eveil aux Langues. Projet Socrates/Lingua* 42-137-CP1-97-1-FR-Lingua-LD. 1998. **Available online**

Prasad, G. (2014). Portraits of plurilingualism in a French international school in Toronto: exploring the role of visual methods to access students' representations of their linguistically diverse identities. *The Canadian Journal of Applied Linguistics*, 17(1), 51- 77.

Vallejo Rubinstein C. & Tonioli V. (2023). Exploring the Linguistic and Cultural Identities of Transnational Background Children in Catalonia, Spain. In A. Ross (Ed.), Young People's Constructions of Identities: Global Perspectives. Special issue of *Societies*, 13(10), 221. **Available online**

Networking the Educational World: Across Boundaries for Community-building

UAB
Universitat Autònoma de Barcelona

MIRAS
Mediació i Interpretació: Recerca en l'àmbit social

INSTITUT ESCOLA EL VIVER

Acknowledgements

The activities in this handbook were co-created, and involved thus researchers, teachers, children and their families in all steps of the process. We wish to thank and acknowledge all participating children for their enthusiasm and creativity, and the children's families for their time, commitment, knowledge and generosity. We would also like to thank Conxita Roca, the Headmaster of the school-institute El Viver, from Montacada i Reixac, Catalunya, and the Academic Secretary, Cristina Rodríguez, for granting us access to their amazing community and for their generous commitment and dedication to this project. Our gratitude goes as well to all the teachers who accepted to embark in this adventure: Silvia Álvarez, Irene Costa, Raquel García, Mireia Llaurens, Mónica Martínez, Alba Reina, Isa Rodríguez, Sandra Sala, Míriam Salazar, Paula Sanchís, Mireia Sanz, Laura Tornero and Carol Vázquez. This action and all its activities would not have been possible without their talent, experience, generosity and dedication.

A special thanks to the Antinea Association of Bologna and to the research group GREIP from the Universitat Autònoma de Barcelona for their generosity in sharing with us their experiences and practices at pre-school and primary education, respectively.

We also want to acknowledge the talent of Elena Sciancalepore (illustrator) and Xavi González (layout designer), for turning a humble plurilingual version of The Three Little Pigs into an amazing treasure for the children, their families and the entire school community. Thanks as well to the editorial 'La Galera' for generously granting us authorization to use their version of the tale in Catalan as the basis for our plurilingual creation. We hope that these and other resources will inspire and help other children, teachers and families to embark on their own plurilingual journey.