

Critical Connections:

Multilingual Digital Storytelling Project

Handbook for Teachers



Jim Anderson, Vicky Macleroy and Yu-Chiao Chung

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Preface

Stories have inspired humanity for generations. Few other funds of human experience have unfolded similar powers in connecting people across time, space, generations and cultures. The renewed interest in storytelling points to its educational potential and the continued impact on people's lives and learning.

This handbook invites educators to explore the possibilities of multilingual digital storytelling. It draws on the experience of a collaborative project, founded by the Paul Hamlyn Foundation, which brought together colleagues from Goldsmiths, University of London and teachers, students and parents from sixteen schools in four countries. Their journey of digital story making in all its complexity and variability has led the foundation for this book. It provides precious insights into students' learning and offers useful practical guidance for educators who wish to follow this route.

Enjoy the fruits of multilingual digital storytelling presented in this book and discover how learning was stimulated in so many facets and layers. Meeting the spirit of the 21st century, the project succeeded in engaging students and their interest in digital technology. But far beyond the fashion of the day, for many of them it also became a life changing experience. It has been eye-opening to witness how imagining and creating stories, with others or individually, helped students to find pleasure in learning languages, to feel more confident about their own multiple linguistic and cultural identities and to share freely their experience laid open to the eyes and ears of a critical public. This is maybe the most outstanding achievement of the project to have unlocked in students a hidden potential which multilingual digital storytelling was able to bring to shine.

I am very grateful to have been involved in this project and cherish the experience and inspiration it has brought me. I am thankful to colleagues and teachers whose relentless work and effort I admire. Without their commitment multilingual digital storytelling would neither have been as meaningful nor as empowering for the students.

Gabriele Budach

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Acknowledgements

This project on which this handbook is based could not have thrived without the collaboration and support of many people. Firstly, we would like to pay tribute to the tremendous hard work and brilliant achievement of students and teachers in our project schools in and around London and overseas.

Complementary Schools

Peace School	Fatima Khaled
Ealing Arabic School	Reem Abdelhadi
Hua Hsia Chinese School	Katja Ting and Li Hong Man
Greek Supplementary School of Potters Bar	Chryso Charalambous and Maria Yerosimou
Croatian Supplementary School	Mirela Dumic, Branka Košak and Hrvojka Kostelic-Swift
Gladesmore Saturday Chinese School	Yee Lee
Hendon Saturday School	Amy Thompson

Teachers

Mainstream Schools

St. Michael's Grammar School	Louise Chapman
Sarah Bonnell School	Luma Hameed and Robina Begum
Wanstead High School	Beth Glanvill
Corelli College	Dominic Brassington
Bohunt School	Qingwei Li, Lucy Hunter and Jake King
Gladesmore Community School	Andy Jackson and Sam Whear

Teachers

Overseas schools

Fengshan Senior High School, Taiwan	Peggy Hung
Lycée Ibn Sahnoon, Algeria	Mrs Ould Ahmed Hammama
Hajjah Rashda al Masri School, Palestine	Asma Maqbool, Amal Nasir and Amal Dweikat

Teachers

We are also very grateful to Goldsmiths colleagues, Dr Anna Carlile, Dr John Jessel and Graham Salter, who were part of the project team; other Goldsmiths colleagues who have advised on the project at different stages especially Professor Ken Jones, Dr Charmian Kenner and Kate Scappaticci; and advisor to the project, Gabriele Budach.

We would like to thank the Elstree University Technical College film team (Ben Shahar, Elijaye Dankwa-Brown, Annabel Domfer, Cameron Mein) for their interviews, photographic and film work at our Film Festival 2014. We would also like to acknowledge the photographic and film work of Bo Chapman and Zoe Flynn from Salmagundi Films.

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“Digital storytelling gave me a way of expressing my creativity and imagination. If you give me a camera and a laptop, anything is possible.”

Student, Peace School

“Within schools ... the teaching of literacy remains narrowly focused on literacy in the dominant language and typically fails to acknowledge or build on the multilingual literacies or the technologically mediated literacies that form a significant part of students' cultural and linguistic capital.”

Cummins, Brown and Sayers, 2007: 44



1 Background and principles

Topics

A. Multilingual digital storytelling

- What is multilingual digital storytelling?
- Taster of student films from the project
- Why do it?

B. Background

- Project focus, partner schools and main languages
- Story genres and sharing of stories within and across schools
- Findings from the project

C. Principles

- Valuing and developing the range of students' linguistic, intercultural and digital skills
- Including community based complementary schools as well as mainstream schools
- Encouraging student voice through a learner centred pedagogy
- Extending notions of literacy to include the multilingual and multimodal
- Developing student autonomy and criticality (including through students as co-researchers)

D. Complementary perspective from two Paul Hamlyn publications

- Learning Futures: A Vision for Engaging Schools.
- Work that matters: The teacher's guide to project-based learning.



A. What is multilingual digital storytelling?

In the context of this project focusing on secondary-aged learners, multilingual digital storytelling is seen as a form of life writing about personal and shared experiences. As well as the multimodal focus, we emphasise the multilingual and intercultural dimension in the development of this type of literacy.



Key features

- Personal and critical perspectives on and responses to events and experiences
- Communicating a message that matters
- Providing a space for communication across a range of languages
- Having a voice in shaping or responding to things that are affecting you, your family, communities to which you belong, and the wider world
- Fostering learner autonomy and active participation in the context of school life and more widely
- Effective use of digital media for multimodal meaning making

For a more detailed unpacking of how multilingual digital storytelling is interpreted within this project see Section 12: Appendix A.

Taster of student films from the project

“Digital storytelling gave me a way of expressing my creativity and imagination. If you give me a camera and a laptop, anything is possible.”

Student, Peace School



Making Profiteroles – Arabic-English

Peace School

Students from the Peace School provide a new take on cooking. This bilingual Arabic-English film adopts a mixture of styles and moves across cultures, using the humour of old silent movies to add something new to modern cookery programmes.

<http://goldsmithsmdst.wordpress.com/showcase/peace-school-showcase/>



A Tour to China – Chinese-English

Hua Hsia Chinese School

A bilingual Chinese-English film in which a girl goes on an interesting journey to China full of wonderful sites and images. The journey begins after she has had a lesson learning about some historic cities in China.

<http://goldsmithsmdst.wordpress.com/festival14/>



Big Bad Wolf Talk Show – English as a foreign language

Fengshan Senior High School, Taiwan

This film uses puppetry, animation, photos and video footage to present a film within a film that tells us something about Taiwanese students through the means of a talk show.

<http://goldsmithsmdst.wordpress.com/showcase/837-2/>

Why do it?

“Many of today’s students already use these creative and collaborative technologies during their own time. Most view them as key components of the world they live in and the world they will one day work in. They will need these skills in college and in the workplace. Furthermore, they are more likely to engage in the work of telling a story when the result will be presented as a multimedia activity. This is their world.”

Frazel, 2010

Multilingual digital storytelling has the potential to make learning more meaningful and engaging for students in a number of ways:

1. It provides personally relevant contexts for learning languages (English, English as an Additional Language, Foreign Languages, Community Languages)
2. It allows a more integrated and holistic educational experience bridging subject disciplines as well as school, home and community settings
3. It supports the development of a range of language skills across the domains of oracy and literacy
4. It extends understandings of literacy to include multimodal communication and fosters appropriate use of technology within the curriculum
5. It builds intercultural awareness and skills preparing young people to become active citizens (ref. students as co-researchers component to this project)
6. It fosters higher order thinking, criticality and creativity
7. It caters for different learning styles

More concretely this project brings benefits for students, teachers and researchers:

For students these include:

- Active engagement in multilingual digital media storytelling
- Improved digital literacy skills in relation to use of digital cameras, editing software and other web 2.0 tools to create, edit and evaluate films
- Development of oracy in all a student's languages through digital storytelling
- More positive attitudes towards first languages and increased awareness of their role in developing intercultural literacies
- Empowerment of pupils through activities which involve problem solving, self-expression and presentation to multiple audiences
- Development of collaborative skills in carrying out and evaluating activities
- Increased confidence in an ability to make a contribution as active citizens and to effect change (ref. students as co-researchers component to this project)

For teachers benefits include:

- Improved understanding of new pedagogies and practical classroom strategies to support multilingual digital literacies
- Increased skills in personal and professional use of digital media
- A deeper understanding of how learning in school (mainstream and supplementary), home and community contexts can complement each other
- Collaboration with other teachers and researchers involved in the project

For researchers benefits include:

- Improved understanding of the significance of multilingual digital storytelling within education and of the pedagogical approaches required for it to be most effective
- Development of teaching and research in relation to multilingual digital storytelling (undergraduate as well as PGCE and MA courses)
- Sharing work with other teachers and researchers working in this field
- Development of research related to partnerships between mainstream and supplementary schools

B. Background

This two year project (2012-2014), funded by the Paul Hamlyn Foundation, explored the significance of multilingual digital storytelling for young people and their learning.

Goldsmiths researchers collaborated with teachers working in mainstream and community based complementary schools in and around London as well as overseas (Algeria, Palestine and Taiwan). The project involved primary and secondary level students studying a range of languages including Arabic, Chinese, Croatian, English, English as an additional/foreign language, French, German and Greek.

A wide range of stories were created across various genres: traditional tale; fantasy; history

“ I like the project. Because not only the actual filming is fine ... we had to do the planning and we have to write the monologue and stuff. It gave me the aspects of organisation skills. We have to appoint people different jobs. You have to make sure you got it done. ”

Student, Wanstead High School

“ The role of the teacher completely changed within this project ... and students had the space to make their own decisions. It wasn't just us taking leadership of the class, the students were making decisions, they had the space to be creative, they had the space to take it on and lead it themselves. ”

Teacher, Peace School

“ The project links mainstream and complementary schools in London and beyond. The Critical Connections website and the VoiceThread software opened up great opportunities for dialogue and exchange among students. The sense of working for and speaking to an “audience” which is usually missing when doing traditional homework played a huge role in motivating the students to stay focused on their digital storytelling work. ”

Project Advisor, University of Luxembourg

and culture; personal interest/hobby; personal, social and moral issues/world news; reflections on school, local area and teenage life. These were shared within classrooms and schools, but also more widely across schools through the project website. They were also presented by students and their teachers at two film festivals held at Goldsmiths.

The project provided important evidence of the contribution multilingual digital storytelling can make to young people's education, but also revealed constraints within the education system which act as barriers to fulfilling the potential of this kind of work. A summary of key findings from the project is provided in Section 12: Appendix B.

C. Principles

In the diagram below (Figure 1) we seek to illustrate how our vision of multilingual digital storytelling fits within a broader communication landscape and educational context. Indeed we believe that one of the distinctive features of this project is the way it is situated within a transformative pedagogical approach and one which recognises social and cultural as well as intellectual and technological dimensions to learning.

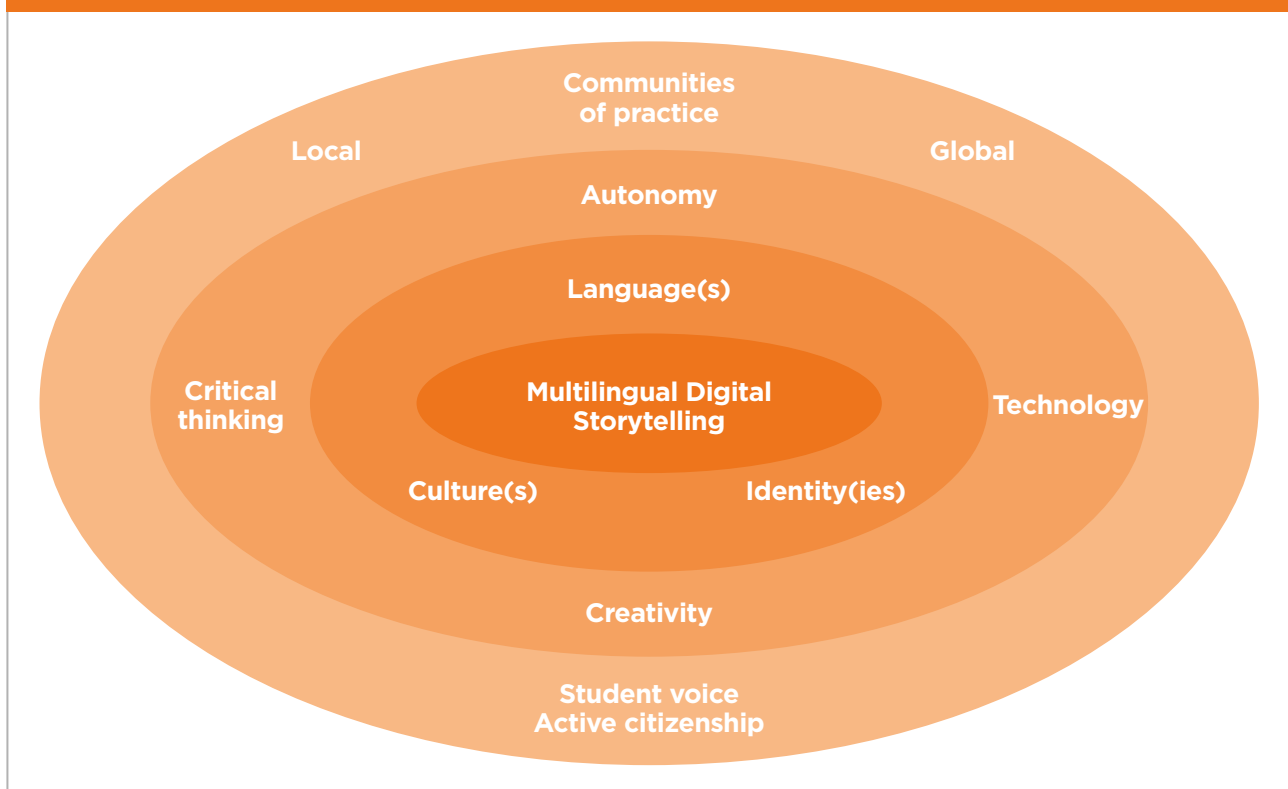
Our interest in and approach to multilingual digital storytelling arises from a number of beliefs we hold about language learning and education in the 21st century. Most importantly, we see it as providing an engaging context for valuing and developing the range of students' linguistic, intercultural and digital skills and for challenging pervasive monolingual and monocultural perspectives of the official curriculum. This is why our project includes teachers of English as mother tongue, English as a foreign and as an additional language, foreign and community/heritage languages as well as teachers from other specialisms (ICT, drama, music).

We also see multilingual digital storytelling as being consistent with a meaning oriented, communicative approach to foreign/second language learning and in particular with a more content based thematic/cross-curricular model (See Section 3). Within this we recognise that it also fits with recent thinking about the role of digital technology in foreign/second language learning. The greatly enhanced opportunities for online interaction and collaboration which have come with web 2.0 technology are captured in the term 'network based language teaching'.

We recognise that a significant amount of language learning, especially related to students' home languages, takes place in community based complementary schools and this is why we wanted to work with teachers in that sector as well as in mainstream schools. The dialogue that has taken place in team meetings between teachers working in the different sectors has been eye-opening for all involved and has highlighted the potential benefits that greater collaboration could bring. One aspect of this has been the closer links in complementary schools with parents and carers revealing how linguistic, cultural and other expertise in the home can become valuable resources for learning (See Section 9 for further discussion of this area).

From its origins digital storytelling has been about giving a voice to those who may not be in a position to make their perspectives known and this has been central to our interest in it. Implicit in this is the learner centred pedagogy which has been seen to go hand in hand with digital storytelling and which we have promoted in this project. From previous projects (Anderson and Chung, 2011 and 2014) we have seen that when teachers have confidence in their students' ability to take greater control of their learning, this can lead to much greater student engagement as well as to higher levels of thinking. It can also provide a space for students to explore plurilingual identities drawing on the totality of their backgrounds and lived experience including everyday encounters with different languages and cultures. Indeed multilingual digital stories are prime examples of what has been referred to as 'identity texts' (Cummins and Early, 2011).

Figure 1





In accordance with recognised good practice in creative composition a 'process approach' has been favoured within this project. This recognises the complex set of skills involved in composition, particularly when work in a second/foreign language is involved and reduces the anxiety that commonly arises when one-shot attempts are expected. Here the composition process is collaborative and has been broken down into a series of manageable steps, so that: attention can be devoted to different elements and their integration in turn; risks can be taken, mistakes made and alternative directions explored; there is ongoing support from peers; peer review can be integrated and critical awareness developed. This recognises the fact that, whilst having an end product as a final goal to work towards, can serve to focus students' attention and build confidence, learning mainly takes place through the process of composition. The process approach, it should be emphasised also fits with the thematic model of curriculum planning proposed in Section 4.

Multilingual digital storytelling implies an understanding of literacy which extends beyond the narrow, functional and monolingual interpretations reflected in much government policy over the years. In this project we have encouraged students to create stories in bilingual version and this has usually been achieved by providing a voiceover in the 'target language' with subtitles in English. Thus when students look at their own stories and those of others they see a positive reflection of their biliteracy and their ability to shift between and indeed to combine or 'syncretise' different cultural perspectives. Where schools overseas become participants, as in this project, and their perspectives are shared through stories they have created, this brings a further dimension to intercultural learning and can serve to break down stereotypical views and enhance students' sense of themselves as global citizens. Importantly, at an institutional level when students' creative projects include work in other languages as well as English, this is making a positive statement about the way in which language and literacy are viewed in the school.

A second way in which digital storytelling extends literacy is by supporting and developing the multiple skills required for multimodal communication. This involves an appreciation of the most appropriate modalities (visual, audio, textual) for conveying particular meanings and how they work best in combination. We believe that 21st century literacy requires an ability to read, create and evaluate the multimodal digital texts which play an ever increasing role in our everyday lives. Whilst not suggesting that digital literacies should replace the traditional print literacy which remains dominant in mainstream education, we believe that the ability to communicate effectively and critically within different media in online and offline contexts has become a key skill for today's citizens.

Moreover, the critical dimension informing this notion of literacy is one which has been integral to the design of our project and indeed is reflected in its title. Whilst teacher questioning has played a part in this, the main emphasis has been on peer assessment carried out firstly in project classes in each school and then across schools. Importantly, rather than providing students with pre-set criteria for assessing each other's work we encouraged teachers to have students develop and apply their own criteria referring to content, language and use of multimedia. The aim here has been to help develop students' critical skills and to reinforce their feeling of ownership and responsibility (See Section 6 for an example of this).

An important means of strengthening this perspective within the project has been the involvement of students as co-researchers. Representatives from classes involved were supported in developing and exploring questions around particular themes relevant to the project. They then reported back to teachers and researchers about their findings, bringing valuable insights and providing a strong endorsement of our belief in the importance of educators listening to their students. For further information about Goldsmiths' Illuminate model for students as co-researchers go to the Research tab on the project website.

D. Complementary perspective from two Paul Hamlyn publications

Two recent publications from the Paul Hamlyn Foundation that we have found useful are:

Paul Hamlyn Foundation and the Innovation Unit (2012) *Learning Futures: A Vision for Engaging Schools*. London: Paul Hamlyn Foundation.

Patton A. (2012) *Work that matters: The teacher's guide to project-based learning*. London: Paul Hamlyn Foundation.

Both of these publications explore ways of increasing student engagement in learning. Particular importance is attached to the nature of learning activities with key features identified under 4 Ps.

This is a holistic vision which recognises social and emotional as well as cognitive dimensions to learning and is rooted in a sense of community. It is seen to fit within a democratic and open educational framework captured in the diagram below and based on four interconnecting layers:

Placed: The activity is located, either physically or virtually, in a world that the student recognises and is seeking to understand.

Purposeful: The activity feels authentic, it absorbs the student in actions of practical and intellectual value and fosters a sense of agency.

Passion-led: The activity enlists the outside passions of both students and teachers, enhancing engagement by encouraging students to choose areas of interest which matter to them.

Pervasive: The activity enables the student to continue learning outside the classroom, drawing on family members, peers, local experts, and online references as sources of research and critique.

PHF and Innovation Unit, 2012: 8







2 Simple steps and tools for creating a multilingual digital story

Topics

- A. Develop skills in using media tools to create a multilingual digital story
- B. Steps in pre-production
- C. Steps in production
- D. Steps in post-production
- E. Presenting multilingual digital stories to a range of audiences

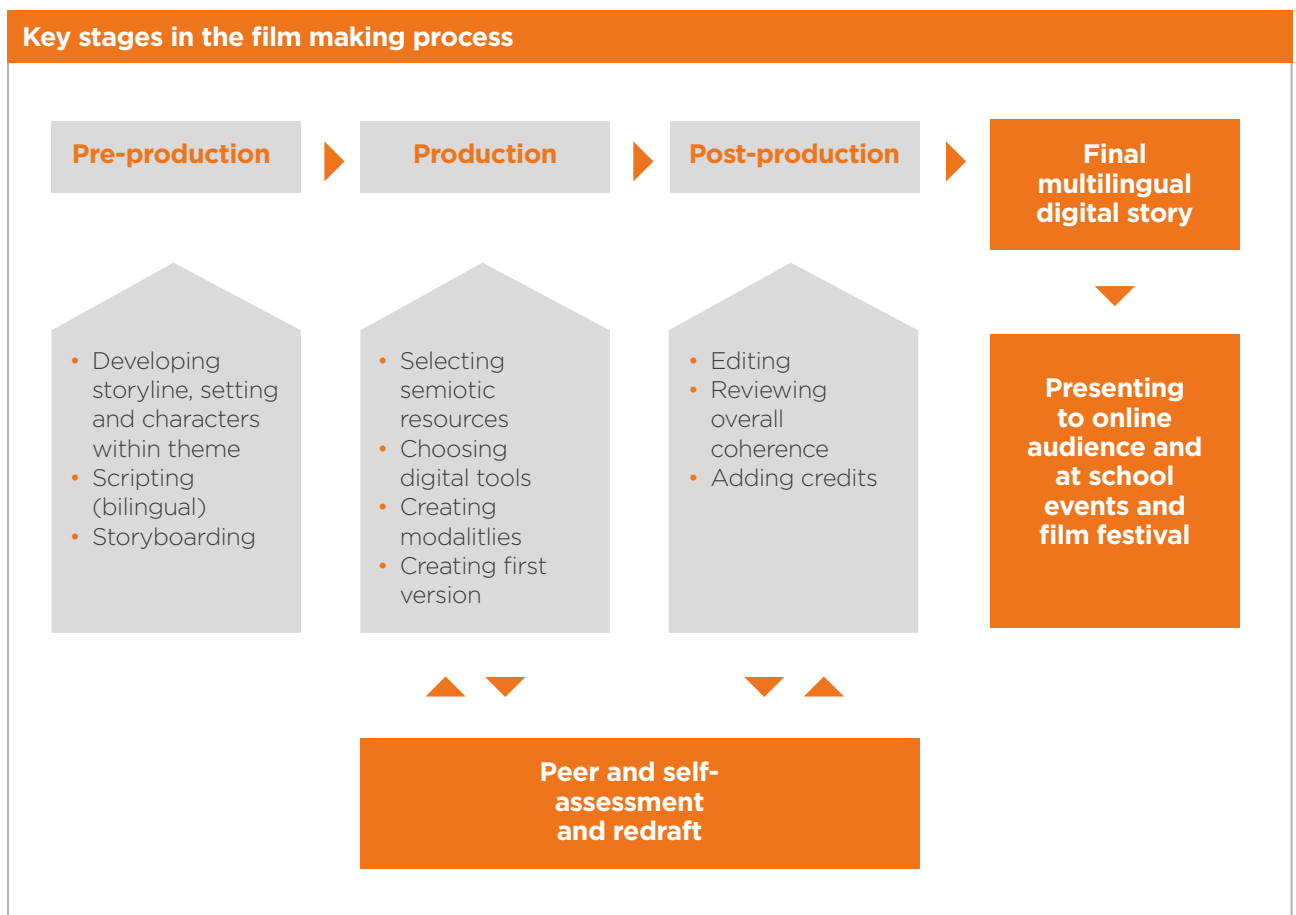


To support students in meeting the challenges involved in multimedia composition a collaborative, process-oriented approach is suggested.

Below we set out a series of steps which it will be useful for your students to bear in mind when creating a multilingual digital story. It should be remembered, however, that composition does not necessarily follow

a neat, linear course. Indeed it is common for there to be a shifting back and forth as revisions are made to script, images edited, changes made to music and voice re-recorded.

Key stages in the film making process



A. Develop skills in using media tools to create a multilingual digital story

Initial preparation involves familiarisation with software, including activities to develop basic skills (students may be less competent than they appear).

1. Digital cameras – taking still images

Give students the opportunity to practise taking photographs with digital cameras. Remind students that when taking shots outside they should stand with the sun coming over their left shoulder. It's useful to experiment with close-up shots and when there's not much light or the subject is in deep shadow, they should use flash. For better quality images, students should shoot at the camera's maximum resolution. When students finish taking a selection of photographs get them to save them on their computer in a new file for editing.



2. Using online images

Alternatively, you may give students the opportunity to search for photographs online and make a selection of images around a theme. Students can save these images on their computer in a new file for editing.

Copyright-free images

Students should be encouraged to search for copyright-free images:

- Flickr – students click on advanced search and then click on 'Creative Commons'. Students then search for images within creative commons.
- Google images – students go into the search tool and use images labelled for non-commercial reuse.

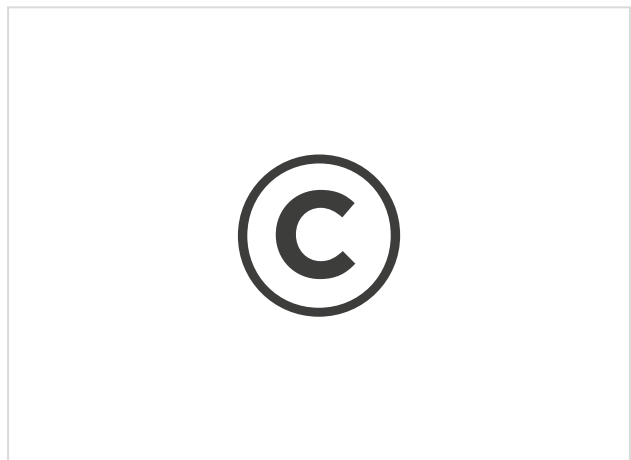
Other websites for copyright-free images:

- <http://pics.tech4learning.com/>
- <http://openclipart.org/>
- <http://www.morguefile.com/>

Copyright images

Students using copyright images should contact the owner of the images wherever this information is available (sometimes within the file information, accessible when the image is opened in Photoshop) or by clicking the 'Visit page' link in Google images to let them know how they are using the image and to check the credit line they would like. Students could also add the covering line:

“Every effort has been made to contact photographers/owners of the images used in this not-for-profit project and we are grateful to all those who have given permission. We welcome the opportunity to rectify accidental infringement of copyright and ask copyright holders we have been unable to trace to contact (name of school).”



3. PhotoScape – editing still images

Students can use their selected still images to practise editing photographs. This graphics editing program is available in a range of languages including Arabic, Chinese, English, French, German and Greek. Students can learn to enhance and balance colour, resize photographs and add effects.

4. Audacity – recording and editing sound

Students can become familiar with using this digital audio editor and practise adding sound to their selected photographs. Students may import an existing audio file such as a MP3 file, or record their own voice as a voiceover. Students can cut, copy and paste to edit the audio or change pitch and tempo for effect. Students can learn how to use the normalise effect to keep the volume consistent across the audio.

Students should be encouraged to search for copyright-free music.

Copyright-free music

<http://www.royaltyfreemusic.com/free-music-resources.html>

5. PowerPoint – creating a multilingual digital story

Students can develop their composition and narration skills by using PowerPoint to sequence their images and add subtitles to slides. They can practise adding narration in their selected language to the slide show and set timings and transitions for the slides. Students can learn how to animate text and objects on the slides and add sound. Students then save their PowerPoint presentation as a Windows Media Video (WMV) file. Students have created successful and imaginative multilingual digital stories in this way, for example, Moroccan Cinderella, Nada's Birthday and All About Me



6. Photo Story 3 – creating a multilingual photo story

Students can practise making a short multilingual digital story using their selected digital photographs. Students import the photographs into Photo Story 3 and then arrange photographs in a sequence to tell their story. Students can then balance colour and add titles or subtitles in one or more languages. They can select different size and colour font and position the subtitles on the image. Students can then practise recording a voiceover for each image in their selected language. They can also create a sense of movement by customising motion and setting the start and end position for each photograph. Students then select a music file or customise their own music to add to the photo story. The multilingual photo story is then saved as a WMV file that students can play back on their computer.



7. Digital cameras – taking moving images

Students can practise recording moving video with sound. Students should be encouraged to use a camera tripod when filming to improve the quality of the images. Using a camera tripod makes panning much easier and more fluid and reduces unwanted movement when taking close-up shots. When students finish taking a selection of video clips get them to save them on their computer in a new file for editing.

8. Movie Maker – creating a multilingual digital story

Students can practise making a short multilingual digital story using their selected video clips. Students open a new project and import the video into Movie Maker. Students can become familiar with the editing tools and practise splitting, trimming and adjusting the volume control on the video. Animations can be added to the transitions and visual effects to the video clips. Students can practise adding extra narration to the film in a selected language and add titles, subtitles and credits. Music can be added to video clips. The multilingual digital story is then saved as a movie file that students can play back on their computer.

9. Go! Animate – creating a multilingual animated film

Students can practise creating a multilingual animated film. They can develop a narrative film in a selected language where the characters speak with lip-sync and move around. Alternatively, students may record a voice-over to go with selected images and create props that can move around. The animated film is saved as a MP4 file that students can play back on their computer.

10. VoiceThread – commenting on multilingual digital stories

Students can be provided with VoiceThread accounts. Students can then practise commenting on selected videos on the project website to encourage critical thinking and debate about what makes a good multilingual digital story. They can comment in a range of languages and in various ways: text, voice, video.

There is a guide to use of different digital media tools on the project website:

- <http://goldsmithsmdst.wordpress.com/other-resources/>

B. Steps in pre-production

- Introducing multilingual digital storytelling project (aims, timescale, audience)
- Multilingual dimension (make students aware that this filmmaking process is about exploring critical connections between languages and how their languages and cultures can be represented in their digital stories)
- Showing and discussing examples of digital stories including how screens are designed so that images, text and sound each contribute to overall meaning (ref. 'What makes a good digital story?' activity – see section 5)
- Organisation of groups – by ability (academic, technological, artistic), by friendship, by gender (boys, girls, mixed), by age or randomly (e.g. by drawing lots)? Focus on effective team work. Students may rotate roles or take on multi-roles in the film-making process.

1. Planning

Students in groups using spidergram or mindmap to decide:

- Type of multilingual digital story to be created (personal, factual, imaginative)
- Languages to be used (voice-over, subtitles, soundtrack)
- Theme of story
- Key question(s) or idea(s) to be explored
- Research required and possible sources of information
- Responsibilities within the group (group leader / director, script writer, actor(s), narrator, camera operator, editor)?

See Section 5 for detailed guidance on planning approaches and templates.

Students may also be encouraged to explore ideas for stories and characters through improvisation and role play.

“ Inside Out

To express something from inside that is unique. This may be thoughts, opinions or even the true self. Someone may be homosexual, male, female or from a different country but they express their differences in various ways. ”

Year 9 group of 4 students, definition of the theme Inside Out, Wanstead

In order to provide some coherence to the work carried out by groups of students in different schools in this project whilst allowing scope for work to take many different directions, it was decided to suggest an overarching theme. In the first year, the theme suggested was 'Inside Out' and in the second year 'Journeys'.

A possible procedure here is as follows:

- Students working in groups are invited to explore the theme. (What ideas spring to mind when you hear the phrase 'Inside Out' / 'Journeys'? What kind of digital story could be built around this theme?)
- Ideas are fed back to the whole class for comments and suggestions
- Groups then formulate in writing what their task will involve, e.g. 'We will research school life in ... and produce a bilingual digital story based on a day in the life of a student there' or 'We will read story X and retell it in (Language(s)) from the standpoint of one of the characters'. Students may be given key questions as prompts to help them develop ideas for narratives. See section 4.

Summary of points agreed	
Type of digital story to be created (personal, factual, imaginative)	
Languages in the digital story	
Theme of story	
Key question(s) or idea(s) to be explored	
Research required and possible sources of information	
Responsibilities within the group	

2. Researching

This needs to be efficient, focused and critical. To achieve this it may be useful to remind students about and/or model:

- Identifying key questions (what do I know? What do I need to find out?)
- Locating appropriate sources of information (print material, web-based resources, people with relevant experience or expertise)
- Interrogating for bias
- Skimming (for overall impression) and scanning (for specific information)
- Noting and organising relevant points under headings
- Selecting useful visuals and quotes
- Summarising key points in own words (with support of diagrams)

Research may also involve filming or taking photographs and these might be used in the digital story. Research could include interactive activities and games to engage students with this part of the planning process in an explorative and creative way. At the Greek School of Potters Bar, the Language teacher (with drama expertise) worked with the Music teacher to explore the theme of journeys related to the Greek story of 'Three Little Wolves and the Big Bad Pig' written by Eugene Trivizas. The students were introduced to the story through play and games before discussing characters, places, scenes, roles and lines with their teachers.



A dramatic exploration of the story

- Musical exploration of the story (finding a leitmotif for the Big Bad Pig, finding rhythmical patterns for the building processes, accompaniment of storytelling with musical instruments)
- Movement class (exploration of the animals' ways of walking and speaking)
- Students play quizzes related to the story (e.g. which animal do the wolves meet first, what material is the first house built from?)

3. Drafting script

Students compose initial draft of script for their multilingual digital story. This might involve noting a skeleton structure, assigning sections to different students, writing frame/prompts, language input and support, working to a deadline. For example, the students working on the digital story about the Chinese Zodiac selected an animal to work on, draw the images and create the text. The text and images were then combined and sequenced to create a group digital story about the 12 animals of the Chinese Zodiac. In the Croatian supplementary school, the 6 students worked on different sections of the digital story about a journey to Croatia and these sections were then linked through animation to create the film. Students drafting the script about Ibn Battuta at the Peace School worked hard on developing their lines in Arabic.

“Thinking skills have just gone up, everything is just analysed more, everything is thought through better ... they're really thinking in depth... If they weren't doing digital storytelling they wouldn't have that skill to think outside the box with the language. They're not just thinking they can use any word... they're asking themselves, they're not asking you. I need to structure the sentence, I know I have to do this now and this will really help them in the future with their language.”

Teacher, Peace School

4. Collecting resources (copyright-free images and music clips, props, costumes, masks)

Alongside drafting scripts some students might be tasked with beginning to collect resources, take photographs, find/create music etc.



5. Storyboarding

A key decision for students to make is whether they will be working with still image, moving image or both.

Storyboarding involves sketching out and developing a visual representation of the story screen by screen (still images) or shot by shot (video) working out:

- overall structure
- how one screen or shot links to the next
- how text and audio can best support the visual (a draft script may have been prepared prior to storyboarding in one or more languages)
- (in the case of video), type of shot (wide, mid, close-up) and how it is framed (camera angle, what is included or left out), other options including zooming and panning)

For students and classes unfamiliar with storyboarding, it might be useful for students to create a storyboard based on an existing video. On the City Voices, City Visions website there are a range of videos created by school students and above each video there are Process and Planning Docs tabs. For example, resources with the Spanish video El Cumpleano created by students in a New York secondary school include storyboards.

An activity here could be for students to create a storyboard for a short section of the film and then compare this with examples provided in Planning Docs.

For a possible storyboard template see Section 12: Appendix C.

A range of different storyboarding templates are available on the web, for example:

Digital storytelling in the classroom:

- <http://www.microsoft.com/education/en-cy/teachers/guides/Pages/Digital-storytelling.aspx>
- <http://www.microsoft.com/education/ww/teachers/guides/Pages/index.aspx>

“I imagine them to actually think about how they use the camera and I think that’s why I focused quite a lot on shots and storyboards ... trying to be creative in that sense as well.”

Teacher, Wanstead High School



C. Steps in production

1. Creating a multilingual digital story with mainly still images

Working in either Photo Story 3 or Moviemaker students design slides (combining images, spoken and/or written text in one or more languages, music/sound effects) considering what each mode contributes to the story message. Students should also pay particular attention to transitions between slides. Finally, title pages and credits should be added.



2. Creating a multilingual digital story with mainly moving images

The guidance above for working with mainly still images also applies when working with moving images. However, there are other important considerations here.

Where a video with moving images is being produced, students need the opportunity to rehearse and memorise their lines before filming and then uploading their story to Moviemaker for editing. At the Greek School of Potters Bar, the students acted

out the story in a circle based on narration and videotaped the acting out, as well as interviewing each other in Greek about the filmmaking process.

At the Peace School, the students worked with parents, teachers and community members to transform the school hall into a market place for filming the journey of Ibn Battuta. Students rehearsed their lines to develop greater authenticity and give them confidence to narrate the story. During the



filming process at Wanstead High School, a group of 4 boys working on their film 'Rise' liaised with the school Music department to use the music studio to record sections of their film with live music. Students at Gladesmore Community School were introduced to the concept of the mantle of the expert which is a dramatic approach that fosters critical thinking and learner autonomy. As part of their film, the students went out into their local community to use their languages and ask questions.

First version of the digital story is uploaded to VoiceThread.



Filming checklist (Bailey and Dugard, 2007:71)

<p>Check that everyone in the group knows what they are doing.</p>	
<p>Rehearse the script again and write on large sheets if necessary.</p>	
<p>Check the props and costumes.</p>	
<p>Check that the battery is charged and make sure you have a spare battery plus the microphone and clapperboard, if you are using them.</p>	
<p>Check that the prompter and director have the script, storyboard and shot list.</p>	
<p>Be careful with the wires you are using, don't trip!</p>	
<p>Watch out for where you are filming, especially if it is outside, for noise and hazards such as cars, pavements and members of the public!.</p>	
<p>Keep filming, don't rewind to see what has been filmed as this wastes the battery.</p>	
<p>The director or clapperboard operator should count down from 5 before filming= 5,4 out loud and then 3,2,1 on his or her fingers</p>	
<p>The actors should hold their positions for 5 seconds before the camera starts and after the filming has stopped, to allow for smooth editing.</p>	
<p>Try not to sweep the camera across the scene (panning) and don't zoom in, reshoot the scene in close up.</p>	
<p>Be flexible with your script, you may have some better ideas as you film. But use your time efficiently; you can edit the film later so that it is in the correct order.</p>	

D. Steps in post-production

1. Peer review using VoiceThread

Groups comment on each other's work (audio, video or text comment) referring to criteria they have developed for what makes a good multilingual digital story thinking about the quality of the story, presentation, and development of ideas. Students should also be assessing how well different media tools have been employed and the degree to which the multimedia environment has enhanced creativity and risk-taking.

2. What makes a good multilingual digital story?

Students should be encouraged to provide sensitive and supportive feedback to their peers through commenting on ways that films could be developed. You could get students to comment about specific aspects of the film:

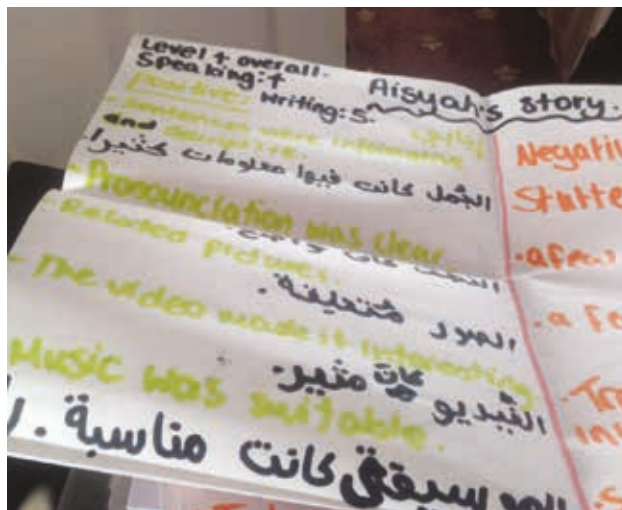
- Co-operative working (contribution of different team members)
- Language (voice over, subtitles, soundtrack, music)
- Culture (representation, images, iconography)
- Genre (type of digital story – the narrative, theme, characters)
- Mise-en-scène (the elements of a shot – the set, the props, the actors – the way these elements are combined)
- Cinematography (art of positioning a camera and lighting a scene – and shot types)
- Audience (engagement, clarity, entertainment)

For example, at the Peace School the students analysed their multilingual digital stories under the following success criteria they decided upon: style, language, context, culture, sound and music.

Multilingual digital stories are then revised and a final version arrived at.

“Every lesson we'd do an assessment of everyone else's work ... they decided the assessment criteria and by the end because they'd done it themselves, they didn't even need the reminder.”

Fatima, Headteacher, Peace School



E. Presenting multilingual digital stories to a range of audiences

Groups provide a short introduction to their multilingual digital story explaining what inspired them and what they enjoyed most about creating the story. In this project, these introductions are posted beside the multilingual digital stories on the Wordpress blog. Students from the different project schools then comment on each other's work.

In this project, multilingual digital stories are selected to be exhibited at the annual Film Festival at Goldsmiths and uploaded onto the Showcase area of the project website. Students present their films at the festival.

“ ... And the other skill of course you've showed today is actually the digital film-making. It's a wonderful thing, but the cleverness is to bring it all together - so you've had to work with other people, you've had to make the film and learn all those skills and you've had to begin to learn a language. And if you put on top of that working with schools from overseas, I just think it's been a wonderful show of what you've been able to do. ”

*Baroness Estelle Morris,
Goldsmiths Film Festival*

“ I'm a passionate believer in film, a passionate believer in sharing films across cultures and languages. And when I see that children can make films and the idea of sharing films across cultures and languages and countries that seems to me a wonderful way of talking to each other because films tell stories in many different ways. ”

*Prof. Michael Rosen,
Goldsmiths, University of London*





3 Integrating multilingual digital storytelling work within a thematic planning approach

Topics

- A. Rationale for the thematic approach
- B. Examples of themes and key questions
- C. Embedding multilingual digital storytelling work within a thematic unit of work (10 stages)



This section of the handbook has been developed to support both teachers and curriculum managers who recognise the potential of multilingual digital storytelling and wish to integrate it more fully into their teaching programmes / schemes of work. We believe that digital storytelling fits most naturally into units of work which are planned thematically, i.e. which encourage cross-curricular connections and promote engagement with authentic content and tasks at the same time as promoting linguistic development.

A. Rationale for the thematic approach

A thematic approach to language teaching is closely related to content based methods (immersion/dual language teaching, Content Based Instruction - CBI, Content and Language Integrated Learning - CLIL) i.e. methods in which curriculum content is taught through the medium of a foreign/second language. More developed content based methods involve the teaching of subjects such as geography or maths through a second language. However, it is also possible to develop a thematic or cross-curricular approach within the Modern Languages curriculum by giving greater priority to (cross-curricular / intercultural)

“*In thematic teaching, the curriculum is organized around a thematic center that can originate in the classroom, the school, the environment, or the target culture. Activities that teach language concepts along with the content are interrelated and are planned to fit within the framework of a lesson or thematic unit. Such an integrated, holistic approach is based on the premise that when students are engaged in meaningful activities they acquire language, including writing, as naturally as they learned to walk and talk.*”

Curtain, 1995

content than tends to happen in regular language teaching. Content based methods are closely linked with the aims of a communicative language teaching approach (CLT) because they recognise that language is acquired most easily and naturally when there is a genuine purpose behind its use.

Thematic approaches have great potential for foreign/second language learning because they:

- provide rich and meaningful contexts for learning
- have a combined focus on (cross-curricular) content, skills and language
- make connections across topics and with previous areas of learning
- involve natural recycling of language
- are flexible because they can be taken in different directions and to different levels
- are consistent with a student-led, enquiry based, dialogic model of learning
- offer scope for creative and critical use of digital media
- appeal to a broader range of learners and thinkers
- are highly motivating

However, to be effective, thematic approaches require very careful planning. This is because:

- they involve a dual focus on content and language and clear learning objectives are required for each
- skilful scaffolding is required to enable learners to meet the challenges involved
- tracking linguistic progression is more complex than in a traditional approach to language teaching

These are issues that we shall go on to explore in this section.

B. Examples of themes and key questions

Whether students are given a free or more controlled choice of theme to work on, it is vital that they are given the chance to make sense of it in their own terms and to bring their own perspective(s) to it. In order to maintain a clear focus through a project, having students identify a key central question can also be very useful. The table below offers some examples taken from the Critical Connections project:



Theme	Key question	Language(s)
1. Traditional tales		
Lion dance	What does the story of the Lion Dance / Chinese Zodiac mean in Chinese culture and what does it mean to us today?	Mandarin-English
Moroccan Cinderella	How does the Cinderella story change when it is told in a Moroccan context?	Arabic-English
The three little wolves and the big bad pig	What might happen if we changed round the story of 'The three little pigs and the big bad wolf'?	Greek-English
2. Fantasy		
The inside out house	What's life like in an inside out house?	French
Captain America	What kind of adventures does Captain America have?	Mandarin-English
A tour to China	What if I dreamt about a trip to China?	Mandarin-English
3. History and culture		
The travels of Ibn Battuta	Who was Ibn Bhattuta and where was he from? What was it like travelling when alive? What did he learn from his travels?	Arabic-English
Malaysian Independence Day	How is Malaysian Independence Day celebrated?	Arabic-English
A journey to Croatia	What are things you might not know about Croatia?	Croatian-English
4. Personal interest/hobby		
Hot dance club	What can you do to survive the stressful school life in Taiwan?	English
Young Palestinian talent	What are the talents of young Palestinians today?	English-Arabic
Meine Freizeit	What do I like doing in my free time?	German-English
5. Personal, social and moral issues / World news		
In the asylum	What does freedom mean for a mentally ill person?	None
A life journey: leading through example	How much should we care about others?	Arabic-English
My sad journey	What's it like leaving your country to come and live in the UK?	Urdu-English
6. Reflections on school, local area and teenage life		
Haringey's Journey	What's it like in our school and local area?	Spanish-Turkish-Portuguese-German-French-Arabic
A tour of Bohunt!	What's it like at Bohunt School?	Mandarin-English
Reflecting on the pressures of school life in Taiwan	What is my life like? What things are important to me? How do I cope with the pressures?	English



C. Embedding multilingual digital storytelling work within a thematic unit of work

In the first year of the Critical Connections project teachers learnt how to support their students in creating digital stories and saw the value that such work could have. It was realised however that, given the complexity of the composition process and the importance of linking to school teaching programmes/schemes of work, a framework was needed to identify main stages and establish key considerations at each stage.

It was with this in mind that a 10 stage framework was created incorporating the following goals:

- learner engagement and control within a supportive framework (not a free-for-all)
- teacher modelling and differentiation strategies to ensure progression

- staged construction process with clear deadlines monitored by teacher
- parental involvement
- digital media training as appropriate including focus on multimodal composition
- higher order thinking and critical skills (peer assessment)
- presentation of end product to an audience

This framework was trialled in the second year of the project in both mainstream and supplementary school contexts. Teachers found that the clear structure assisted them both in planning and managing work with their classes.

Stage	Activity	Purpose	Notes
Pre-production			
1	Selecting and introducing theme (Teacher choice, student choice from menu of options, free student choice)	<ul style="list-style-type: none"> • To stimulate interest • To make links to prior knowledge and experiences • To begin to make links between ideas • To introduce some key words 	<ul style="list-style-type: none"> • Pair/group > whole class brainstorm • Spidergram to begin to organise thinking • Identification of key question(s) (see above) • Visuals, texts as stimulus • Dictionaries and other reference material
2	Identifying learning objectives	<ul style="list-style-type: none"> • To make clear for you and your students what you expect to be achieved by the end of the unit and, crucially, how this will build on previous learning • To determine audience(s) (peers from same/another class/year group/school/ country) 	<ul style="list-style-type: none"> • Links to National Curriculum for Modern Foreign Languages and other official documentation (exam specifications, Ofsted, etc) • Links to school / department priorities
3	Working around an example	<ul style="list-style-type: none"> • To provide a model which will assist students in working more independently at a later stage • To introduce and begin to interrogate key information and ideas • To revise/extend language relevant to work around the theme • To develop relevant independent learning skills and language learner strategies 	<ul style="list-style-type: none"> • Some explicit teaching should be included to model approaches to activities, to support and extend grammatical understanding to and develop skills and language learner strategies • Following teacher input, there should be opportunities for students to work collaboratively in pairs/groups with new ideas and language.
4	Planning (collaboratively or individually) of a (digital storytelling) project around the theme (which may or may not be related to example)	<ul style="list-style-type: none"> • To support students in agreeing focus for digital storytelling project and assigning responsibilities within groups • To encourage creative thinking • To set deadlines for different stages in process including review points 	<ul style="list-style-type: none"> • Here the teacher must stand back and allow space for students to develop their own ideas. A sense of ownership and control is vital to ensure maximum engagement. At the same time though teachers need to steer students away from ideas which appear overambitious or impractical. • Important to notify parents about nature and purpose of project at this point (if this has not been done already) as well as how they might be able to support.

Stage	Activity	Purpose	Notes
5	Media skills training	<ul style="list-style-type: none"> To provide differentiated training to cater for range of levels of competence within the class To introduce new digital tools that students may like to try out in their project 	<ul style="list-style-type: none"> This needs to be planned in advance. Applications need to be checked on the school computer system. Also teachers may need some training themselves before they train their students.
6	Researching, scripting, storyboarding	<ul style="list-style-type: none"> To develop ideas for digital story (genre, narrative structure, language choice) To decide on appropriate media tools To collect resources To begin process of multimodal composition To apply independent learning skills and language learner strategies To work effectively as a team To work to a deadline 	<ul style="list-style-type: none"> There is tendency for students to want to rush through this stage. A rigorous, methodical approach needs to be encouraged incorporating review and redrafting. Where students are working collaboratively, it is possible for different responsibilities to be taken on by different students. However, these responsibilities should be shared or rotated over the year. Teacher should monitor and be ready to support and guide as appropriate. (questioning, suggesting, giving feedback on drafts, etc)
Production			
7	Creating	<ul style="list-style-type: none"> To produce a digital story which is original and personal as well as being well crafted To draw appropriately on range of media tools To demonstrate understanding of the dynamics of multimodal communication and make appropriate choices based on this 	(See Notes for 5 above)
8	Reviewing, editing	<ul style="list-style-type: none"> To develop evaluation skills and ability to identify possible improvements To consider how interest of audience can be maintained, e.g. by element of surprise, good pace, variety of camera angles, etc. To apply independent learning skills and language learner strategies To work effectively as a team To persevere and find ways to overcome difficulties To work to a deadline 	(See Notes for 5 above)
Post-production			
9	Presenting	<ul style="list-style-type: none"> To be able to introduce film orally or in writing for a show or online showing awareness of audience To listen to and engage with questions about or comments on the film. 	<ul style="list-style-type: none"> Presenting to an audience can help students maintain a sense of direction and purpose as they work on their projects. It can also build confidence and a sense of pride in achievement. However, teachers should recognise and value what has been learnt through the film-making process as much as the final product.
10	Moving forward	<ul style="list-style-type: none"> Reflecting on feedback and celebrating Considering how to build on achievement 	<ul style="list-style-type: none"> Once made digital stories can become a resource for other classes in the school or in other schools.



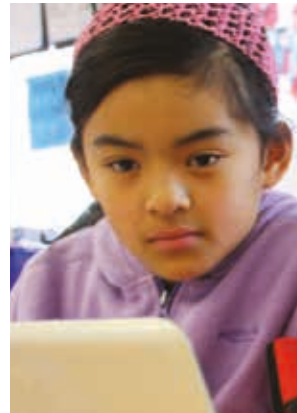
4 Contextual support through 'scaffolding'

Topics

A. Importance and means of contextualisation

B. Scaffolding strategies

1. Giving direction
2. Generating and processing ideas
3. Tailoring language use to learners' level
4. Developing independence



Jerome Bruner uses the term 'scaffolding' to describe,

“A process of 'setting up' the situation to make the child's entry easy and successful and then gradually pulling back and handing the role to the child as he/she becomes skilled enough to manage it”

Bruner, 1983

A. Importance and means of contextualisation

Thematic approaches have the potential to enrich the learning experience, but they also present challenges and this is especially true when students are expected to engage with new content and/or to develop their own creative ideas in a second or foreign language. What can the teacher do to facilitate this process? How can s/he support the learner in making sense of new concepts and new language at the same time?

The key here is *contextualisation* which means, firstly, making links to what students' are already familiar with. This may refer to previous work carried out in the classroom or to areas that may be of personal relevance or interest to learners. In one mainstream school Year 7 students studying French as a foreign language drew on and then extended language they

were learning on the topics of 'myself' and 'my home' by creating digital stories in which they took on different identities, as pop stars or fairies for example, and used drama and multimedia tools to bring characters to life. In a Chinese complementary school, primary age bilingual students were supported by parents in researching and then composing digital stories presenting their own interpretations of cultural artefacts. In an Arabic complementary school, a bilingual student of Palestinian background used a visit to Lebanon to attend his uncle's wedding as the focus for a digital story. This supported his learning of Arabic as well as broader intercultural skills because work was related to an experience that mattered to him. The context was real and the story he created gave meaning to his life experience reflecting his bilingual/bicultural identity in a positive light.



B. Scaffolding strategies

A second means of contextualising learning is by employing strategies which support or ‘scaffold’ both the developing conceptual understanding and the language required for its expression. As Bruner points out, scaffolding should be seen as ‘temporary’ support with the ultimate aim of enabling students to operate independently. Thus, as important as recognising when and where scaffolds are needed, is recognising also when they can be removed.

In this section we set out important means of scaffolding language and learning under three key areas:

1. Giving direction
2. Generating and processing ideas
3. Tailoring language use to learners’ level
4. Developing independence

We shall now go on to look at each of these in turn:

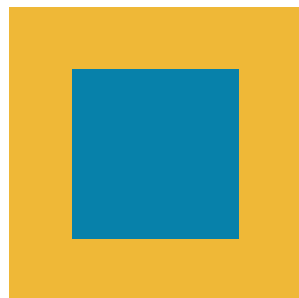
1. Giving direction

Structuring and goal setting (task sheets)

The framework provided in the previous section of this chapter is one way of structuring learning at the macro level and for establishing clear learning goals that students themselves have played a part in shaping. The need for structuring also applies at the micro level of activities.

One way to help students focus and organise their work is by having them negotiate with the class teacher a schedule or task sheet for parts or all of a particular project.

Task sheet	
Task	Scripting different parts of story (in bilingual version)
Timescale	1 lesson + homework
Resources	Text book, dictionaries and other reference works, relevant web
Person(s) responsible	A, B, C
Review strategy	Peer review: two stars and a wish
Outcome	Redrafted version of script



2. Generating and processing ideas

“It is about taking part and being active. It builds up your confidence and your language skills.”

Student, Sarah Bonnell School

Mindmapping

This is a familiar technique for eliciting prior knowledge and understanding and for showing relationships between ideas and language.

It can also provide a good means of linking spoken and written forms.

The example below is a simple mindmap for the story of the Chinese zodiac. The key question behind the story was ‘What does the story of the Chinese Zodiac mean in Chinese culture and what does it mean to us today?’



To support learners in building on what they already know a helpful series of questions is:

What do you know about:

- Chinese Zodiac
- The story of
- Freeze dance

What could you try to find out?

-
-
-

Where could you go to get information?

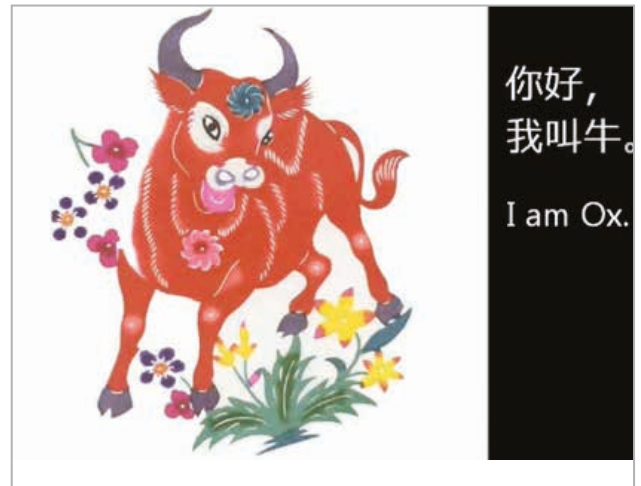
- parents / family in this country or abroad
- library
- internet

Having carried out research for homework on areas identified students might then be asked to report back

to whole class or group on what they have found out and then consider how they might draw on the new ideas / information in developing a digital story.

Collaborative learning

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



3. Tailoring language to learners' level ('making input comprehensible')

There are a range of ways in which teachers can help students access new language and information.

Simplification/recasting of language

This involves an awareness by the teacher of how to present and explain points in the target language in simpler ways, for example by:

- using concrete and familiar language
- speaking slowly and clearly
- repeating
- extending and/or recasting what is said by students
- providing examples to illustrate points
- reading texts aloud (in order to build links between spoken and written forms)
- building up a glossary of key words with the class and using these consistently

“*Students appreciated each other and it brought them closer and they had a lot of fun.*”

Teacher, Peace School



Translanguaging

Most teachers would agree that it makes sense to conduct language lessons mainly through the target language (ie the new language being learned). If the new language is pitched at the right level and students can do interactive tasks, they will learn effectively and build their communication skills. However, at times it can also be helpful to draw on the students' stronger language (in most cases English) through 'translanguaging'. This means using more than one language to help you learn. For example, teachers can encourage students to compare the new language with English or other languages they know. Or students can start by thinking of ideas in their stronger language, and then transfer these ideas to the new language. Such strategies may be familiar to bilingual students since they often move between languages in everyday life. This is a natural way for bilinguals to communicate because their languages do not exist in



separate compartments, but together make up their experience and their identity. Teachers can support students in drawing on all their bilingual resources in the classroom, to develop the target language and extend literacy skills across languages.

Body language

Facial expression, voice, gesture and movement are important ways of supporting and reinforcing understanding. In the context of digital storytelling they are also part and parcel of the creative composition process within which the expressive and dramatic are key elements.

Exemplifying / Modelling

These are important means of developing students' understanding and confidence and can apply to whole projects (for example, creating a digital story), to parts within a project (for example, the storyboarding stage within the film-making process) or to specific words and how these are used.

As an initial stage in this project teachers were encouraged to have classes watch and comment critically on digital stories. Within the 10 stage framework proposed in Section 3, modelling is suggested as a means both of stimulating ideas and feeding in key language that students might then draw on in their own work. However, teachers need to be aware, that whilst some students may need to stick fairly closely to a model in their own work, others should be encouraged to be more adventurous.

Visual support (1):

Visual aids of different kinds are vital tools in language learning and teaching and the visual element is, of course, central to digital storytelling. Powerpoint and the interactive whiteboard have made it easy to incorporate a strong visual aspect into teaching generally. However, there is a range of other types of visual support at the teacher's disposal and that can be especially valuable in language lessons including:

- pictures and photographs
- objects
- flashcards and 'minipics' (small sets of pictures for pair and group activities)
- posters
- comics
- manipulatives (puppets, finger puppets)
- drama props and costumes (shop stall, puppet theatre / masks, wigs, hats)
- web pages

Visual aids can be used in various ways:

- to support understanding of the target language
- to create interest
- to bring the target culture alive
- to provide a stimulus or cue in exercises/activities
- to enhance role-play and drama work



Visual support (2): diagrams (graphic organisers)

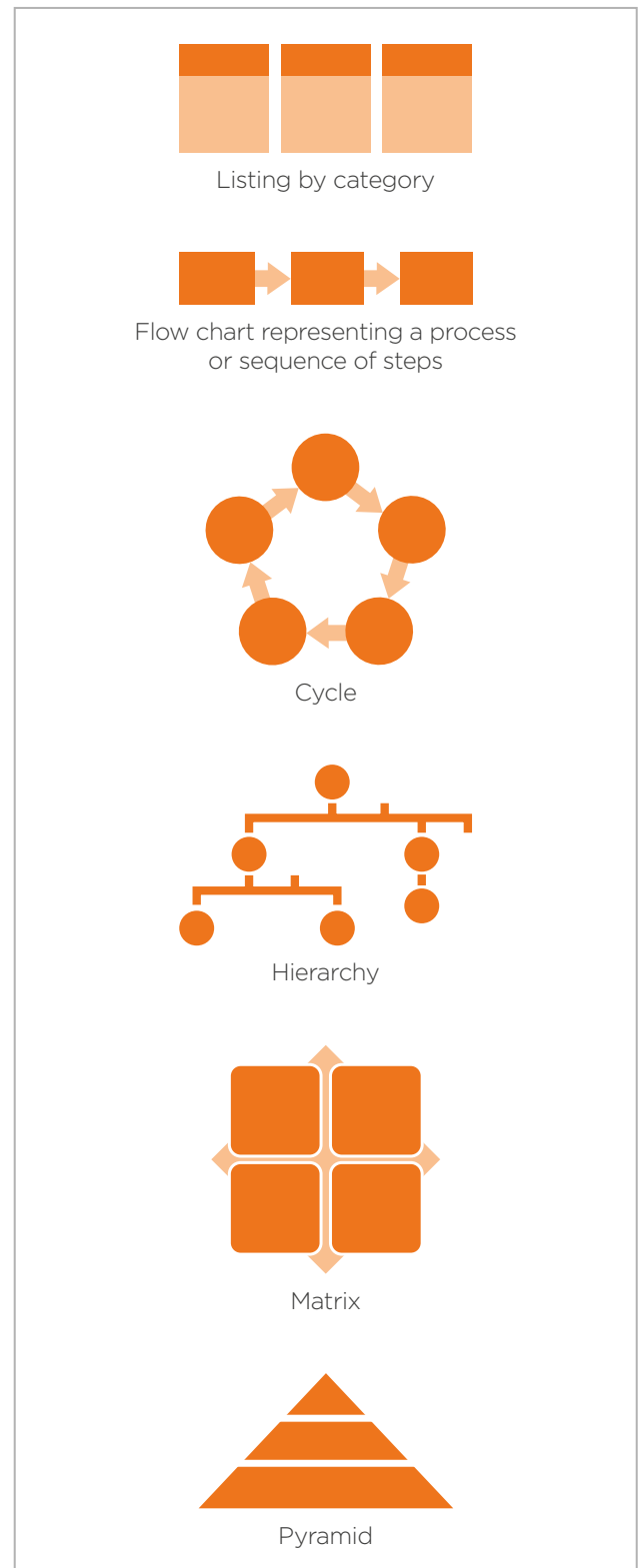
Another valuable form of visual support comes from the use of diagrams, also known as 'graphic organisers'. A key diagrammatic tool in digital storytelling is the storyboard and this has been described in Section 2. However, often a script is drafted before a storyboard is created and at this stage a writing frame in the relevant language(s) may be useful to assist in getting started and then structuring and linking different parts of the script. Usually, writing frames provide prompts or sentences starters such as in the simple example below:

Writing frame
my/our film is about ...
I/we became interested in / concerned about because ..
you should know that: a b c
I/we decided to ...
then ...
an important moment was when ...
some time later ...
now I/we and I/we feel ...

There are many examples of writing frames available free on the web. A practical text for guidance on teaching writing in a second/foreign language is 'Just write' by Julie Adams and Sally Ann Panter. In Section 3 we have referred to mindmapping as a visual means of organising ideas that come up in a brainstorming activity during an initial planning stage. (A useful online tool to support mindmapping is 'bubbl.us')



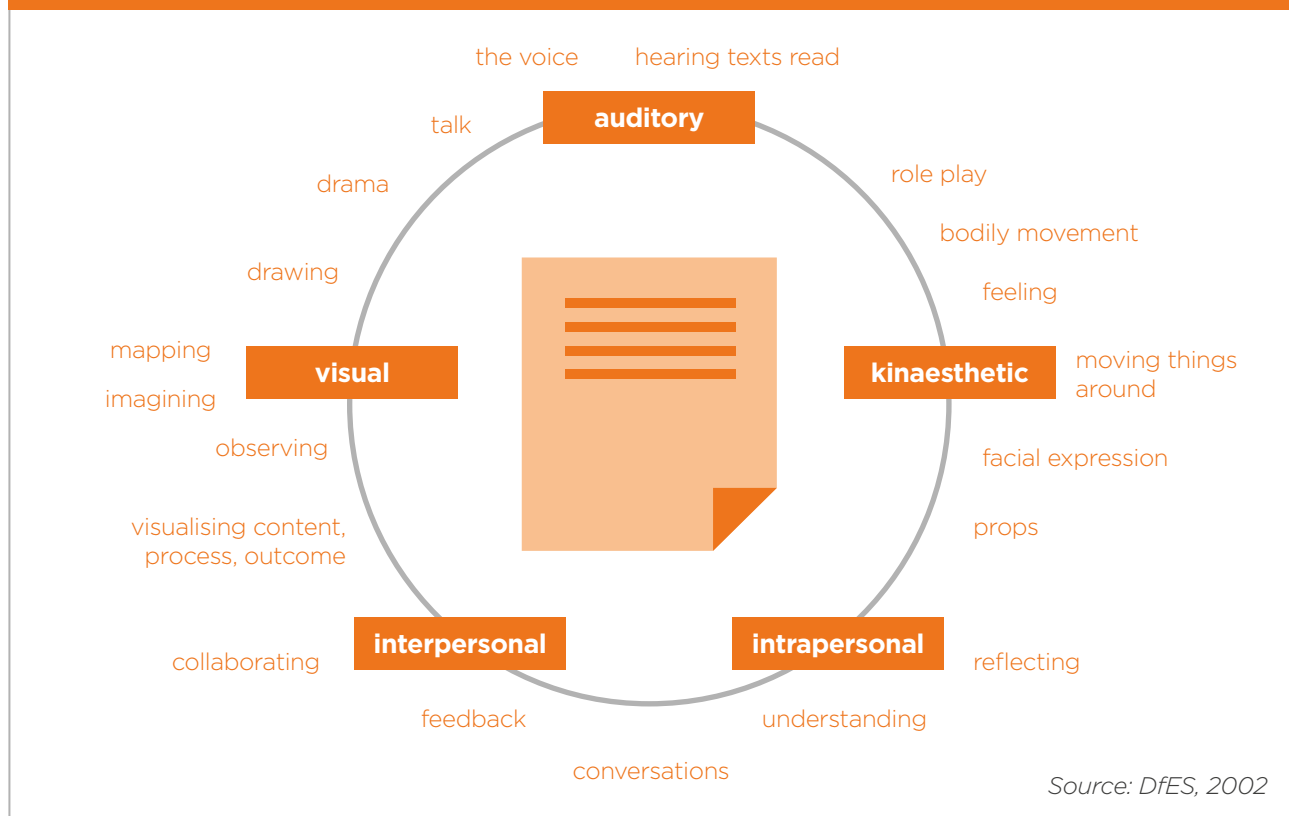
Below are some further examples of graphic organisers which you and your students may find useful. They are quick to create in Microsoft Word SmartArt:



Catering for different learning styles

Part of the appeal of multilingual digital storytelling as an educational tool lies in the way that it can accommodate a range of learning styles: visual, auditory, kinaesthetic as well as interpersonal and intrapersonal (See Figure 2 below)

Figure 2



Multisensory approaches support learning because they provide different channels for understanding and create strong mental associations which are coloured by the emotions. This fits naturally with the creative and aesthetic as well as technical dimensions to digital storytelling. It also provides the rich context which within which language development occurs most naturally. For many students, including those in our project, this means that learning becomes more meaningful, more fun and embeds more deeply in the memory.

A useful strategy can be to provide reference sheets / posters to assist students in gradually learning target language terms related to use of digital media. See Section 12: Appendix C.

4. Developing independence

Important as scaffolding is in supporting the development of new areas of learning, teachers should be aware of the danger that it can encourage dependency rather than enabling students to become more independent. Thus, teachers need to be aware of:

- How much scaffolding is required to meet the range of student needs?
- What kind of scaffolding will be most useful?
- When that scaffolding can be phased out?

“If they weren't doing digital storytelling they wouldn't have that skill to think outside the box with the language. They're not just thinking they can use any word... they're asking themselves, they're not asking you. I need to structure the sentence, I know I have to do this now and this will really help them in the future with their language.”

Teacher, Peace School





5 Planning approach and templates

Topics

A. Planning at three levels

B. Overview plan

C. Mapping plan

- Language functions
- Example of subject specific vocabulary for a thematic unit

D. Detailed plan(s)



In section 3 we presented a framework for integrating multilingual digital storytelling work within a thematic planning approach. Here we look in more detail at the planning process taking into account the dual focus on content and language.

A. Planning at three levels

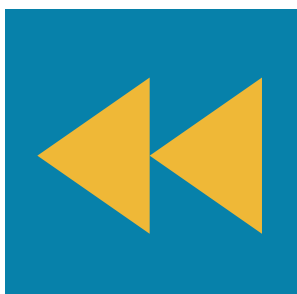


“We have very tight schedule because we only have class once a week. I had to plan very well at home and keep students on track. I think it is a very good experience. If teachers can plan ahead properly, they can do a lot of different things in school, not just teach textbooks.”

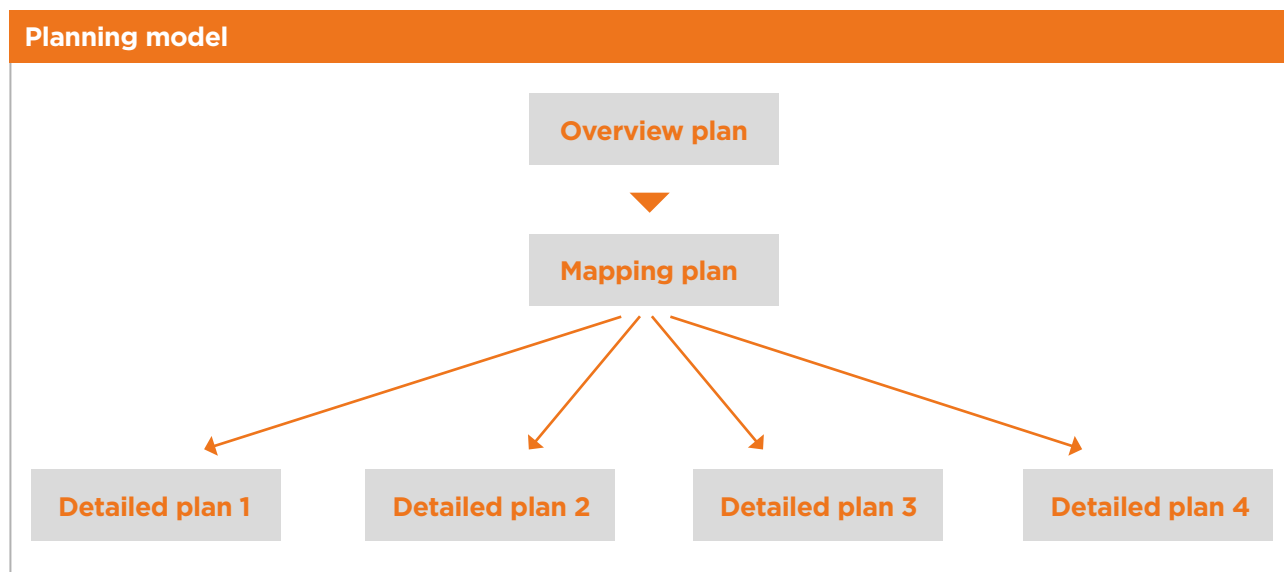
Teacher, Hua Hsia Chinese School

“Taking part in this project for two years, made me realise the importance of having a clear plan and deadlines. I found it much easier to embed multilingual digital storytelling in my scheme of work in the second year using the 10-stage plan designed by Goldsmiths. It is clear and gave me the essential steps needed to tailor my lessons and move into the project.”

Teacher, Sarah Bonnell School



The planning model we suggest for a thematic approach is based around three levels:



It should be noted that:

- a. work around a theme often involves unpredictable elements, especially where students are more actively involved, and this should be allowed for in planning
- b. work around a theme naturally crosses different topic areas
- c. typically planning does not follow a neat, linear pattern and shifting back and forward between levels is normal
- d. careful planning can be time-consuming, but the effort repays itself and enables you to be a more effective and confident teacher in the long run.

B. Overview plan

The purpose of the overview plan is to identify:

- the broad aims of the unit
- final outcomes expected for different groups of learners within a given time frame
- links with other curriculum areas
- means of assessment

Overview plan	
Unit title and number of lessons	
Relevant curriculum frameworks (National Curriculum documents, exam board specifications)	
Final outcome(s) (e.g. digital story, drama sketch, presentation, display)	
Means of assessment (self / peer / teacher)	
Cross-curricular links (ICT, arts, humanities)	
Learning skills / strategies to be developed	
Collaboration with colleagues, parents, community members	

C. Mapping plan



Starting with identification of content the teacher maps main activities and related thinking involved before specifying language functions and then key structures and vocabulary. Identification of language functions helps clarify the types of communication involved in different activities

forming a useful bridge between content and language. See below for:

- examples of language functions with related vocabulary and structures
- example of subject specific vocabulary for a thematic unit

Lesson	Content learning objectives	Main activities	Language function / Thinking skills	Language learning objectives (Key structures and vocabulary)
1				
2				
3				
4				

General list of language functions

Identifying / Recognising	Describing	Comparing	Requesting
Suggesting	Explaining	Giving instructions	Expressing opinions
Agreeing / Disagreeing	Expressing likes and dislikes	Expressing obligation	etc

Example of language functions and exponents in Arabic and English from 'Moroccan Cinderella'

Language functions	Exponents (Arabic)	Exponents (English)
Description (appearance / personal characteristics)	لطيف/ طيب القلب/ فطيع/ قاسٍ/ مُدلل/ شرير/ رائع/ جميل/ أنيق	(lovely, kind-hearted, terrible, mean, spoiled, evil, great beautiful, elegant)
Giving orders	سوف ... هيا ... أفتح (الباب) دعوني أخرج تعالى (الى هنا) حضري (الفطور) يجب أن ... يجب عليك أن ... توقفني عن ...	you will ... come on ... open (the door) let me (out) come (here) prepare (the breakfast) you have to ... you must ... stop ...ing
Expressing hunger	نحن جياع	we are hungry
Expressing wishes	أريد أن أذهب الى الحفلة الراقصة	I want (to go to the ball)
Seeking advice	ماذا يجب أن أفعل؟	what shall I do?)
expressing outrage	كيف تجرؤين ... (تقولي هذا لي)	how dare you ... (say that to me)
Reassuring	لا تخافي	don't worry
Exclaiming	يا مياو/ واو/ يا إلهي	(oh my meow / wow / oh my god)
Complaining	لقد سأمت من ...	(I am sick of ...)
Asking permission	هل أستطيع أن أستريح رجاءً ...	can I ...have a rest, please
Offering support	أنا أستطيع أن أساعد في هذا	I can help with that
Suggesting solution to problem	كل ما نحتاج هو ...	all we need is ...
Warning	تأكد ...	make sure you ...
Seeking confirmation	أليس هذا/هذه...؟	isn't that ...
Expressing doubt	لا يمكن أن تكون هي	it can't be ...)
Expressing possession	... لك / انه...ها	... is yours / it's her ...)
Expressing disbelief	!هذا مستحيل/لا أستطيع أن اصدق	it's impossible / I can't believe it
Requesting	رجاءً (افعل شئ)	please (do something)
Insulting	غبى	... stupid





Example of subject specific vocabulary for a thematic unit related to 'The Chinese Zodiac'

Chinese zodiac and animals		
Chinese		English
生肖	shēng xiào	Chinese zodiac
比赛	bǐ sài	race
鼠	shǔ	rat
牛	niú	ox
虎	hǔ	tiger
兔	tù	rabbit
龙	lóng	dragon
蛇	shé	snake
马	mǎ	horse
羊	yáng	sheep
猴	hóu	monkey
鸡	jī	rooster
狗	gǒu	dog
猪	zhū	pig
猫	māo	cat
鸡	jī	chicken

Landscape		
Chinese		English
河	hé	river
森林	sēn lín	forest
岸上	àn shàng	shore

Food and drink		
Chinese		English
肉	ròu	meat
红萝卜	hóng luó bo	carrot
白菜	bái cài	cabbage
苹果	píng guǒ	apple
香蕉	xiāng jiāo	banana
草	cǎo	grass
玉米	yù mǐ	corn
骨头	gǔ tou	bone
水	shuǐ	water

Detailed plan(s)

In (series of) lessons which are more student-controlled, the teacher will (a) ensure that students understand what needs to be done by when, possibly by providing 'task sheets/schedules' or by checking that students have created these for themselves

(See section 4) (b) monitor and guide progress of different individuals/groups through observation of self and/or peer-assessment activities as well as through differentiated questioning and prompting (See Section 6).

Date:	Class:		
Content learning objectives	<ul style="list-style-type: none"> • • 	Language learning objectives	<ul style="list-style-type: none"> • •
Resources	<ul style="list-style-type: none"> • • 	Homework	<ul style="list-style-type: none"> • •
Time	Teacher and student activities (including review procedures)		Notes
	Starter		
	<ul style="list-style-type: none"> • 		
	Main		
	<ul style="list-style-type: none"> • • • • • 		
	Plenary		
	<ul style="list-style-type: none"> • 		
Evaluation / Points for next lesson			





6 Creativity, critical thinking and assessment

Topics

- A. Creativity and critical thinking
- B. Questioning and prompting for multilingual digital storytelling
- C. Dialogic thinking as part of the creative process
- D. Improved literacy and higher order thinking skills
- E. Learner-centred assessment
- F. Peer review and assessment
- G. Evaluation and reflection
- H. Student co-researchers

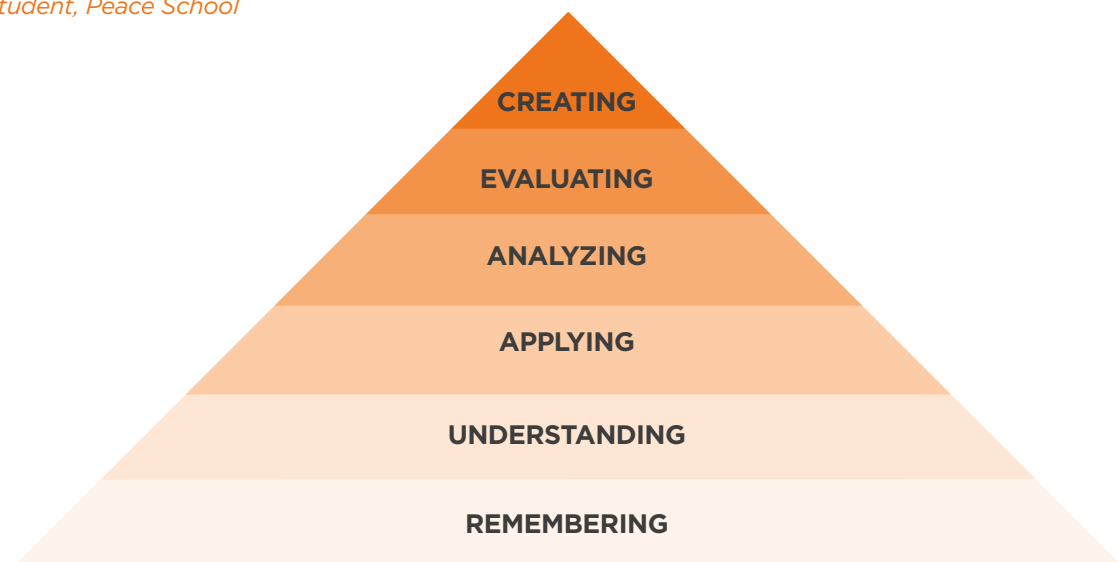


A. Creativity and critical thinking

Developing critical thinking through interacting and using technology creatively underpins approaches to learning in this project. A key to assessing and evaluating multilingual digital storytelling is the impact this creative process can have on students' language learning and how it can extend their thinking and understanding.

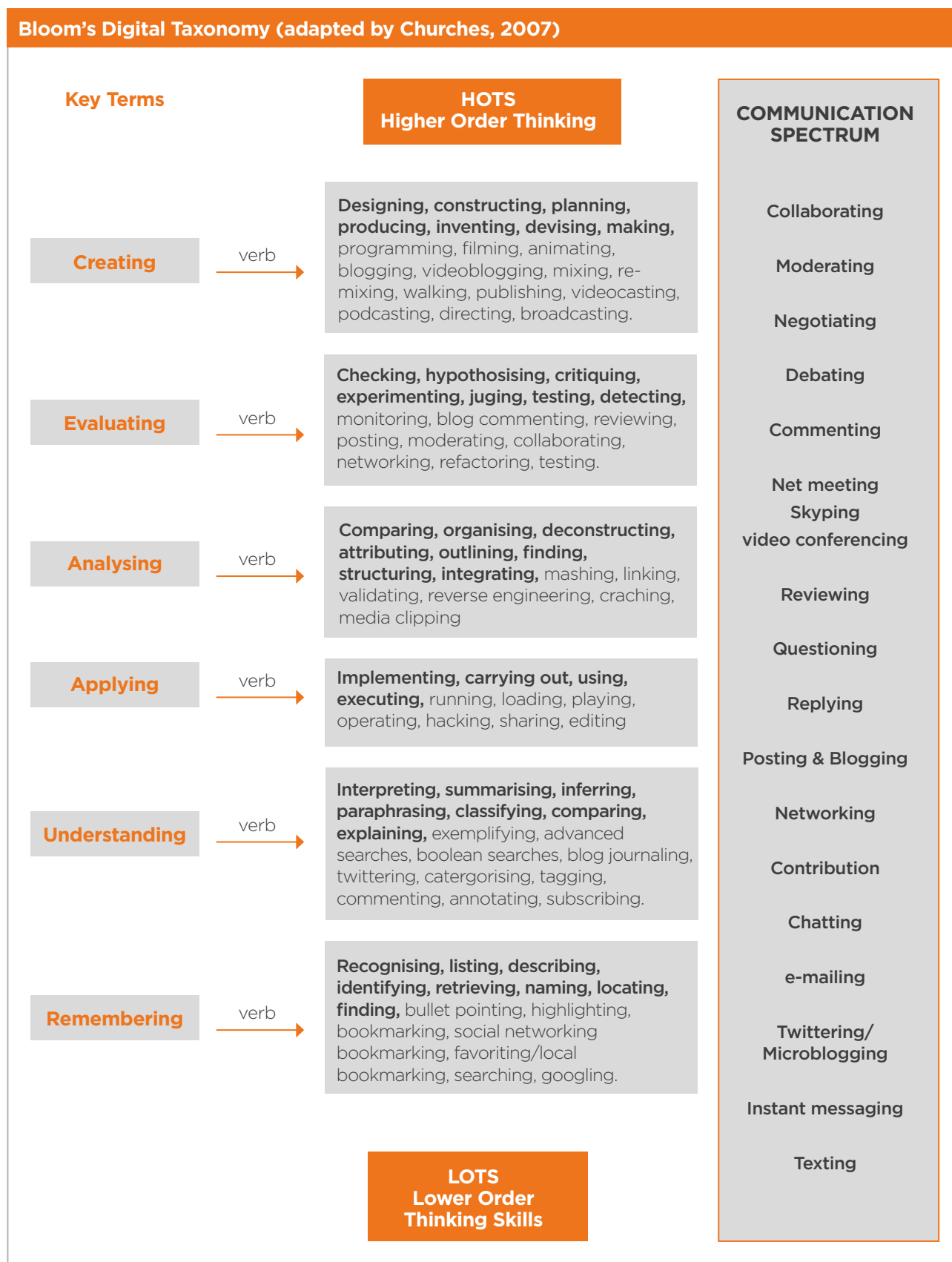
“I feel that by using digital storytelling, I have been given a fresh and innovative perspective on how to express myself on a whole new level. Because now I am able to share my interest using new technology.”

Student, Peace School



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

In the context of multilingual digital storytelling we find Krathwohl and Anderson's (2002) revised version of the model most useful as it incorporates creativity at the summit of the thinking pyramid. This model has been further developed by Churches (2007) to relate to different levels of thinking in use of digital media.



B. Questioning and prompting

Drawing on a framework developed by Fautley and Savage (2007) the table below sets out possible questions aimed at extending and deepening students' thinking related to the revised version of Bloom's taxonomy.

Type of thinking (based on Bloom's taxonomy)	Related questioning for multilingual digital storytelling
Remembering	Can you describe ... Can you show me ... Do you remember ...
Understanding	What is the idea behind this ... Can you show me an example where you ... What differences are there ... Can you explain ... Can you translate ...
Applying	How will you go about ... What will be the next stage ... What will you do to ... How will you develop ... How would it be if ... Have you thought about the best camera techniques? (still/video cameras)
Analysing	Why did you decide to ... What happens in the bit when you ... Why is ... important / not so important for you Can you compare ... Do you see any links between ... How well does the text/dialogue convey the intended message? Have you used different modes (visual, audio, textual) most effectively?
Evaluating	What was successful ... What changes might you make ... Can you justify ... How do you feel about ... Why do you think that ... Are you able to suggest ... How successful are the subtitles in representing the original text?
Creating	Can you reinterpret this story for young people today? Will this connect with your audience? How might you bring unexpected/original elements into your story?

C. Dialogic thinking as part of the creative process

Multilingual digital storytelling is a very complex, multi-staged process which usually starts with the selection of an idea that is consequently developed into a storyline. In composing a group digital story the varied perspectives and voices of students are brought into play. This creative process helps students learn how to structure their ideas and think dialogically.

“*Dialogic, as opposed to monologic, assumes that there is always more than one voice. More than this, dialogic assumes that meaning is never singular but always emerges in the play of different voices in dialogue together ... The point of dialogic education, is therefore, not so much transmission of representations, but drawing students into participation in dialogues in an ultimately unbounded context.*”

Wegerif, 2013: 3

“*They are much more independent. Not only can they look up the vocabulary and their dictionary skills are much better ... and then applying the grammar rules and then working out how to say it ... And they're listening and then saying 'no I don't think you're saying it quite right, there's a cedilla there. That means you've got to make a 's' sound, rather than a 'k' sound'. Considering they've only been learning French since September and they're already picking up on that.*”

Teacher, St Michael's Grammar School

“*They learnt how to structure a story. With multilingual digital storytelling I felt they really had thought about it ... rather than just throwing ideas out, they were structuring these ideas in a beginning, middle and an end.*

Normally, they say okay it's a project and they dive straight in, not really thinking about the process they need to go through. While doing this project they really thought about it and structured it.”

Teachers, project team

“*I can't just start like that. I need to ask myself some questions before I start.*”

Student, St Michael's Grammar School

“*One thing I noticed between the first and second stories was that by the time they were making the second story they were thinking about shot angles and they were thinking about how to build their own images rather than just finding something on the internet. So it was much more creative and they were thinking about film-making skills rather than just the language skills.*”

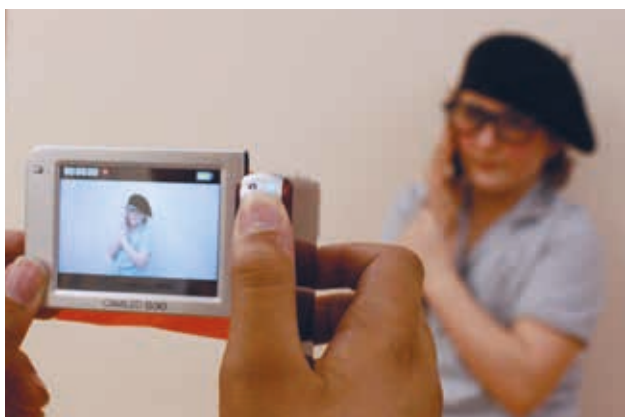
Teacher, St Michael's Grammar School

D. Improved literacy and higher order thinking skills

Multiliteracy involves a very complex set of skills and students acquire valuable linguistic, organisational and higher order thinking skills when engaging in a creative process over an extended period of time.

Multilingual digital storytelling promotes both learner autonomy (focusing on the individual learner) and collaboration (involving a partner or small group) and provides opportunities for students to work individually and in a group. Students are able to explore and develop their own individual strengths and interests and, at the same time, evaluate and share feedback on the abilities and work of others.

This project advocates a wider view of literacy linked with cultural identity where to become literate means making sense of oral, written, visual and digital forms of expression and communication. Projects of this nature rely upon creative teachers who are willing to transform learning within a high stake testing regime. Teachers in the project who decided to work with students preparing for national exams found that this innovative approach engaged and motivated students in their language learning.



“ They analyse more ... when we were doing the evaluation ... they were really thinking in depth ... without that project they wouldn't have been able to develop that skill with the language and thinking outside of the box... ”

Teacher, Peace School

“ It is exciting because you get to see how other people cope with languages and how other people interpret them. They might do things in a different way to you. ”

Student, St Michael's Grammar School

“ I didn't expect that one day I would make a film using a computer, let alone the digital story in English. This experience is very precious to me. I have learnt so much from it! ”

Student, Fengshan Senior High School, Taiwan

“ Students, with different working grades, who took part in multilingual digital storytelling show clear evidence of better performance in their GCSE speaking test. They developed confidence to interact, accurate pronunciation and ease to memorise the text as the content reflects their personal life and, for some, it reflected their cultural background. ”

Teacher, Sarah Bonnell School

“ Creating the film for real people made me break the fear of speaking aloud in German and expressing myself. ”

Student, Sarah Bonnell School

E. Learner-centred Assessment

Research into digital media in schools has demonstrated that students do not always develop the skills to use technology in an effective and critical way. Due to the fragmented nature of the curriculum in secondary schools, there has also been a failure to recognise links between the different subject areas dealing with language (English, EAL, Foreign and Community Languages) and the possibility for cross-fertilisation. Moreover, it is only recently that there has been some recognition of learning taking place in out-of-school contexts, including home and complementary schools. It is also important to take into account the increasing way that technology is becoming embedded in the social lives of young people and boundaries are blurring between education and leisure. These concerns have informed the design of this project and the way we are working with students and teachers to promote creativity and criticality.

An activity that we have developed to support the development of learners' evaluation skills is set out below:



What makes a good digital story?

The aim of this activity is to stimulate critical thinking about digital storytelling before classes have started working on their own stories

Teacher shows three digital stories from BBC Wales and asks students to compare them:

(Which do you like best and why? List up to ten criteria for what makes a good digital story. Remember to think about use of media as well as content and language. If the stories were in a language that you are learning, what other criteria might come into play?)

Blue Eyes

http://www.bbc.co.uk/wales/arts/yourvideo/media/pages/selma_chalabi_01.shtml

Internet Magic

http://www.bbc.co.uk/wales/arts/yourvideo/media/pages/thomas_lawrence_01.shtml

Rappel

http://www.bbc.co.uk/wales/arts/yourvideo/media/pages/jamie_winchester_gareth_leaman_01.shtml

Once criteria have been agreed, students may choose to compare criteria that have been suggested within and across different schools.

Students' skills in this area can be further developed through use of VoiceThread for groups to peer assess digital stories.

What makes a good digital story?

Student-generated criteria for multilingual digital storytelling, Peace School

Style

- Pictures related to the story – making sure they match
- Animations – to make the digital story effective and interesting
- Colour – making sure the colours match and they are not too bright/dark
- Effect/Transitions – making sure it's not boring
- Font – using a pretty/interesting font
- Tone of Voice

Language

- Brief – don't make it too long/short otherwise it gets boring
- Telling the story from your point of view – using your own words
- Use of vivid and understandable language
- Symbolism
- Use of voice
- Clear Voice
- Appropriate
- Repetition
- Your voice can set the tone of your story, convey different types of moods and hold the listener in suspense

Context

- In order – it should be planned out before you use a programme to make your story, making sure it makes sense
- Engaging
- Using videos – it makes it more interesting!
- Entertaining/Comical
- Informative
- Emotional Content

Culture

- Linking of family and country to story
- Wanted sympathy from viewers
- Rapping
- Showing your personality
- A point of view: when the story is told from a personal point of view, it has a better chance of capturing and holding the attention of the audience

Sound and Music

- Relevant to pictures
- Not too loud
- Related to story
- The music should support the story and not dominate it
- The music can set up a powerful mood depending on your story

F. Peer review and assessment

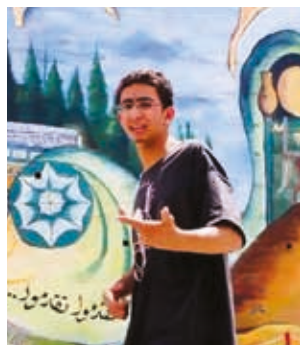
Peer review and assessment is a key part of the creative process in developing successful multilingual digital stories. During the project, students developed their own assessment criteria which made assessment more transparent for students and more memorable. This process helps students to build critical judgment and take on board the critique of others.



This purposeful project-based approach towards learning moves learners towards the production of a publicly-exhibited output. The annual film festival acts as a key motivator in this project with the presentation and exhibition of students' films on a large screen to a wide audience. An audience of peers from different schools across the project motivates and inspires students to develop their multilingual digital stories and gives them a sense of pride in their work. Students learn to work towards deadlines and improve their team work skills. The inclusion of schools overseas has widened this audience of peers and students have gained from exposure to other cultures, ideas and perspectives and new understandings of what makes a good digital story. Lead teachers in schools recognise the importance of the film festival as part of the overall creative process.



Film Festival 2014 Hajjah Rashda School, Palestine



“ I feel that the films were all original and show the students as normal clever artistic creative teenagers. This challenged the existing stereotyping of the Palestinian. There is a tendency to show ‘the other’ in specific terms. The Palestinian is often shown to be a victim, or a freedom fighter or a terrorist, or children of the stones, but seldom as a normal human being who wants to live and enjoy life to the full. The significance of these films is far more reaching than one can imagine. ”

Teacher, Ealing Arabic School

G. Evaluation and reflection

Students become very engaged with language learning through creating and exhibiting their films and reflecting thoughtfully on the process. Students are able to identify the barriers that they have overcome and evaluate the success of the project. At the Peace School, students decided to record their reflections about the knowledge and skills they had acquired through the process of composing their stories



“*Digital storytelling helped me realise the talents that I have and how to improve and pursue them and helped bring out my inner child. I have also acquired many skills.*”

Student, Peace School

“*When I started making the film I thought it was going to be easy by putting a bunch of pictures together, however, I had multiple challenges while making this film such as finding the right music and fitting the film in the time frame with just pictures. However, my biggest challenge was recording my voice. This was when I needed some help because there were some words I didn't know the translation to and whether or not they made sense ... I also managed to improve my Croatian and become more confident in speaking.*”

Student, Croatian Supplementary School

H. Students as co-researchers

In the first year of the project there was funding for 2 students from each school in the project to be trained in research skills and how to carry out their own investigations into the effectiveness of multilingual digital storytelling. Students attended meetings at Goldsmiths and developed skills in interviewing and carrying out observations. They presented their research findings to their peers at Film Festival 2013. This encouraged the development of student voice and student responsibility for the outcomes of the project.

The student participant-researchers (SPR) model Illuminate was adapted for use in this project by a project team member at Goldsmiths, Anna Carlile. Illuminate was used to enable students to become actively and creatively engaged in project-based research.

<http://goldsmithsmdst.wordpress.com/student-co-researchers/>



Aims of the model

- To offer students opportunities to develop skills of articulacy, and evidence to strengthen voice: linguistic, cultural and social capital
- To develop self-advocacy and critical thinking skills to address life/ECM/barriers to learning
- To encourage non-traditional routes to university amongst both Aim Higher-targeted and other pupils
- To challenge the deficit model
- To embed student voice meaningfully into research project management and decision-making
- To increase engagement in education by offering control over an area of work
- To develop rigorous and research methods which challenges the objectification of research respondents
- To challenge the 'ivory tower' argument: research with, not on people

Illuminate projects begin with a research brief from adult stakeholders who have the power to bring about systemic or structural change. This is important if students' voices are to be listened to and acted upon.

Research brief for student co-researchers

1. Collaboration between schools in the Critical Connections project
2. Out of school learning in home and community as part of the Critical Connections project
3. Language learning in supplementary schools as part of the Critical Connections project
4. Digital storytelling as part of the Critical Connections project
5. Learning through multimedia and online as part of the Critical Connections project
6. Language learning including English and English as an Additional Language in mainstream schools as part of the Critical Connections project

Student co-researchers

During our regular sessions, we used briefs to guide us in choosing a question related to the brief which would interest us and give a wide range of responses from our peers. Each small team in our research group used the briefs to develop different questions that they found particularly interesting. From our main questions, we were able to progress and find sub questions. Below are two examples of a main question and sub questions.

Main question/research brief

Digital Storytelling as part of the Critical Connections Project

Sub questions:

Is Digital Storytelling a more enjoyable way of learning, if so, why?

Why do you think that Digital Storytelling may improve your language learning?

“Through research and interviews we found that most people are proud of speaking a different language because it is a way of communicating and introducing themselves to other people. It is also a way of socialising. It gives people a new thing to talk about when meeting new people.”

Student co-researchers



“Through this project, not only did we extend our knowledge skills but we developed our skills to learn alongside others and co-operate with them to find out something specific. Collaborating with schools has been an incredible experience and has enhanced our social skills as well as our existing knowledge.”

Student co-researchers



“My girls felt really responsible ... and after every session they went back to the form and they were interviewing the other girls ... so there are all of those different research skills having to record what people are saying, and different methods which were available. It's brilliant.”

Teacher, St Michael's Grammar School

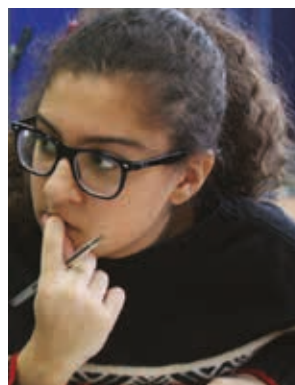




7 Background and analysis of three project films

Topics

1. 'The Chinese Zodiac' (Hua Hsia School)
2. 'Making profiteroles' (Peace School)
3. 'The three little wolves and the big bad pig' (Greek School of Potters Bar)



In this section we provide background and a detailed analysis of work carried out on three films created in project schools. These vignettes reflect the range of learning – language and literacy related, cognitive, intercultural, technical and social – involved in multilingual digital storytelling.

Film analysis: 'The Chinese Zodiac' (Hua Hsia School)

With thanks to Lihong Man, teacher at Hua Hsia School



Approximate range of NC attainment levels in the class are:

Speaking and Listening: 4-6
Reading: 3
Writing: 2-3

Li Hong, the class teacher, had had no experience with digital storytelling prior to this project, but was open to trying it out with her class. Some interactive use of technology for language reinforcement and practice was a regular feature of classroom work and homework.

Process of creating the story

Before making this digital story some of the students in the class had already created another story, 'The Lion Dance'. Li Hong, the class teacher suggested the theme of the story which she felt would be appropriate for several reasons: cultural significance (Chinese lunar calendar; Chinese new year and related elements of Chinese mythology including moral dimension as typical in Chinese folk tales; competition – doing well, but also helping others); students familiarity with aspects of the story and associated vocabulary, e.g. names of animals; potential for students to develop in active, creative ways using language that would be appropriate for their level of competence in Chinese and English.

School and class: contextual information

Hua Hsia Chinese School is successful Chinese complementary school based in North London. The school encourages and supports e-learning.

The whole Year 5 class (12 students, aged between 9 – 11 years old) participated in creating this digital story. Most students are British Born Chinese; some parents can speak Mandarin Chinese. Three students are from mixed families with only one parent having Chinese background. One of the students is from an English family. English is the dominant language for all students.

Work on the digital story took place partly in class time and partly at home over 6 weeks. The following steps were followed by the teacher:

1. Two versions of the story of the Chinese Zodiac from YouTube (in English and Chinese) presented to give students basic understanding of the story.
2. Each student asked to choose an animal to work on and to prepare own version of that animal's story (in Mandarin or English for those less confident with their Mandarin). Students were supported in class through whole class discussion as well as being supported by their parents at home with the first part of the story: the introduction of the animals
3. Students drafted script for second part of story, the running competition, mainly independently
4. Working collaboratively with peers, students chose pictures and prepared first version of PowerPoint including recording of soundtrack.
5. Class reviewed presentation identifying how it could be improved and decided to collect more pictures and drawings
6. Powerpoint was amended in light of suggestions and some technical support from one of the parents.
7. Background music was chosen and added. New version of digital story was then created and uploaded to VoiceThread.
8. Following some further comments from teacher and classmates, final version was completed.

Analysis of film

Genre:

Traditional Chinese folktale

Narrative structure:

Retelling of story with students taking on role of different animals (1st person narrative).

Part 1: Introductions.

Part 2: Story of the zodiac animals



Language functions	Exponents (Chinese)	Exponents (English)
Greeting	nǐ hǎo 你好	Hello
Introduction	wǒ jiào 我叫	My name is ...
Description (appearance / personal characteristics)	wǒ hěn ... ér qiě / kě shì 我很 ... 而且 / 可是	I am ... and/but ...
	wǒ yǒu 我有	I have ...
	wǒ kàn qǐ lái 我看起来	I look ...
Description (actions)	wǒ huì ... kě shì 我会 ... 可是 ...	I'm (not) good at ... , but ...
	wǒ huì (kě yǐ) zǒu lù / 我会 (可以) 走路 / pǎo / fēi / zào yǔ 跑 / 飞 / 造雨	I walk / run / fly / make rain
Description (states)	tā lìng rén (bù shū fu) 它令人 (不舒服)	It was (uncomfortable)
	(wǒ de pì gǔ) biàn chéng (我的屁股) 变成	(My bottom) turned ...
Description (position)	(wǒ zài) hòu miàn (我在) 后面	(I was) behind ...
Description (place in race)	wǒ dì yī míng / dì èr míng 我第一名 / 第二名	I came in (1st-2nd-3rd)

Language functions	Exponents (Chinese)	Exponents (English)
Saying where you live	wǒ zhù zài 我住在	I live ...
Expressing likes/ dislikes/ preferences	wǒ xǐ huān / wǒ bù xǐ huān / wǒ ài 我喜欢 / 我不喜欢 / 我爱 ... shì wǒ zuì hǎo de péng yǒu ... 是我最好的朋友	I like / don't like / love ... My best friend is ...
Stating what can/can't do	wǒ kě yǐ / wǒ bù kě yǐ 我可以 / 我不可以	I can / can't ...
Expressing wishes	wǒ xiǎng yào 我想要	I wanted ...
Expressing necessity	nǐ yí dìng yào 你一定要	You need (to be) ...
Expressing conditions	rú guǒ ... 如果 ...	If ..., ...
Commenting	méi guān xi / bú yào jǐn 没关系 / 不要紧	It's okay
Suggesting	wǒ yīng gāi 我应该	I ought to ...
Explaining / Giving reasons	... tài 太 ... yīn wèi ... 因为 ... suǒ yǐ ... 所以 ...	(The current) was too (strong) (I cried) because (I wanted to be first) Hence, ...
Expressing possibility	wǒ běn lái kě yǐ 我本来可以	I could have ...
Stating cause and effect	wǒ kàn jiàn hěn duō rén zài qiú yǔ 我看见很多人在求雨, suǒ yǐ wǒ qù bāng tā men xià le cháng yǔ 所以我去帮他们下了场雨	(I saw many begging for rain) so (I made it rain)
Concluding	wán le 完了	That's the end of ...

Structures:	Exponents (Chinese)	Exponents (English)
Qualification	suī rán (wǒ pǎo de hěn kuài), 虽然 (我跑得很快), dàn shì (wǒ bú huì yóu yǒng) 但是 (我不会游泳)	Although (I am a fast runner), (I can't swim)
Stating cause and effect	(yīn wèi) wǒ kàn jiàn hěn duō rén (因为) 我看见很多人 Zài qiú yǔ 在求雨 suǒ yǐ wǒ qù bāng tā men 所以我去帮他们 xià le cháng yǔ 下了场雨	(Because)...so/therefore...
Measure words		

Discourse markers:	Exponents (Chinese)	Exponents (English)
Time markers	tū rán 突然	Suddenly
	cóng jīn yǐ hòu 从今以后	Since then
	cóng nà yǐ hòu 从那以后	From then on
	zài ... zhī qián 在 ... 之前	Just before
Measure words	yì zhī (zhū, lǎo shǔ ...) 一只 (猪, 老鼠 ...)	A pig, a rat ... (a common measure word for animals)

Theme specific vocabulary

Chinese zodiac and animals		
Chinese		English
生肖	shēng xiào	Chinese zodiac
比赛	bǐ sài	race
鼠	shǔ	rat
牛	niú	ox
虎	hǔ	tiger
兔	tù	rabbit
龙	lóng	dragon
蛇	shé	snake
马	mǎ	horse
羊	yáng	sheep
猴	hóu	monkey
鸡	jī	rooster
狗	gǒu	dog
猪	zhū	pig
猫	māo	cat
鸡	jī	chicken

Landscape		
Chinese		English
河	hé	river
森林	sēn lín	forest
岸上	àn shàng	shore

Food and drink		
Chinese		English
肉	ròu	meat
红萝卜	hóng luó bo	carrot
白菜	bái cài	cabbage
苹果	píng guǒ	apple
香蕉	xiāng jiāo	banana
草	cǎo	grass
玉米	yù mǐ	corn
骨头	gǔ tou	bone
水	shuǐ	water



Points arising from language analysis

- Most of the structures used are quite simple, e.g. 你好 (Hello), 我叫 ... (I am called), 我喜欢 ... (I like ...)
- However, some more complex sentence patterns are used, e.g. 要 ... 就得 ... (If you want to ..., you have to ...), 先 ... 然后 ... (To start with ... and then ...). This was enabled through teacher support and drawing on previous knowledge of story or both
- There is a lot of repetition

Literacy skills

- Working within genre of traditional folk tale, but personalising and transforming it
- Bilingual and multimodal composition
- Creating for a real audience
- Incorporating elements of humour to make story more fun (monkey – red bottom, rabbit – red eyes, snake’s legs falling off)

Media skills

Range of media skills involved in creating film included:

- Selecting images
- Matching text to images
- Taking photos
- Doing drawings
- Creating voiceover
- Selecting background music
- Using movie maker and PowerPoint

Points arising from media skills analysis

- There is appropriate matching of text to images
- The lack of consistency in style of images may be said to add variety and interest
- Some images are Chinese in style (e.g. the paper cuts), others are more Western in style (e.g. cartoon images)
- Chinese background music chosen by the teacher, parents and children through e-mails. It fits with the flow of the narrative

Thinking skills

Range of thinking skills involved in creating film included:

- Planning
- Researching and using reference skills
- Organising
- Composing with audience in mind
- Negotiating and decision making
- Problem solving
- Selecting (images, soundtrack)
- Integrating modes (textual, visual, audio)
- Evaluating and improving
- Rehearsing and presenting

Parental involvement

Some parents became involved in supporting children in class helping drawing, providing suggestion of choosing images; (reminding the children to practise their lines at home.)

Data on value of work for students’ learning

Based on observations, videos of classroom work, interviews, films in development and final version

- Teacher noted significant improvement in students’ listening and speaking skill in Chinese (fluency, pronunciation and expression)
- Also improvements in students’ reading comprehension and character recognition, widening vocabulary and constructing an extended piece of writing.
- Also developed research skills and cultural understanding; what the Chinese zodiac is, the order of the animals and the story. Moreover, the students also learnt the Chinese legend, e.g. Chinese dragon can make rain and wind, why cat is always chasing mouse, etc.
- Students developed multimedia skills especially in relation to PowerPoint, movie maker, add audio file, subtitles and music
- Teacher noticed improved student engagement and confidence. Students were highly motivated and even started classes one hour earlier. There was almost full attendance every week. The students happily and confidently presented their work in class and answered teacher’s question.
- There was evidence of students learning to work more independently, e.g. students researched the information about their story online independently.



Film analysis: 'Making profiteroles' (Peace School)

With thanks to Fatima Khaled, Headteacher of the Peace School



would appear that allegiance to the Muslim faith has led to the families of these students prioritising the learning of Arabic over their heritage languages.

Process of creating the story

Initially the group showed no interest in the project, possibly due to lack of confidence. FK discussed with them the purpose of the project and how it could support their language learning. Students then discussed together and came up with the idea of the cooking topic.

School and class: contextual information

The Peace School is a thriving Arabic complementary school in the London Borough of Brent with a strong Muslim ethos. It is attended by approximately 250 students of diverse backgrounds with an age range of 5-16. The school runs on Saturdays for 5 hours and as well as Arabic it provides religious instruction and sports. The teacher of the project class was Fatima Khaled, also Headteacher of the Peace School. She was supported by two language assistants.

The students who made this film were in an intermediate class made up of a mixture of Arabic background (Algeria, Morocco, Lebanon, Palestine heritage) and non-Arabic background learners (Malay, Bangladeshi, Sudanese, Pakistani heritage). In terms of NC attainment levels the Arabic background learners were achieving levels 6-7 for speaking and listening and levels 5-6 for reading and writing. Two of these students passed GCSE Arabic in Summer 2013 with A*. Non-Arabic background learners were achieving levels 3-4 across all four skills.

The four students who created the Making Profiteroles film were non-Arabic background learners, two of the group being of Malay heritage, one Bangladeshi and one Pakistani. English is their dominant language. It

Planning

- Scripting (initially in English, then students translated with help from dictionaries and some support from teacher)
- Storyboarding
- Role allocation and rehearsal (with support on pronunciation from teacher)
- Filming in home of one of the students
- Editing in FK home
- Peer assessment
- Some minor changes made for final version
- Posted to Goldsmiths' Wordpress site

Analysis of film

Genre:

Burlesque – caricaturing of modern cookery programmes

Narrative structure:

Presenting cookery equipment and ingredients
Steps in following a recipe

Language:

Bilingual Arabic – English

Voiceover in Arabic, subtitles in Arabic and English

Language functions	Exponents (Arabic)	Exponents (English)
Greeting	مرحبا	Hello
Naming items	هذه ملعقة	This is (a spoon ...)
Giving instructions	الدقيق ضع الماء و الزبدة في الحلة (ذوب) الزبدة أخلط أفقس البيض (صب) البيض أدهن الصفرة أخرج البروفتروز أعصر الكريم	Sieve (the flour) Put (the water and butter in the pot ...) Melt (the butter) Mix Crack (the eggs) Pour (the eggs) Grease (the tray) Remove (the profiteroles) Squeeze (the cream)
Exclamation	يا الله !وقت الكريم	... Allah? Cream time!
Thanking	شكراً	Thank you

Structures:	Exponents (Arabic)	Exponents (English)
Imperative	[ضع] ending for male speaker [ضعي] ending for female speaker (ي)	

Discourse markers:	Exponents (Chinese)	Exponents (English)
Time markers	... (ثم) ... أفقص البيض ثم أخلط	(Crack the eggs) then (mix them)

Theme specific vocabulary

Ingredients	
Arabic	English
السكر	sugar
الكرمية	cream
الدقيق	flour
الزبدة	butter
البيض	eggs
الماء	Water
الشوكلاطة	chocolate
البروفتولز	profiteroles
الكعك	pastries

Equipment	
Arabic	English
ملعقة	spoon
شوكة	fork
مصفاة	sieve
صينية	tray
فرن	oven
زبدية	bowl
قدرصغير	saucepan
حلة	pot
خلاط كهربائي	(electric) whisk
صينية فرن	baking tray
ميزان	scales

Points arising from language analysis

- Extended vocabulary knowledge in areas of food and drink as well as kitchen equipment
- Enabled students to learn imperative without formal teaching (masculine / feminine distinction)
- Improved pronunciation

Literacy skills

- Bilingual and multimodal composition
- Creating for a real audience
- Burlesque genre intended to make digital story more fun
- Dictionary skills and other research skills

Media skills

Range of media skills involved in creating film included:

- Digital video filming (student took in turns)
- Digital video editing (all involved)
- Creating voiceover (synchronising with different sections of film)
- Selecting background music (chosen by one student who is studying piano)
- Using Movie Maker

Points arising from media skills analysis

- Extending of students' media skills
- Students responded positively to challenge and devoted a lot of time to it.

Thinking skills

Range of thinking skills involved in creating film included:

- Planning
- Researching and using reference skills
- Organising
- Composing with audience in mind
- Negotiating and decision making
- Problem solving
- Selecting soundtrack
- Integrating modes (textual, visual, audio)
- Evaluating and improving (leading to greater awareness of their own and other students' progress)
- Rehearsing and presenting

Very reflective and motivation was intrinsic for discussing and seeking to improve work. Teacher noticed how this contrasted with normal reaction to classroom tasks.

Parental involvement

- Parents were informed about purpose of the project including importance of independent learning. Parents appreciated this.
- Film made in student's home
- Several parents attended film festival

Film analysis: 'The three little wolves' (Potters Bar Greek School)

This analysis was composed by Chryso Charalambous with the collaboration of Maria Yerosimou.



School and class: Contextual information

This digital story was created by a group of Year 3 students studying Greek as a community/heritage Language in Potters Bar, a supplementary school based in North London. Potters Bar offers classes from reception to AS Level in Greek. Last year 201 students were enrolled in the school. The school does not have its own premises and rents the premises of Oakmere Primary School in Potters Bar. All of the students have Greek or Greek-Cypriot origins but very few students come from homes where Greek is spoken. The school is run twice a week for Year 4 – AS students and once a week (every Saturday from 2-6 p.m.) for Reception- to Year 3 students. In the creation of the digital story of 'The three little wolves' Year 3 class was involved (10 students in total of whom 5 are boys and 5 are girls). All the students are from non-native speaker background.

The class teachers, Chryso and Maria are specialists in Drama/Theatre Education and Music Education respectively but had no experience with digital storytelling in the past.

Process of creating the story

1. Familiarisation with the story. The teacher read the story with the accompaniment of a power point presentation and a group discussion followed.
2. Acting the story out in a circle. The teacher narrated the story in a circle and the students acted it out in the circle.
3. Movement class, exploration of the sounds that we hear from the story, use of musical instruments, development of leit-motifs, experimentation with the cameras.
4. The students decide on their roles, choose their lines and start learning their lines.
5. The students work on the characters, the scenes, and the music. They videotape and review their work.
6. Final videotaping of the scenes.
7. Final editing of the movie by the teachers.

Analysis of film:

Genre

Reverse story of the traditional tale 'The three little pigs', by Greek writer Eugene Trivizas.

Narrative structure

Traditional form: sequence of events building to a climax and then resolution. It includes many elements of the traditional fairytales such as talking animals, the fight between the bad and the good but in a reverse form this time, re-occurrence of patterns and actions, and the triumph of the good at the end.

Language

Greek with English subtitles

Language functions	Exponents (Greek)	Exponents (English)
Description (appearance/personal characteristics)	Κακός,-ια, ό Ύπουλος-η-ο καλός, -η, ό θαυμάσιος-α-ο γερός-ή-ό όμορφος-η-ό Βαθύς-ιά-ύ Μεγάλος-η-ο Μικρός-η-	bad sneaky good great strong beautiful deep big small
Warning	Να προσέχετε	Beware
Suggesting solution to problem/ taking decisions	Πρέπει να	We must, We should
Expressing despair	Τι κάνουμε τώρα! Έλα ντε!	What do we do now? Oh, I don't know!
Requesting	Μας δίνεις Σε παρακαλώ	Could you please Please
Giving orders	Ανοίξτε	Open
Threatening	Αλλιώς (!)	or otherwise (!)



Language functions	Exponents (Greek)	Exponents (English)
Addressing	Καλό μας, καλέ μας	dear
Refusing	Δεν τρελαθήκαμε!	We are not that crazy!
Presenting	Ήταν Που τον έλεγαν	There was/were His name was/her name was
Transforming words to their diminutives/ endings in άκι singular and -άκια plural	e.g λυκάκι σπιτάκι	Little wolf Little house etc.

Structures	Exponents (Greek)	Exponents (English)
Imperative	ανοίξτε μη φοβάστε φύσα	open don't be scared blow
Future tense	ανοίξτε μη φοβάστε φύσα	I will huff I will puff I will throw
Past tense	Έριξε Φύσηξε και ξεφύσηξε Κυνήγησε είδαν	He threw He huffed and he puffed He ran after They saw

Discourse Markers	Exponents (Greek)	Exponents (English)
Time markers	Μια φορά και ένα καιρό Την άλλη μέρα Καθώς Εκείνη την ώρα Αμέσως Σε λίγο Τότε τώρα	Once upon a time The very next day As... Soon after, At that time Straight away After a while Then now

Theme specific vocabulary

Colours	
Greek	English
μαύρο	black
άσπρο	white
μπλε	blue
γκρίζο	grey
πράσινο	green

Characters	
Greek	English
Κακός,-ια, ό	bad
Ύπουλος-η-ο	sneaky
καλός,-η, ό	good
θαυμάσιος-α-ο	great
γερός-ή-ό	strong
όμορφος-η-ό	beautiful
Βαθύς-ιά-ύ	deep

Animals	
Greek	English
γουρούνι	pig
λύκος	wolf
καγκουρό	kangaroo
ρινόκερος	rhino
κάστορας	beaver
φλαμίνγκο	flamingo

Materials and tools	
Greek	English
τούβλο	brick
τσιμέντο	concrete
κουβάς	bucket
κομπρεσέρ	drill
σφυρί	sledgehammer
καρότσι	wheelbarrow

Points arising from language analysis

- Students developed and extended their vocabulary in what relates to colours, animals, adjectives and materials and tools
- Students extended their ability to perform a range of language functions
- Repetition in the story helped them work on their pronunciation and intonation
- Students have extended their ability to compose within the fairytale genre

Literacy skills

- Bilingual and multimodal composition
- Creating for a real audience
- Appropriate balance of prose and dialogue

Intercultural skills

Some of the students were familiar with the story of 'The three little wolves' from their English schools but were not familiar that it was written by a Greek writer and translated into many languages including English. Coming across both versions of the story reinforced in a sense their knowledge of the story and the language of the story and the exchanges made between cultures in literature especially as this story was written based on the traditional fairytale of 'The three little pigs' something we discussed in the classroom.

Media skills

Range of media skills involved in creating film included:

- Videotaping action from different angles
- Taking photos
- Taking decision of what to include in the frame
- Zooming in and out in specific scenes
- Reviewing videotaped scenes in terms of camera use, light and sound

Points arising from media skills analysis

- Students developed the use of new media tools such as microphone and digital camera
- Students were not involved in the editing of the film due to lack of time and this is something we should look at in future work.

Thinking skills

Range of thinking skills involved in creating film included:

- Planning
- Organizing
- Composing with an audience in mind
- Negotiating and decision making
- Problem solving
- Explaining
- Evaluating and improving in three levels
- Self-evaluation (themselves as actors, themselves as members of a group, themselves as videotaping the scenes)
- Rehearsing and presenting



Artistic/Dramatic skills

- Participants explored further how different elements come together when building a performance based on a fairytale such as music, movement, action
- Participants explored the different roles a narrator can play in storytelling (narrator detached from the action, narrator in role etc.)
- Students worked on their ability to perform as actors for an audience through different roles (characters, objects of the story, narrators)
- Students realized that when making a performance only human presence is necessary. We worked without props, costumes or lightning.

Music skills

- Participants identified how music can be used descriptively to represent different animal characteristics as well as different situations in the story
- They explored and explained their own ideas and feelings about music using movement, body sounds and small percussion instruments
- Through signing games (building process) they became familiar with musical characteristics such as pulse and rhythmical patterns
- They became familiar with the musical term leitmotif and with its function in music



Parental Involvement

The parents weren't involved directly in the making of the digital story. Most of them though were very supportive by helping their children to practice their lines at home, reminding them to wear black clothes the days we were filming (this was a decision made so that everyone could take any role throughout the story) and by actually being very open to this specific project and to their children's participation in that.

Data on value of work for students' learning

- Significant improvement in students' Greek language learning especially in what concerns speaking and listening.
- Teachers and parents noted considerable improvement in students' attitudes towards Greek school.
- Parents and teachers noted development and improvement in some students' self-esteem and levels of self-worth.
- Head-teacher reported parents' content of their children's success.
- Some parents asked for permission to present children's work on their English schools.





8 Embedding multilingual digital storytelling in teaching programmes and school policy

Topics

- A. Embedding multilingual digital storytelling in teaching programmes
- B. Transformative pedagogy
- C. Support from Senior Management and colleagues
- D. Developing cross-curricular collaboration (Languages, EAL, Drama, Music, ICT)
- E. Making links with whole-school literacy policy and other school projects
- F. Gaining recognition and celebrating



A. Embedding multilingual digital storytelling in teaching programmes

An important concern in developing this project is to show how multilingual digital storytelling can be built into teaching programmes both within and across subjects. This emphasis also helps in addressing the issues teachers experience in taking on new initiatives. A range of approaches have been adopted by teachers in this project. These include:

- Relating the project to themes and key skills featuring in current schemes of work and examinations
- Finding a complementary activity with which multilingual digital storytelling can be linked e.g. working towards a drama performance
- Seeing the project as a way of promoting course development priorities e.g. CLIL and developing international links

There is a growing body of evidence showing how digital storytelling can play an important role in developing and extending literacy practices. The multilingual focus within this project is of particular significance in cities such as London where there is scope to draw upon the rich linguistic and cultural landscape. Examples might include an emphasis on:

- critical thinking and peer assessment
- enquiry-based learning and problem solving
- communicating to an audience in a range of languages and genres
- analysis and composition of multimodal texts

A useful reference on effectively embedding ICT into teaching and learning entitled Teaching with Technology can be found at: <http://www.nowhereroad.com/twt/>

B. Transformative pedagogy

“*The answer to the question of how we should teach, is also dialogue. It is the ‘inside out: outside-in’ nature of the dialogic relation that makes teaching and learning possible. In order to teach at all, this relationship needs first to be established and then all teaching needs to be responsive to and build on the voices of learners. Education into dialogue is therefore ethical and emotional before it is cognitive. While dialogic education can involve scaffolding to enable participation in dialogues for beginners it can also require education through challenge in which the teacher withdraws and the learner is left to find their own voice in a new and unfamiliar situation.*”

Wegerif, 2013: 35

Teachers engaging in this type of project are required to critically reflect upon their own teaching practices and foster a dialogic approach towards language learning. Teachers found these changes transformative and challenging.

It is useful for teachers about to embark on a project of this nature to ask themselves the following questions:

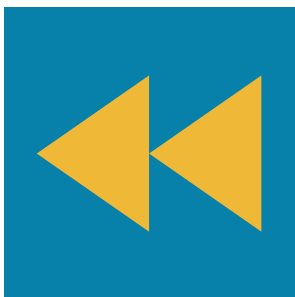
1. What pedagogical approach is required to encourage learner engagement, criticality and autonomy?
2. What are the various linguistic, intercultural and cognitive challenges in creating multilingual digital stories?
3. How can multilingual digital storytelling become embedded within a Languages Scheme of Work or across the curriculum?
4. What role can Senior Managers play in the development of digital literacy?

The Critical Connections project clearly demonstrates that, when teachers provide the space, encouragement and support for students to envision and create personal digital stories, the quality of learning frequently exceeds expectations. This dialogic approach towards learning also shows that encouraging collaboration between peers is supportive for students when faced with the multiple challenges of multilingual digital storytelling, especially where students develop and apply their own criteria for evaluating work (including through use of VoiceThread).

Professional development support is important to assist teachers in making the shift from a traditional to a more interactive student-centred approach and to develop the digital media skills required. Students also require some digital media training although they quickly develop and apply these skills when engaged in purposeful learning.

“*Definitely for me it has completely changed. It’s not a quantum leap and it’s not all of a sudden. Definitely throughout the months I’ve noticed a change even in the way that I’m thinking and the way I’m planning the lessons and putting the curriculum together.*”

Teacher, Ealing Arabic School



C.Support from Senior Management and colleagues

“ I have gained more teaching experience, gained good relationship with my students and their parents, ICT skills, new teaching ideas and methods, and have a sense of achievement carrying out this project. Most important thing is that I have the opportunity to meet and to know many professional people. ”

Teacher, Hua Hsia Chinese School

Schools can choose to adopt different models for embedding multilingual digital storytelling work into students' language learning. This project demonstrates the important role senior managers can play in extending and embedding multilingual digital storytelling in the curriculum in their institutions.

Katja Ting, headteacher at Hua Hsia Chinese School, viewed the project as a great opportunity to extend students' learning and transform teaching methods in her school. From a management perspective, she supported one teacher's development to carry out the project in the first year and then organised this training to be cascaded to other teachers in the second year. This is then extended to new teachers in subsequent years and, in this way, the project becomes sustainable and firmly embedded within Schemes of Work in the school.

There is excellent and continued communication with parents about the project. Hua Hsia Chinese School builds the school community around many Chinese cultural activities and so the school is keen to create bilingual Chinese-English digital stories. Senior management support for the project helps raise its profile at annual school events attended by parents and annual film festivals at Goldsmiths. Hua Hsia Chinese School is an e-learning centre supported by the Taiwanese government to

incorporate e-learning methods into teaching. Teachers at Hua Hsia Chinese School developed new teaching ideas and methods.

Fatima Khaled, headteacher at the Peace School, demonstrates the difference that supportive Senior Management can make to the success of this type of project. Fatima led this project with enthusiasm and dedication which inspired students to develop their Arabic in authentic contexts and well beyond the boundaries of the classroom. Fatima understood the significance of making links with schools overseas and demonstrated to others in the project ways that schools could work across countries and share ideas and new perspectives. In the second year of the project the Peace School and Lycee Ibn Shanoun in Algeria made links across their digital stories.

From a management perspective, the training was cascaded to new teachers each year and the project is becoming embedded in the school curriculum. Teachers are supported and keen to implement the project recognising the strong motivational factors it fosters in students towards learning Arabic.

The project was successful across schools due to the hard work of lead teachers and also support by Senior Management that could see the value in this creative and innovative approach towards language learning.



“ The students really developed themselves from the beginning of the year to the end. You could see their confidence really increased... How much happiness they got out of it to see their work up there and to comment on each other's work. ”

Teacher, Peace School

D. Developing cross-curricular collaboration (Languages, EAL, Drama, Music, ICT)

This project encourages and fosters cross-curricular collaboration. Languages teachers at Bohunt School, Correlli College and St Michael's Grammar School collaborated with ICT teachers to develop these areas of the curriculum and provide authentic learning contexts for students.

At Sarah Bonnell School, the Languages teacher and EAL teacher worked on this project and the foreign language students produced German-English digital stories whilst EAL students used their community languages and also developed their English. As well as promoting collaboration between teachers, this project also tends to foster stronger collaborative relationships between teachers and students.

Cross-curricular collaboration between the Languages teacher (background in drama) and Music teacher at the Greek School of Potters Bar led to an innovative and creative approach to the project. These two teachers were able to implement multilingual digital storytelling into the curriculum with younger students through use of dramatic and musical activities exploring a Greek story and producing their own version of the fairy tale. Teachers worked collaboratively with students on the music, sounds, movement and words of the story. Students presented their Greek-English digital story to parents and peers at school, on London Greek Radio, and at Goldsmiths Film Festival 2014.

“We involve creative art forms such as drama, music and media to involve students in multi-modal composition to assist their heritage language learning.”

Teacher, Greek School of Potters Bar

“A stronger relationship between student and teacher as well ... you know your students more. It's very friendly and they're learning a lot.”

Teacher, Sarah Bonnell School



E. Making links with whole-school literacy policy and other school projects

This project takes an interdisciplinary approach to the study and development of languages, advocating student voice and promoting students' literacy in all their languages.

In embedding multilingual digital storytelling in teaching programmes it is important for curriculum leaders to look carefully at how this type of project can be linked with the whole-school literacy policy and teaching of language across the curriculum.

Complementary schools in the project have successfully embedded this project into Schemes of Work and teachers working in mainstream schools have looked carefully at how to work on the project over extended periods of time. This ensures students focus on the process of composing and editing and become involved in peer assessment and interaction between and across schools.

Involvement in the multilingual digital storytelling project has led to other creative projects. For example, the Croatian Supplementary School and Gladesmore Saturday Chinese School have both become part of a creativity project on translation.



F. Gaining recognition and celebrating

The Critical Connections project aims to develop a more inclusive and integrated approach to language teaching across all languages. Teachers can promote online dialogue between students on development of their multilingual digital stories.

An annual film festival at Goldsmiths recognises the hard work of students and celebrates their success.

“I am very excited that my work would be seen by students in the UK and I am very happy that they made comments on my film. It was also very interesting to see their films and get to know how creative the other students are.”

Student, Fengshan Senior High School, Taiwan





9 Involving Parents, Carers and Communities

Topics

A. The importance of involving parents/carers and communities

B. Guidance for teachers on how to involve parents/carers and communities

1. Preparing for a project
2. While carrying out a project
3. After a project

C. Suggestions for parents on how to support children's language learning at home



A. The importance of involving parents/carers and communities

“ Learning takes place in a social context, and a supportive learning community encourages dialogue, apprenticeship, and mentoring. Learning is not simply a cognitive process that takes place inside the heads of individual students; it also involves socialization into particular communities of practice. ”

Cummins, Brown and Sayers, 2007: 44

Learning occurs at different sites, such as in schools, families and communities (Diagram 1). Therefore, school should not be the only place or the final destination for learning; it should be a basecamp, where students can make an enquiry and gain resources and knowledge linked to the outside world.

As Diagram 1 illustrates, learning crosses the school gates and extends to the outer world to include families and communities. Research in recent decades has provided a wealth of evidence showing the importance of parental interest and support for their children's learning including literacy and language development.

We also have clear evidence demonstrating the contribution that community based complementary schools make to children's learning, both in terms of children's academic achievement and in building a positive bilingual-bicultural identity. In complementary schools, children and young people are encouraged to develop multilingual multicultural identities, drawing both on their experience of being British and of their home language background. Complementary schools also offer other benefits including: provision of social networks as well as transmission and celebration of aspects of 'culture'.

Diagram 1: Sites of learning



The benefits of involving parents and communities could include some of the following:

1. There are *funds of knowledge* in families and communities to be drawn upon.
"Funds of knowledge" refers to those historically developed and accumulated strategies (e.g. skills, abilities, ideas, practices) or bodies of knowledge that are essential to a household's functioning and well-being.

2. The frequency of opportunities for learning can be increased and not restricted to classrooms.
3. The provision of authentic cultural input and resources
4. Support of parents/carers can enhance students' motivation for learning the target languages

One of the parents involved in the Critical Connections project talked about her experience of supporting her child.

“I feel that there are aspects of this project where parents really need to get involved. They need to help the children understand where they are going. And a lot of the parents here are non-Chinese just like the students so for them it's a whole new learning process in coming to the school and communicating with the teachers and the principal. And the 'How can we help?' – it's fantastic, it's just amazing and the children love it. They love it. It's not just going there, being dropped off, then that's it. After, then there's this follow up, this personal interest. I think it's very, very good because everyone's getting involved ... because we choose subject which are close to the children, the children get to choose their own topic so it may be something they enjoy doing with the parents so it just takes it that one more step – it's fantastic. That's why I'm here.”

Parent, Hua Hsia Chinese School

B. Guidance for teachers on how to involve parents/carers and communities

“Indeed the project provides a good opportunity for students to fulfil their true potential, widen their perspective, increase their hunger for knowledge, empowers them through their own initiative, builds self confidence and increase their inquisitiveness to research, equipping them with the digital tool and necessary skills to think through, plan and the presentation skills to communicate effectively. It provides an integrated methodology to stimulate young minds to learn, study and apply knowledge in practical ways. This is very useful in learning languages as it also teaches how to express themselves clearly through the language rather than the normal mechanical way. In short it is a fun way to learn. In Joshua’s case this has been a very beneficial project in Hua Hsia Chinese school together with Goldsmiths University. The facilitators have done a wonderful job through their hard work and encouragement.”

Parent, Hua Hsia Chinese School

1. Preparing for a project

When you are about to start a project, there are several issues that should be considered in order to best involve parents/carers.

How will you inform the parents about the project?

Before you contact parents/carers, you need to decide on the best way to communicate with them: by letter, email or via meetings. Some teachers in this project used email to facilitate prompt and easy communication with parents/carers. This was especially the case for those working in complementary schools. Other teachers chose to send letters as regular access to email might be difficult for some parents. Teachers may decide to use their school blog to convey messages, or hold a community meeting to discuss the aims of the project and support that parents could give.

What points would you share with parents/carers about the project?

The following questions could be considered and covered when you communicate with parents/carers about carrying out a project:

- What are the aims of the project and how will it benefit their children?

- How will students carry out this project?
- What tasks will students be required to perform while working on this project?
- What is the final product/goal of this project?
- How can parents/carers best support their children?
- How should parents/carers raise questions and concerns or make suggestions?

2) While carrying out a project

When you are carrying out a project, there are some issues for you to consider regarding how best to sustain involvement of parents/carers.

How could you include parents in this project?

Inviting parents to class to help

In this project, parents/carers at the Hua Hsia Chinese School, encouraged by the class teacher, took the initiative to stay in class and help their children to carry out the project by sharing their knowledge, making suggestions, identifying mistakes and aiding in their correction. Some of the parents accompanied their children to the meetings and to the film festival at Goldsmiths, University of London.





Support given at home

Parents/carers can be encouraged to help their children at home. Some teachers set tasks to be completed at home during this project, especially those in complementary schools. The parents/carers were very supportive and helpful: helping their children search and select appropriate photographs; providing linguistic guidance, cultural understanding and technical support; offering suggestions and feedback, etc. They also showed their interest in and value they attributed to their children's involvement in the project.

How should you keep parents/carers informed of children's progress and other related issues?

When carrying out the project, it is important to keep parents updated in order to get the best support from them. Continuous updating can be facilitated by sending emails, posting on school websites, or sending letters. Personal contact is especially valuable and helpful if you are trying to get parents to help solve problems. Such contact can be made by telephone conversation or face-to-face chat.

C. Suggestions for parents/carers on how best to support their children's language learning

Parents/carers might have some concerns about helping their children to maintain their heritage language or learn a new language. For example, their children's English ability might lag behind that of other children in their class due to their use of a different language at home. However, research shows that children who learn to read in their home language have a strong foundation to build upon when they learn a second language. They can easily transfer their knowledge about reading to their second language. Moreover, being bilingual has been proven to have significant benefits for children.

How should you give parents feedback and suggestions?

Giving feedback and suggestions to parents when a project is carried out is a way to keep the development of a project moving in a focused direction. This can also be done via: email, letters, phone conversations and face-to-face interactions.

3. After completing a project

- How should you give parents overall feedback on a project?
- How should you thank parents for their involvement and support?
- How should you communicate future plans?

After completing a project, it is essential to acknowledge involvement and support of parents/carers and give overall feedback on the project. It is also important to describe any future plans. This can be done by sending a formal email or letter, or putting a post on the school website. Schools involved in the project have organised events for parents/carers and the community to exhibit the films and celebrate the success of the students.

Parents/carers are often concerned about not having the linguistic ability and socio-cultural background to support their children's learning. Parents/carers can help and support in various ways regardless of linguistic ability and ethnic background. Parents/carers who have the linguistic ability can teach their children directly. However, motivation and cultural awareness are other crucial factors affecting language learning. Parents/carers who don't have the linguistic ability can help their children's learning by raising their motivation and cultural awareness.

Advantages of Being Bilingual

Linguistic advantages

1. Communication with extended family, community, international links
2. Literacy in two languages
3. Greater sensitivity to languages, and a better ear for listening
4. Learning another language more easily

Cultural advantages

1. Broader enculturation and being multicultural
2. Being part of two diverse communities without feeling excluded
3. Greater tolerance of differences among people and appreciation of their diversity
4. Opens the door to other cultures, making new friends and creating strong relationships in second language
5. Greater opportunity to participate in the global community

Cognitive advantages

1. Thinking benefits: more creative; more sensitive to communication
2. Enhancing problem-solving ability, mental flexibility, attentional control, inhibitory control, and task switching
3. Perceive situations in different ways and the ability to maintain or manipulate these perceptions to suit the task at hand,
4. Promoting higher levels of abstract thought, which is critically important in learning

Personality advantages

1. Raised self-esteem and greater confidence
2. Security in identity and multiple identities

Academic advantages

1. Increased academic achievement
2. Easier to learn a third language
3. Ability to consider multiple possible scenarios so as to derive a suitable conclusion
4. Better at solving verbal and nonverbal problems that contain misleading and confusing aspects

Career advantages

1. Economic and employment benefits
2. Enhanced job opportunities

How parents with different backgrounds can support their children to learn languages

Motivation and Cultural awareness

- Frequent contact/meeting with friends and relatives in/from ethnic countries
- Positive attitude towards and high value given to learning the languages
- Making use of communities: restaurants, markets, etc
- Trips to the countries where the languages are spoken
- Eating the ethnic food regularly
- A variety of learning resources
- Social network: meeting with families with the same goal/same background
- Attending complementary schools
- Attending summer camp in the countries where the languages are spoken
- Making use of media, on-line learning, music, literature, cultural events, museums, exhibitions...

Employing private tutors or attending private lessons

Parents who speak the targeted language and come from a culture where that language is spoken can support their children in these additional ways.

Motivation and Cultural awareness

- Maintaining life-styles
- Using target languages at home

Direct teaching



10 Working with schools abroad

Topics

- A. Why is an international school partnership valuable?
- B. What are the benefits of working with schools abroad?
- C. How to connect with schools abroad.



“ Perhaps the major challenge for us as individuals and as a global society is learning how to work together across cultural and linguistic differences in ways that generate empowerment for all participants. ”

Cummins and Sayers, 1995

“ I have learned many things through this project; I understood the diversity of teaching and learning. Watching the films from different nations and different locations of the world made me realized how wonderful the connection is in the global nowadays. Although there are barriers needed to overcome, I have gained more than what I expected. ”

Teacher, Hua Hsia Chinese School

“ They really enjoyed learning about the other cultures, so the Taiwanese stories, the Chinese, they loved the Arabic Cinderella ... they found that really useful as a tool for looking into the lives of other people of their age across the world and they were very pleased with themselves as well. ”

Teacher, St Michael's Grammar School

International school partnerships can be set up for a variety of purposes within different settings. For example, the partnership can be set up for curriculum support, extension or enrichment; for second or foreign language learning; for exploring culture and identity; for development of projects or to explore issues.

In our Critical Connections project, as well as mainstream schools and community based complementary schools in and around London, we have also involved several schools abroad: Fengshan Senior High school in Taiwan, Lycée Ibn Sahnoun in Algeria and Hajjah Rashda al Masri School in Palestine. The students in Fengshan Senior High school in Taiwan introduced their busy and stressful school life to the young audience in London and how they balanced their school life with leisure activities. Algerian students introduced their city in Algeria, made a news programme and also made a film about James Cook to complement work on the Arab explorer, Ibn Bhattuta, at the Peace School in London. Students of the Hajjah Rashda al Masri School celebrated the talents of their young people in one film and in another considered the difference individuals can make by offering a helping hand to others.



A. Why is an international school partnership valuable?

Intercultural dimension

Working with schools abroad helps students develop cultural awareness and an appreciation of a different way of life. Through well-focussed activities, international school partnerships can lead students to locate and explore common ground and bring an intercultural element. While learning about another place and another way of life, students often reflect upon their own lives. Moreover, international school partnerships provide opportunities for students to research, discuss and consider their own identities. In our project, pupils from abroad exhibited their daily life and their values in their digital stories. Pupils in the UK appreciated the different student life styles and reflected on their own lives.

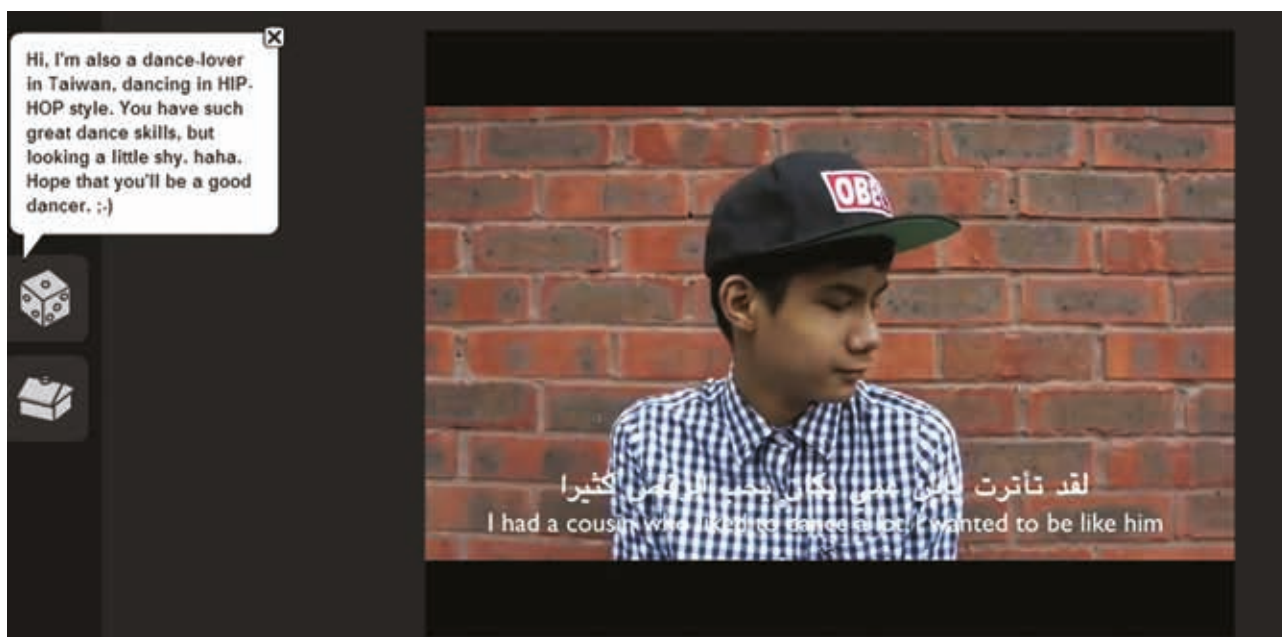
“ I took my camera with me all the time wherever I went. I didn't pay any attention to my surroundings and my life like this before. I just live through it day by day. Because of this project, I actually feel that my life is very interesting and I am very happy to be able to share with students in the UK. ”

Student, Fengshan Senior High School

“ I like this video. It is very informative. It taught me a lot about Taiwanese students' life. It seems like a lot of hard work. When did you find time to make the story? ”

Student, Peace School, commenting on Taiwanese student's film





Global citizenship dimension

Increasing understanding of global issues: Working with schools abroad can introduce global issues into the lives of students, such as environmental, cultural and social issues. The work generated from the partnership equips them with skills and knowledge to be global citizens. These include skills of enquiry and critical thinking as well as the ability to apply these to local and global issues. Students will also gain the ability to communicate in different ways and settings.

Challenging stereotypes: Mass media and modern technology transmit a huge volume of information around the world. However, most of the time, there are stereotypical images, negative, dramatic, or sensational news items. International partnerships provide students with the opportunity to learn about another country or culture from the people who know it best – those that live and study there. As students engage with primary sources of information, they are offered an opportunity to question previously held assumptions, evaluate media biases and develop a greater appreciation for difference.

B. What are the benefits of working with schools abroad?

Benefits for students

1. Language learning

Working with schools abroad provides a real focus and authentic audience. It also offers authentic contexts in which students can develop and practise language skills. It provides a fun, enjoyable learning atmosphere, which will raise motivation. These benefits can be achieved by emphasizing the communication among students, classrooms and school communities.

2. Exploring culture and identity

International partnerships foster a sense of culture. Students are exposed to cultures that they may not otherwise come into contact with and the links can be strengthened when the partner students share similar interests, backgrounds, beliefs and cultural or religious identities. This kind of partnership provides students opportunity to widen their cultural awareness, even to the world that they might not be able to visit physically, as well as reflect on their own identity.

Benefits for teachers

International school partnerships help teachers involve students in engaging, authentic and motivating activities; they also open doors for teachers to use diverse and differentiated approaches to support student learning. Peer connections made through partnerships also help teachers engage students from diverse sociocultural backgrounds and with diverse academic abilities. In addition, the international partnerships offer an authentic audience to assess students' work from a different perspective.

C. How to connect with schools abroad

Locating a partner school can often seem like a daunting task, especially for those who have limited international networks. In fact, a variety of channels are available through which partnerships can be established

1. Official organisations

School international link officers, twin cities or towns.

2. Community groups or organisations

Some community groups or organisations have connections to schools in other countries. Local cultural associations, universities, and nonprofit organizations may connect with a school overseas. For example, the British Council School Online Scheme provides an online partner-finding tool, with over 40,000 registered teachers in 180 countries:

<https://schoolsonline.britishcouncil.org/partner-with-a-school>

<https://schoolsonline.britishcouncil.org/programmes-and-funding/linking-programmes-worldwide/connecting-classrooms>

The British Council also offers classroom resources, professional development resources for teachers and forums for teachers to share their experience of working with schools abroad.

3. Internet matching sites:

There are many internet matching sites available which connect educators and students from around the world. Many of these are created by nonprofit organisations and are free to use.

eTwinning: The Community for Schools in Europe

<http://www.etwinning.net>

Global Gateway: Bringing an International Dimension to Education

<http://www.globalgateway.org/default.aspx?page=325>

OneWorld Classrooms

<http://www.oneworldclassrooms.org/aboutus.html>

4. Professional social networks:

Networking with other educators at conferences and professional development workshops helps to communicate an interest in an international school partnership. There are also many professional networks on social media, such as Twitter, Facebook and Plurk, where teachers can post interest in connecting with schools abroad.

5. Personal network:

Friends, family members and colleagues might have international connections. The three overseas schools involved in the current project are involved through personal networks.

Fengshan Senior High School in Taiwan is connected through the research assistant working on this project – the Taiwanese English teacher was the assistant's university colleague. Lycée Ibn Sahnoun in Algeria is involved because the Head Teacher of the Peace School in London formerly taught there. Hajjah Rashda al Masri School in Palestine is connected through the teacher at Ealing Arabic school.

Thanks to modern technology, the communication with the partner schools abroad was easy and often instant. Email was the main means of communication for the Head Teacher and the Arabic teacher with their partner schools. However, the communication sometimes was delayed because of the time difference, the different school schedule and the availability to access to Internet.

Communication between the Taiwanese teacher and the research assistant was via Facebook messenger.



As mentioned above, working with schools abroad is valuable and beneficial for students, teachers and schools. There are various ways to set up an international schools partnership. After the connection is initiated, co-operation should be carefully planned and maintained to ensure the partnership is successful and substantial. There are some important factors to consider which should aid success: flexible planning; consideration of practical aspects (such as school holidays and schedule); consideration of the availability of and compatibility of the technology that partners are expected to use; maintaining regular communication, continuous evaluation and monitoring.



AHMAD'S STORY

Positive points:

- Story baseline is good. القصة جيدة
- Clear pictures صور واضحة
- Good explanation of each picture. شرح الصور جيدة.
- I like the story. عجبيني القصة

Negative points:

- Voice is not clear.
- The colour of the writing does not match the background. لون الكتابة لا يلبق مع الخلفية



11 Selective reading list and weblinks

General

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<http://www.gold.ac.uk/clcl/multilingual-learning/creativity/booklet/#d.en.26692>
- Anderson, J. and Chung, Y-C. (2014) Transforming learning, building identities: arts based creativity in the community languages classroom. In J. Conteh and G. Meier (eds) *The multilingual turn in languages education: benefits for individuals and societies*. Series New Perspectives on Language and Education. Clevedon: Multilingual Matters ...
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- Cummins, J. and Early, M. (eds) (2011) *Identity Texts: the Collaborative Creation of Power in Multilingual Schools*. Stoke on Trent: Trentham Books.
- Curtain, H. (1995) *Integrating Foreign Language and Content Instruction in Grades K-8*.
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- Gregory, E. (2008) *Learning to Read in a New Language: Making Sense of Words and Worlds*. London: SAGE.
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<http://www.futurelab.org.uk/resources/%E2%80%99Cit%E2%80%99s-not-chalk-and-talk-anymore%E2%80%9D-school-approaches-developing-students%E2%80%99-digital-literacy>
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New Learning: Transformational Designs for Pedagogy and Assessment

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Digital storytelling

Digital Storytelling in the classroom (Microsoft in Education)

http://www.microsoft.com/education/enus/teachers/guides/Pages/digital_storytelling.aspx

A guide to digital storytelling

<http://www.bbc.co.uk/wales/audiovideo/sites/yourvideo/pdf/aguidetodigitalstorytelling-bbc.pdf>

Arnie Abrams 'digital storytelling... for all ages'

http://arnieabrams.net/handouts/ds_ages_handout.pdf

Center for Digital Storytelling

<http://www.storycenter.org/>

Digital Storytelling

http://www.nwcentral.org/files/iyouth_digital_storytelling_handout_final.pdf

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<http://digitalstorytelling.coe.uh.edu/>

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Integrating ICT into the MFL classroom

<http://joedale.typepad.com/>

Art, Storytelling, Technology and Education (Jason Ohler)

<http://www.jasonohler.com/index.cfm>

MediatEd

<http://mediaed.org.uk/>

MFL Digital Stories

<http://mfl-digitalstories.wikispaces.com/>

Robin, B. and McNeil, S. (2012) What educators should know about digital storytelling. *Digital Education Review*, 22: 37-51.
<http://greav.ub.edu/der/index.php/der/article/view/212>

Key media tools for the project

Project hub

Wordpress
<https://wordpress.com/>

Goldsmiths Wordpress site
<http://goldsmithsmdst.wordpress.com/>

Creating, sharing and commenting on digital stories

Photostory 3
Free, simple programme for creating slideshows using digital photos. Does not handle video.
<http://www.microsoft.com/download/en/details.aspx?id=11132>

Audacity
<http://audacity.sourceforge.net/>

Photoscape
www.photoscape.org

VoiceThread
<http://voicethread.com/>

Examples of students' work from other projects

VoiceThread
Many examples under 'Browse' on this site
<http://voicethread.com/>

City Voices, City Visions
<http://gse.buffalo.edu/org/cityvoices/productions.html>

The Modern Story
<http://www.themodernstory.com/>

BBC Wales

Blue Eyes
http://www.bbc.co.uk/wales/arts/yourvideo/media/pages/selma_chalabi_01.shtml

Internet Magic
http://www.bbc.co.uk/wales/arts/yourvideo/media/pages/thomas_lawrence_01.shtml

Rappel
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Farah, Y. and Mohamud, A. (2009) *Curriculum Guide for Somali*. London: CILT, The National Centre for Languages.

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

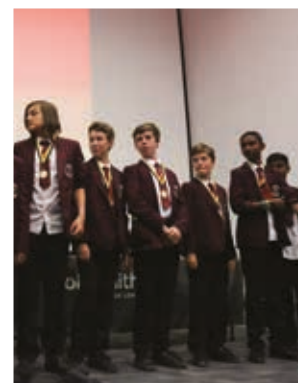




12 Appendices

Topics

- A. Understanding multilingual digital storytelling
- B. Summary of project findings
- C. Storyboard PowerPoint template
- D. Media vocabulary lists for Arabic, Chinese and French



A. Understanding multilingual digital storytelling

An approach to intercultural communication		
Multilingual	Digital	Storytelling
<ul style="list-style-type: none"> • different sounds, words, scripts and patterns 	<ul style="list-style-type: none"> • multimodal affordances and design 	<ul style="list-style-type: none"> • composition and critical review
<ul style="list-style-type: none"> • different cultural meanings 	<ul style="list-style-type: none"> • boundary crossings (school – home) 	<ul style="list-style-type: none"> • recognition and reproduction of genres
<ul style="list-style-type: none"> • self-representation (student voice) 	<ul style="list-style-type: none"> • collaborative, dialogic orientation 	<ul style="list-style-type: none"> • generation of ideas, forming a point of view, presenting to an audience
<ul style="list-style-type: none"> • repertoires (socially, individually) 	<ul style="list-style-type: none"> • learner regulated 	<ul style="list-style-type: none"> • syncretic identities
<ul style="list-style-type: none"> • connections between languages – metalinguistic awareness 	<ul style="list-style-type: none"> • connectedness within the online space (locally and globally) 	<ul style="list-style-type: none"> • intertextuality (making connections within and between texts)
<ul style="list-style-type: none"> • translanguaging and dynamic bilingualism 	<ul style="list-style-type: none"> • youth culture (self-discovery and belonging) 	<ul style="list-style-type: none"> • situated learning within communities of practice

B. Summary of project research findings

1. Language learning, multilingual repertoires and identity

The project:

- a. provided an authentic context for language learning where students have been able to personalise their work and gain a sense of ownership
- b. developed a range of language skills related to pronunciation, vocabulary and grammar as well as encouraging students to move beyond the textbook to be more adventurous in their language use
- c. supported learners' metalinguistic awareness through composing in more than one language and responding to bilingual films incorporating a range of European and non-European languages, including children's home languages

2. Multimodal composition and creativity

The project:

- a. developed a range of skills involved in multimodal composition including effective combination of different modalities and shaping of stories to engage a multilingual youth audience
- b. stimulated creative and dialogic thinking (questioning, hypothesising, experimenting, critiquing)
- c. improved students' digital media skills (digital photography – still and video, video editing, use of Photostory3, Moviemaker, VoiceThread)

3. Culture, international partnerships and active citizenship

The project:

- a. enabled students to explore culture and identity in their own terms in flexible, critical and non-essentialised ways
- b. enabled students from bilingual backgrounds to deepen their understanding of the heritage culture
- c. built students' confidence in expressing their perspectives through their stories and sharing these with students in England and overseas both online and through film festivals

4. Learner autonomy, critical thinking and student voice

The project:

- a. revealed the motivation and ability of young people to carry out creative digital projects when teachers put their trust in them and provide appropriate support, structure and encouragement
- b. the importance of student involvement in identifying criteria for evaluating digital stories and in ongoing review of digital stories created by peers within own institution and in other schools (making use of VoiceThread)
- c. demonstrated the value of involving students as co-researchers and how, with appropriate training, they can contribute in ways which are thoughtful and critical

5. Engagement and motivation

The project:

- a. revealed the motivating effect of activating learner agency and making space for students to draw holistically on their backgrounds to generate new knowledge
- b. demonstrated that when students are provided with learning opportunities that connect with their life experiences and involve presentation to an audience there is a positive effect on commitment and sense of responsibility to their work
- c. showed that when projects involve students in making creative choices and critical decisions this develops confidence and engagement

6. Sites of learning: school, home, online

The project:

- a. showed how student motivation and learning can be enhanced when parents understand the purpose of school-initiated projects and how they can contribute
- b. revealed a range of different ways in which parents can support learners linguistically, culturally and in other forms
- c. demonstrated the flexible ways in which students and teachers can use digital media including email, texts, school blogs to work collaboratively on projects

7. Transformative pedagogy

The project:

- a. demonstrated clearly that, when teachers provide the space, encouragement and support for students to envision and create personal digital stories, quality of learning frequently exceed expectations
- b. showed that encouraging collaboration between peers is supportive for students when faced with the multiple challenges of multilingual digital storytelling, especially where students develop and apply their own criteria for evaluating work (including through use of VoiceThread)
- c. showed how multilingual digital storytelling can be embedded effectively within a thematic approach

8. Curriculum policy, planning and professional development

The project:

- a. showed the importance of professional development support to assist teachers in making the shift from a traditional to a more interactive student-centred approach and to develop the digital media skills required.
- b. revealed how students required some digital media training although skills were quickly developed and applied
- c. showed how schools can adopt different models for embedding multilingual digital storytelling work and provided evidence of the important role senior managers can play in extending and embedding multilingual digital storytelling in the curriculum in their institutions.

C. Storyboard PowerPoint template

Script	
Shot no.	
Audio texts / Sound effects	
Camera directions	
Image/video description:	Image/video filename:
Text on screen (subtitles):	
Animation/Interaction:	
Notes:	

<https://goldsmithsmdst.files.wordpress.com/2012/09/sb.pptx>

D. Media vocabulary lists for Arabic, Chinese and French

Please note:

It is intended that teachers draw selectively from these lists to compile their own reference sheets or posters according to the level of the class they are teaching.

Media vocabulary for Arabic

مفردات الإعلام باللغة العربية

Describing	فصول
Roles	الأدوار
actor/actress	ممثل/ممثلة
camera operator	مصور
director	مدير
cast	ألقى
narrator	الراوي
Camera shots	لقطات الكاميرا
angle	زاوية
close-up	عن قرب
cutaway shot	فصل مقطع
to fade out	يتلاشى
long/wide shot	مقطع (بعيد/عريض) المدى
Story genres	أنواع القصة
documentary	وثائقي
drama	دراما
horror movie	أفلام رعب
personal interest programme	برنامج لإهتمامات شخصية
traditional tale	قصص خرافية
General terms	مفردات عامة
animation	الرسوم المتحركة
backing track	قابض الصوت/دعم المسار
bilingual	ثنائي اللغة
comic	فكاهي
dialogue	حوار
ICT	تكنولوجيا المعلومات و الاتصالات
image	صورة
lighting	إضاءة
script	نص القصة
sound	صوت
(digital) story	قصة رقمية/ قصة إلكترونية
storyboard	القصة المصورة
sub-titles	العناوين الفرعية
text	نص
voiceover	التعليق الصوتي

Creating	ع ادب إ
to add	إضافة
to compose	تأليف
to create	إبداع
credits	تصديق
to cut	قص/قطع
to delete	حذف
to design	تصميم
to draft	تخطيط/تهديد
to edit	تصحيح/حذف
file	ملف
to film	تصوير
to go forward	الذهاب إلى الأمام
to freeze	تجميد
lines	الأسطر/السطور
make up	ماكياج/تزين
to pan/scan	تفحص
to photograph	أخذ صور
to plan	تخطيط
to present	تقديم
to print	طبع
props	الدعائم
to record	تسجيل
to rehearse	تدريب
to research	بحث
to shoot (a film/a scene)	(لتصوير) فيلم/مشهد
slideshow	عرض الشرائح
slow motion	بيطئ
soundtrack	الموسيقى التصويرية
to translate	ترجمة
1st, 2nd, final version	أول، ثاني، آخر نسخة معدلة
zoom	تكبير الصورة

Understanding/giving instruction فهم/إعطاء تعاليم	
enter the password	أدخل الرقم السري
log on	تسجيل الدخول
log off	تسجيل الخروج
look at the screen	أنظر في الشاشة

Equipment	معدات
browser	لمتصفح
(digital) video camera	رقمي(كاميرة فيديو)
computer	الحاسوب
keyboard	لوحة المفاتيح
laptop	الحاسوب النقال
to log on	تسجيل الدخول
to log off	تسجيل الخروج
menu	القائمة
microphone	ميكروفون (مكبر الصوت)
monitor	راقب
mouse	فأرة الحاسوب
password	الرقم السري
printer	الطابعة
screen	الشاشة
video camera	كاميرة فيديو

Evaluating	لتقييم
to assess	لتقييم
beginning-middle-ending	المقدمة-الوسط، الخاتمة
boring	ممل
dramatic	دراماتيكي/مسرحي
funny	هزلي/مضحك
impressive	مثير للإعجاب
to improve	لتحسين
inspiring	مثير/ملهم
interesting	ممتع
to interpret	لترجمة
moving	متنقل
in my opinion	في رأيي
original	أصلي
personal	شخصي
to review	إعادة النظر/للمراجعة
scary	مخيف
my favourite character/ moment/ scene is...	أفضل شخصية/وقت/ مشهد لدي هو/هي
striking	لافت للنظر
well-crafted	وضعت بشكل جيد



Media vocabulary for Mandarin Chinese

Describing		
Roles		
actor/actress	nányǎnyuán / nǚyǎnyuán	男演员/女演员
camera operator	shèyǐngshī	摄影师
director	dǎoyǎn	导演
cast	zhǔyǎn zhǔyǎn	主演
narrator	jiěshuō yuán / yǎnshuō zhě	解说员/演说者
Camera shots		
angle	jiǎo dù	角度
close-up	lājìnjùlí	拉近距离
cutaway shot	(páng) tiào jìng tóu	(旁)跳镜头
to fade out	dànchū	淡出
long/wide shot	cháng jìng / guǎng jiǎo jìng tóu	长镜/广角镜头
Story genres		
documentary	jìlù piàn	纪录片
drama	xìjù	戏剧
horror movie	kǒngbù piàn	恐怖片
personal interest programme	gèrénxǐhàojiémù	个人喜好节目
traditional tale	chuánshuō	传说
General terms		
animation	dòng huà	动画
backing track	bèi jǐng bàn zòu	背景伴奏
bilingual	shuāng yǔ	双语
comic	màn huà	漫画
dialogue	duì huà	对话
film clip	duǎn piàn	短片
ICT	xìn xī jí tōng xìn jì shù	信息及通信技术
image	tú xiàng	图像
lighting	dēng guāng	灯光
script	jù běn	剧本
sound	shēng yīn	声音
(digital) story	diàn zǐ gù shì	电子故事
storyboard	fēn jìng jiǎo běn	分镜脚本
sub-titles	zì mù	字幕
text	wén zì	文字
voiceover	pèi yīn	配音

Creating		
to add	tiānjiā	添加
to compose	zhìzuò	制作
to create	chuàngzào	创造
credits	yǎn yuán biǎo	演员表
to cut	jiǎndiào	剪掉
to delete	shānchú	删除
to design	shèjì	设计
to draft	cǎogǎo	草稿
to edit	xiūgǎi	修改
file	wéndàng	文档
to film	pāishè	拍摄
to go forward	qiánjìn	前进
to freeze	tíng zhǐ	停止
lines	duìbái	对白
makeup	hòu zhì	后制
to photograph	zhàoxiàng	照相
to plan	jìhuà	计划
to present	zhǎnshì	展示
to print	dǎyìn	打印
props	dàojù	道具
to record	lùzhì	录制
to rehearse	páiliàn	排练
to research	yánjiū	研究
to shoot (a film / a scene)	pāi shè	拍摄 (一部电影/一个场景)
slideshow	huàn dēng piàn yǎn shì	幻灯片演示
slow motion	màn dòng zuò	慢动作
soundtrack	shēngdài	声带
to translate	fānyì	翻译
1st, 2nd, final version	dìyī, dìèr, zuìhòubǎnběn	第一, 第二, 最后版本
zoom	fàngdà	放大

Media vocabulary for Mandarin Chinese

Evaluating		
to assess	píng gū	评估
beginning-middle-ending	kāitóu, zhōngjiān, jiéwěi	开头, 中间, 结尾
boring	wúliáo / chénmèn	无聊/沉闷
dramatic	xìjù xìng	戏剧性
funny	hǎoxiào	好笑
impressive	yōuxiù/chūsè	优秀/出色
to improve	gǎi shàn	改善
inspiring	gǔwǔ rén xīn	鼓舞人心
interesting	yǒuqù/yǒuyìsī	有趣/有意思
to interpret	lǐjiě	理解
moving	gǎnrén/gǎndòng rénxīn	感人/感动人心
in my opinion	wǒdeyìjiàn	我的意见
original	yuánzhuāng / zhèngbǎn	原装/正版
personal	gèrén	个人
to review	shěnchá/fùxí	审查/复习
scary	kǒngbù	恐怖
my favourite character/moment/ scene is...	wǒzuìxǐhuāndejuésè	我最喜欢的角色/场景是
striking	zhèn hàn rén xīn	震撼人心
well-crafted	liáng hǎo zhì zuò	良好製作

Equipment		
browser	liúlan qì	浏览器
(digital) video camera	(diànzǐ) lùxiàngjī	(电子) 录相机
computer	diànnǎo	电脑
keyboard	jiàn pán	键盘
laptop	shǒutí diànnǎo	手提电脑
to log on	jìnrù	进入
to log off	tuìchū	退出
menu	càidān	菜单
microphone	huàtóng	话筒
monitor	xiǎnshì píngmù	显示屏幕
mouse	shǔbiāo	鼠标
password	mìmǎ	密码
printer	dǎyìnjī	打印机
screen	yínmù / shìpín	银幕 / 视频
video camera	lùxiàngjī	录相机

Media vocabulary for French

Describing	
Roles	
actor/actress	un acteur / une actrice
camera operator	le cameraman
director	le réalisateur
cast	la distribution / les acteurs
narrator	le narrateur / la narratrice
Camera shots	
angle	un angle
close-up	un gros plan
cutaway shot	un plan de coupe
to fade out	faire disparaître en fondu
long/wide shot	un plan long / un plan large
Story genres	
documentary	un documentaire
drama	un drame / Un film dramatique
horror movie	un film d'horreur
personal interest programme	un programme d'intérêt personnel
traditional tale	Un conte traditionnel
General terms	
animation	l'animation
backing track	la bande sonore
bilingual	bilingue
comic	la bande dessinée
dialogue	le dialogue
film clip	le clip
ICT	l'informatique
image	l'image
lighting	la lumière
script	le script
sound	le son
(digital) story	l'histoire (numérique)
storyboard	le scénario
sub-titles	les sous-titres
text	(apprendre son) texte
voiceover	une voix-off

Creating	
to add	ajouter
to compose	composer
to create	créer
credits	le générique
to cut	couper
to delete	effacer
to design	dessiner
to draft	faire un brouillon
to edit	éditer
file	fichier
to film	filmer
to go forward	avancer
to freeze	arrêter
lines	apprendre son texte
make up	le maquillage
to pan/scan	faire un panoramique
to photograph	photographier
to plan	planifier
to present	présenter
to print	imprimer
props	les accessoires (m)
to record	enregistrer
to rehearse	répéter
to research	rechercher
to shoot (a film/a scene)	tourner (un film / une scène)
slideshow	le diaporama
slow motion	au ralenti
soundtrack	la bande originale
to translate	traduire
1st, 2nd , final version	1er, 2ème, version finale
zoom	le zoom / zoomer

Media vocabulary for French

Understanding/giving instructions	
enter the password	entrez le mot de passe
log on	connectez-vous
log off	déconnectez-vous
look at the screen	regardez l'écran

Equipment	
browser	le navigateur
(digital) video camera	la caméra vidéo numérique
computer	l'ordinateur
keyboard	le clavier
laptop	l'ordinateur portable
to log on	se connecter
to log off	se déconnecter
menu	le menu
microphone	le microphone
monitor	le moniteur
mouse	la souris
password	le mot de passe
printer	l'imprimante
screen	l'écran
video camera	la camera

Evaluating	
to assess	évaluer
beginning-middle-ending	début-milieu-fin
boring	ennuyeux
dramatic	dramatique
funny	drôle/marant
impressive	impressionnant
to improve	améliorer
inspiring	qui suscite l'inspiration
interesting	intéressant
to interpret	interpréter
moving	émouvant
in my opinion	à mon avis
original	original (e) (es) (aux)
personal	personnel (s) /(elle) (elles)
to review	passer en revue
scary	effrayant
my favourite character/moment/scene is...	mon personnage préféré - Mon moment préféré/ Ma scène préférée
striking	frappant/saisissant
well-crafted	bien conçu



Critical Connections:

Multilingual Digital Storytelling Project

Jim Anderson, Vicky Macleroy
and Yu-Chiao Chung

Are you looking for ways to engage young people in language learning at the same time as developing intercultural and critical media skills? Do you see an integrated and inclusive approach to language in education as central to the way literacy should be understood in the 21st century? Do you believe in affirming students' identities as plurilingual citizens and giving them a voice? This handbook grew out of a project on multilingual digital storytelling which embraced these ideas and enabled students to create and share stories in a range of languages.

The project was funded by the Paul Hamlyn Foundation and involved a collaboration between researchers at Goldsmiths, University of London and teachers and students from mainstream and community based complementary schools in and around London as well as overseas (Algeria, Palestine, Taiwan).

The handbook provides information and practical advice for those who may be interested in developing similar work. It is also available online through the project website:

<http://goldsmithsmdst.wordpress.com/>



Design: www.rfportfolio.com