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Part I

Defining Creative Translation in the Classroom

‘Creative Translation in the Classroom’ (CTiC) is the name of a Stephen Spender Trust programme established in 2017. The phrase is used more broadly in this report to describe a range of initiatives that use translation in creative ways in the classroom, with multiple cross-curricular and social benefits.

Creative translation enriches MFL teaching and learning, and boosts literacy. It promotes collaborative learning, develops intercultural interest and awareness, and raises creative aspiration. It raises the profile of multilingualism, validating community and heritage languages and increasing the confidence of speakers of English as an Additional Language.

Creative translation initiatives bring translators into schools, community groups and public spaces for workshops, train teachers and university students, and develop classroom resources.

A founding aim of the new Queen’s College Translation Exchange is to develop CTiC further by establishing networks of researchers and practitioners, researching the impact of these initiatives on young learners, training university students to deliver creative translation workshops, and creating a bank of creative translation resources for teachers and translators.

On 23 January 2019, QTE partnered with the European Commission Representation in the UK to hold a forum for researchers and practitioners of CTiC, and for MFL teachers. This report summarises the day’s presentations and discussions, starting with a broader run-down of past and existing initiatives that involve creative translation.

Participants at the QTE Forum on 23 January

1. Ruth Ahmedzai Kemp (translator and workshop leader)
2. Katrina Barnes (MFL teacher, Translators in Schools graduate)
3. Clémentine Beauvais (Lecturer in Education [University of York], writer and translator)
4. Rahul Bery (British Library translator-in-residence)
5. Ann Coulter (MFL teacher, collaborating with Translators in Schools)
6. Jenny Higgins (translator, co-director of the Translation Exchange)
7. Maja Konkolewska (translator, Translators in Schools graduate)
8. Cheryl Moskowitz (writer, translator and workshop facilitator)
9. Gitanjali Patel (translator and co-founder of Shadow Heroes)
10. Gabi Reigh (translator and teacher of A Level English)
11. Charlotte Ryland (researcher, co-director of the Translation Exchange and director of the Stephen Spender Trust)

Part II

Creative Translation in the Classroom: Mapping the Field

Creative translation initiatives for young people have been developed by numerous organisations in recent years. Building on and learning from past successes is key to its growth, and this section therefore maps the field, documenting current and past initiatives. This list is not exhaustive, and additional information will be added in the second edition of this report in autumn 2019.

1. Stephen Spender Trust programmes

The Stephen Spender Trust is a charity that promotes and celebrates multilingualism, translation and international literature, and the literary legacy of Stephen Spender and his contemporaries. It runs an annual prize for poetry translation, including categories for under-18s, and education programmes that use translation to promote multilingualism, language-learning and intercultural awareness.

a. Translation Nation

SST's first education project was run in partnership with Eastside Educational Trust in East London from 2010-14. Primary children aged 10-11 in inner-city schools made translations of folk tales from other cultures. They were encouraged to bring in stories from parents and grandparents, and the programme culminated in performances of the translated tales. TN was funded by the Arts Council and the Esmée Fairbairn Trust, and curated by Sarah Ardizzone and Sam Holmes. The project:

- helped children to develop an understanding of how language and literature provide a window into other cultures
- raised the profile of community languages within schools
- increased participants' understanding of how language functions, improved their creative writing and helped them develop clearer and more nuanced English

In 2013 Translation Nation was extended by Sam Holmes and Sarah Ardizzone to include secondary school pupils. The aim was to

- ignite students' interest in studying modern foreign languages
- introduce students to the fundamentals of translation and the many professional pathways available to young people with language skills
- encourage the use of languages to access global literature and culture and intercultural experiences

Students aged 12-14 at schools in Islington, Havering, Hounslow, Wandsworth, Newham and Croydon participated in workshops on subtitling French and Spanish films, as well as considering the many professional opportunities open to those with languages.

http://www.stephen-spender.org/translation_nation.html

b. Translators in Schools: CPD for translators

TN was followed in 2013 by Translators in Schools, initially a CPD programme for translators wishing to work in schools and now the umbrella term for all SST's education programmes. TiS was co-founded by Sarah Ardizzone, Sam Holmes and SST.

The translator CPD has 3 stages: a day of training; a day piloting workshops with primary pupils; and an e-mentoring phase to support translators setting up and running their first school workshops.

TiS has been funded by the Gulbenkian Foundation, the British Council, ACE Grants for the Arts, Mercers and the European Commission. Training days have been hosted by the Free Word Centre, Europe House, Roehampton University, Westminster School, the Southbank Centre and primary schools across the country.

<http://translatorsinschools.org/>

http://www.stephen-spender.org/translators_in_schools.html

c. Translators in Schools: CPD for teachers

TiS also runs training for primary teachers and for secondary teachers of MFL, English and EAL. See pt e. below, Creative Translation in the Classroom.

d. Translators in Schools: The Big Translate

The Big Translate (TBT) is a major collaborative translation exercise. The standard format is for 60 pupils and 6 translator-facilitators to translate 6 picture books from 6 different languages into English, over the course of a day. The facilitators follow a prescribed format for translating the book, working closely with the images and using glossaries to make the original language accessible to all. The day ends with a public performance of the new versions.

TBT features in the TiS film, which gives an excellent introduction to creative translation for young people: <https://vimeo.com/149001169>

e. Creative Translation in the Classroom

In 2017 SST founded Creative Translation in the Classroom (CTiC), which brings translators and teachers together for practice-sharing, CPD and resource development. From 2019-22 a major CTiC project will run in Buckinghamshire and Oxfordshire, with core funding from the Rothschild Foundation. See p. 21 below.

f. Multilingual Creativity Hub

In 2015-16 SST co-curated a series of workshops and events about Multilingual Creativity, led by Sam Holmes: <https://www.kcl.ac.uk/cultural/-/projects/multilingual-creativity>
It also co-founded the Multilingual Creativity website, which acted as a digital hub for organisations and individuals developing projects and resources in the field. The website is currently dormant, but will be developed by SST in 2019-20.

<http://www.multilingualcreativity.org.uk/>

2. Shadow Heroes

Shadow Heroes was founded by translators Sophie Lewis and Gitanjali Patel in 2015. The team offer series of creative translation workshops for secondary school and university students, with three main aims:

- To use translation to explore and broaden awareness of implicit bias(es)
- To transform the way language and language-learning is seen and understood
- To demonstrate the political power of translation as a tool for social inclusion

<http://www.shadowheroes.org>

More information about Shadow Heroes can be found in Part III below.

3. Creative Multilingualism

CML is a major AHRC-funded Creative Multilingualism project based at Oxford University, part of the Open Worlds Research Initiatives which aim to raise the profile of languages in the UK. CML's particular focus is on researching and developing the nexus between languages and creativity.

Three of its strands are particularly relevant for CtiC:

- **World Literatures** <https://www.creativeml.ox.ac.uk/research/world-literatures>
- **Prismatic Translation** <https://www.creativeml.ox.ac.uk/research/prismatic-translation>
- **Language Learning** <https://www.creativeml.ox.ac.uk/research/language-learning>

The **World Literatures** strand has run multilingual poetry workshops with Year 10 pupils in two East London schools, resulting in the pupils writing their own multilingual poems: <https://www.creativeml.ox.ac.uk/blog/exploring-multilingualism/celebrating-linguistic-diversity-through-multilingual-poetry>

The **Language Learning** strand ran a research project on 'creative' and 'functional' approaches in MFL teaching. The creative approaches used a foreign-language poem as the basis for a broad range of stimulating activities, including elements of translation. All of the lesson plans will shortly be available on the Creative Multilingualism website. This blog summarises the research and gives an example of a poetry lesson plan:

<https://www.creativeml.ox.ac.uk/blog/exploring-multilingualism/are-creative-or-functional-teaching-approaches-more-effective>

The **Prismatic Translation** strand facilitates the Poetry Hub at Oxford Spires Academy – see below.

Finally, CML has developed an education project on **Multilingual Performance (MPP)**: <https://www.creativeml.ox.ac.uk/projects/multilingual-performance-project>

See the recommendations section at the end of this report for reflection on how MPP and CtiC might combine.

4. The Poetry Hub at Oxford Spires Academy

Kate Clanchy has been writer-in-residence at Oxford Spires Academy since 2009. Oxford Spires is a mixed comprehensive secondary school in Oxford with a majority EAL community. Clanchy runs a 'Poetry Hub' at the school, which since 2016 has been part of the Creative Multilingualism project (see above).

Clanchy's creative writing workshops with multilingual pupils make frequent use of translation as a stimulus and a tool. Creative Multilingualism is currently publishing short films showing how teachers can use particular techniques to get pupils – especially those with more than one language – to write creatively. The full Poetry Hub programme is outlined here: <https://www.creativeml.ox.ac.uk/about/partners/poetry-hub-oxford-spires-academy>

<http://www.oxfordspiresacademy.org/student/poetry-hub/>

5. Pop Up Projects

Pop Up Projects CIC is a children's literacy organisation that focuses on creativity, visual literacy and storytelling. Its 'Pop Up Festival' is a national programme for schools, connecting classes 'with exceptional books and their authors for a celebration of reading for pleasure, creative writing and visual storytelling.' On occasion, Festival workshops have been facilitated by translators Sarah Ardizzone and Danny Hahn, working with primary pupils on books that they had translated. From 2019 onwards, Pop Up is partnering with the Stephen Spender Trust to develop an international strand to the Festival, working more with international authors and foregrounding translation in the schools workshops.

<https://pop-up.org.uk/project/festival/>

In 2013, Pop Up developed the schools project 'Bangla Fusion', which involved translation. A group of Bangla-speaking primary school children and their parents created a bilingual Bangla-English animated film based on a Bangla story. Rohini Chowdhury joined the project as translator, and has written about it for the journal *And Other Words*:

<https://rohinichowdhury.com/ewcommon/tools/download.ashx?docId=285&mode=open>

The film that resulted from Bangla Fusion can be viewed here:

<https://www.youtube.com/watch?v=1EwS9P1bVEI>

Pop Up is an ACE NPO and is funded by trusts, foundations and participating schools.

6. Routes into Languages: Translation Bee & Mother Tongues Other Tongues

Routes into Languages is a consortium of regional organisations promoting MFL at schools. Routes East, run by Sarah Schechter at Murray Edwards College (Cambridge University), runs a national 'Spelling Bee' for Year 7 [<http://www.flsb.co.uk/>] and a Translation Bee for Years 8 and 9. Both run for French, German and Spanish. In 2018-19 there are 36,000 pupils taking part nationally.

The **Translation Bee** requires pupils to translate sentences containing a predetermined vocabulary and grammar set. Participating schools receive a Teacher's Pack with resources, focusing on one tense per term.

Like the Spelling Bee, there are four stages: class heats; school heats; regional heats; national final. At each stage participants are given a quick-fire series of sentences in English, which they translate (orally) into the target language as quickly as possible. At every stage all participants receive (electronic) certificates, printed by the schools.

State schools pay £100 and independent schools £175 to participate.

<http://www.fltb.co.uk/>

7. Modern Poetry in Translation

In 2017-18, Modern Poetry in Translation ran the Camden Schools Project, established by the Rimbaud and Verlaine Foundation and sponsored by the T. S. Eliot Foundation.

MPT editor Clare Pollard and poet-practitioner Christian Foley ran a training day for poet-teachers, focusing on how to use translated poetry and poetry translation in the classroom. Five poet-teachers then took residencies in Camden schools, 'using translated poetry to provoke debate and inspire creativity.' The project also developed lesson plans for schools, which can be downloaded from the MPT website.

<https://modernpoetryintranslation.com/teachers/>

8. CAT Poetry Inside Out – California

The Center for the Art of Translation in San Francisco runs the education programme 'Poetry Inside Out'. This is a cross-cultural language arts curriculum that 'celebrates classroom diversity, builds literacy skills, improves critical thinking, and unlocks creativity by teaching students to translate great poetry from around the world.'

The Center runs training workshops for teachers and other educators, giving them the tools and resources to bring poetry translation into their teaching. Their 'Teacher's Toolbox' features over 100 worksheets on a wide range of international poems.

<https://www.catranslation.org/education/>

9. Words without Borders

Words without Borders (WWB) is a US-based organisation that promotes international literature. It has established an education arm called 'WWB Campus', connecting 'students and educators to eye-opening contemporary literature from across the globe.'

<https://wwb-campus.org/>

This is an online platform offering resources for learners and teachers based on literary passages translated into English. Each passage is accompanied by related reading; bios of the author and translator; related images, films and other online information; and teaching ideas. See for example this page on an Iranian author: <https://www.wwb-campus.org/literature/hunger>

10. Translation Games

Translation Games is a collaborative project that aims to stimulate interest in foreign languages through the arts.

‘Translation Games brings literary translators, artists, designers and academics together to explore translation in a ludic programme of workshops, symposia, public exhibitions, performances and publications.’ There is a focus on intersemiotic translation – ‘film to choreography, Spanish to silk painting’.

Co-founded by Ricarda Vidal and Jenny Chamarette in 2013, Translation Games is now run by Ricarda and collaborators.

<http://translationgames.net/about-tg/>

Translation Games in Schools was developed by Ricarda Vidal in collaboration with Katrina Barnes, Maria-José Blanco and Sarah Steenhorst. Workshop formats begin with a short text being written collaboratively. The MFL group then translates the text in ‘chains’ (e.g. From English to German to French to Spanish to Urdu to Hindi – and back to English at every stage, or with English as intermediary language between the foreign languages). Participants work with a professional translator and their MFL teacher. The ‘Art Genres’ group then translates the text across different media, together with a professional artist and an art teacher. The translations are then all collected and turned into one piece of performance – perhaps a film, theatrical performance or computer game. The cycle closes with an exhibition.

<http://translationgames.net/output/tg-in-schools/>

11. Arvon (M)Other Tongues

Founded in 2009, this multilingual creative writing project was about ‘inspiring EAL Learners through the power of creative writing’. Workshops were run by professional writers, and many of the activities developed during the programme are available in a major resource pack for teachers (2014), with a section on ‘Exercises that explore translation’ (pp. 37-50): ‘During (M)Other Tongues, many of the writers chose, quite early in the week-long process, to run exercises that used the idea of translation as stimulus. These exercises required the young people to bring their specific bilingual or multilingual abilities to the art of creative writing, putting them in the role of expert, while also creating a convergent relationship in the young peoples’ minds between two skill sets they had perhaps previously considered divergent.’

<https://116695-643495-raikfcquaxqncofqfm.stackpathdns.com/wp-content/uploads/2018/10/Mother-Tongues-Resource-Pack.pdf>

A film about the project (5:45):

<https://www.youtube.com/watch?v=DECRIwfSSsk>

Evaluation of the 2012-13 cycle:

<https://www.arvon.org/wp-content/uploads/2018/10/MOther-Tongues-2012-2013-Final-Evaluation-Report.pdf>

(M)Other Tongues was run by The Arvon Foundation and funded by the Calouste Gulbenkian Foundation.

12. Free Word Centre: Translators in Residence

In 2011 the Free Word Centre launched a series of four-month translator residencies, supporting translators to develop interactive and playful translation activities for adults and young people, in particular in communities local to Free Word. Nicky Harman and Rosalind Harvey were the first residents, followed by Lucy Greaves, Marta Dzuriosz and others.

Nicky and Rosalind developed the 'Wordkeys' translation game and several other initiatives documented on their blog: <https://freewordtranslation.wordpress.com/page/1/>

The residency was established in association with the Translators Association with support from the Calouste Gulbenkian Foundation.

<https://paper-republic.org/nickyharman/translator-in-residence-programme-at-the-free-word-centre-london/>

13. Individual workshops developed by writers and translators

Numerous professional translators and writers develop and facilitate their own creative translation workshops for young people. Those at the Oxford forum who do so are: Ruth Ahmedzai Kemp, Clémentine Beauvais, Jenny Higgins, Cheryl Moskowitz, Charlotte Ryland.

Part III

Presentations

Sarah Ardizzone

Sarah Ardizzone (SA) is a translator from the French with forty-something titles to her name. Her work spans picture books, graphic novels and travel memoirs as well as children's, young adult and literary fiction. Sarah has been central to numerous creative translation initiatives, and co-founded Translators in Schools.

Sarah Ardizzone was unable to participate in the forum in person, but sent some comprehensive notes on multilingual creativity that contributed to our discussion. She highlighted:

- (1) the cross-curricular benefits, noting that Translation Nation had been designed to shine a light on community languages, and how these can be shared and affirmed in the school context (tapping the 'invisible resource' of multilingualism in schools), but that additional – unexpected – benefits had been to improve literacy in English for all students, whether multi- or monolingual.
SA attributes this in part to a foregrounding of 'the craft of writing, re-drafting and editing', to which the curriculum dedicates little time.
- (2) the benefits for MFL teaching and learning: 'a more imaginative, contextualised, enjoyable and intuitive or risk-taking approach – enriched by translators sharing professional experience and tools.'

Secondly, SA shared the attributes of a good workshop facilitator:

- ✓ flexible
- ✓ very well-prepared
- ✓ good at time-management and varying the rhythm
- ✓ the ability to apply 'a broad-spectrum language toolkit to all sorts of different situations, and to empower students to do likewise (as per the *It's All Portuguese To Me* approach of Shadow Heroes).
- ✓ understanding the constraints on the teacher (e.g. time/communications overload/the demands of the curriculum) and working imaginatively within these.

SA closed with reflection on how the field should be developing now:

- 1) Providing the evidence-base, rhetoric and case studies to persuade schools and teachers of the benefits and relevance, both within MFL and across the curriculum.
- 2) Developing translation as an effective 'Trojan Horse' to develop and nurture critical thinking skills and problem-solving.

- 3) Viewing translation as a safe space/route into creative writing (with reference to the 'Poetry Inside Out' project of the Center for the Art of Translation in San Francisco, outlined in Part II above).
- 4) Considering translation in relation to global citizenship – students reflecting on how we conduct ourselves as linguistic and global citizens.
- 5) Strengthening translation's role as a key constituent of the diversity revolution within publishing:
 - at grassroots, offering children the right to read books from around the world (not just from Europe)
 - nurturing young people's language skills so that they can potentially make a viable career choice to deploy these in a professional publishing setting (editing/marketing/international rights/or as writers/translators); thereby ensuring the language skill-set available within and accessible to the UK publishing industry grows much broader.

Katrina Barnes

Katrina Barnes (KB) is an MFL teacher and a graduate of the Translators in Schools programme. Her interest in the potential of translation to benefit language learners beyond the relatively small role it plays in the syllabus led her to carry out research into the impact of using 'creative' translation activities in the classroom. She published her research in an article, ['Reviving pedagogical translation: an investigation into UK learners' perceptions of translation for use with their GCSE Spanish studies and beyond'](#), in Translation and Translanguaging in Multilingual Contexts (4.2, January 2018).

Katrina Barnes' presentation was ***An investigation into UK learners' perceptions of translation for use with their GCSE Spanish studies and beyond***, and began with the observation that translation suffers from an 'image problem', in schools as elsewhere. It tends to be seen as a tool for practising grammar or a technique to be used only when other more rewarding modes of communication are impossible. She drew a distinction between two kinds of translation, 'explicative' and 'communicative'. 'Explicative' translation is a means for learning language, and is used for contrastive analysis, or for clarifying meaning. 'Communicative' translation is used in 'real-life' situations for achieving communication. It is used to activate students as 'border-crossers' and focuses on the outcome or 'product': language itself is not discussed. There is a need to find a place among these categories for 'creative' translation, and its role and outcomes.

There is no shortage of research and evidence of the benefits of translation to language learners:

Explicative translation has the following benefits:

- **Cognitive benefits:** vocab acquisition, syntactic awareness, grammatical agility (Laufer and Girsai, 2008; Cohen and Brooks-Carson, 2001; Carreres, 2006)
- **Contrastive analysis** is "naturally developmental" (Kavaliauskienė, 2009)
- L1 is a place of safety; translation boosts **confidence** (Brookes-Lewis, 2009)

- Translation crucial in accessing authentic texts (Ferreira Gaspar, 2009)

Communicative translation has the following benefits:

- Translation mirrors the 'real world': in future students will increasingly be called upon to act as translators in some capacity (Carreres 2014; Kiraly 2010; Gile 2005)
- Students become active language participants and intercultural agents: “border crossers, translators, languaging links” (Phipps and Gonzalez 2004, 29)
- Knock-on effect of translation = improved language competence (Haywood et al, 2009)

KB drew attention to the remarks on translation in the recent ‘MFL Pedagogy Report’ from the Teaching Schools Council (2017), as well as role of translation in the current GCSE syllabus:

- “Pupils should be taught to pay attention to the detail of meaning through translation”(MFL Pedagogy Report Review, TSC 2018, 2).
- “provide an accurate English translation of short, suitable material” (NC Key Stage 3, 2013)
- “translate a short passage from the assessed language into English” (GCSE Languages Programme of Study, DfE, 2015)
- “translate sentences and short texts from English into the assessed language” (ibid)
- Department for Education: translation is purely a means of testing knowledge rather than communicating. Value of TILT had “not been analysed.” (Pym et al, 2013)

Katrina saw a gap in research into the impact of creative translation, so decided to carry out her own, focusing on three main questions:

1. According to students, does translation have a place in UK secondary school foreign language education?
2. If it does, what do students feel are its main benefits?
3. What form should translation activities take, according to students?

The overall aim of the research was to determine the extent to which translation may be an effective pedagogical tool for use by UK GCSE language students. The research was conducted in three mixed-ability classes from two schools, with each class receiving two translation sessions. There were 41 students total, all 15/16 year-old GCSE Spanish candidates. Data was collected via a post-intervention questionnaire and a post-intervention semi-structured group interview. The translation sessions followed this format:

Session 1:

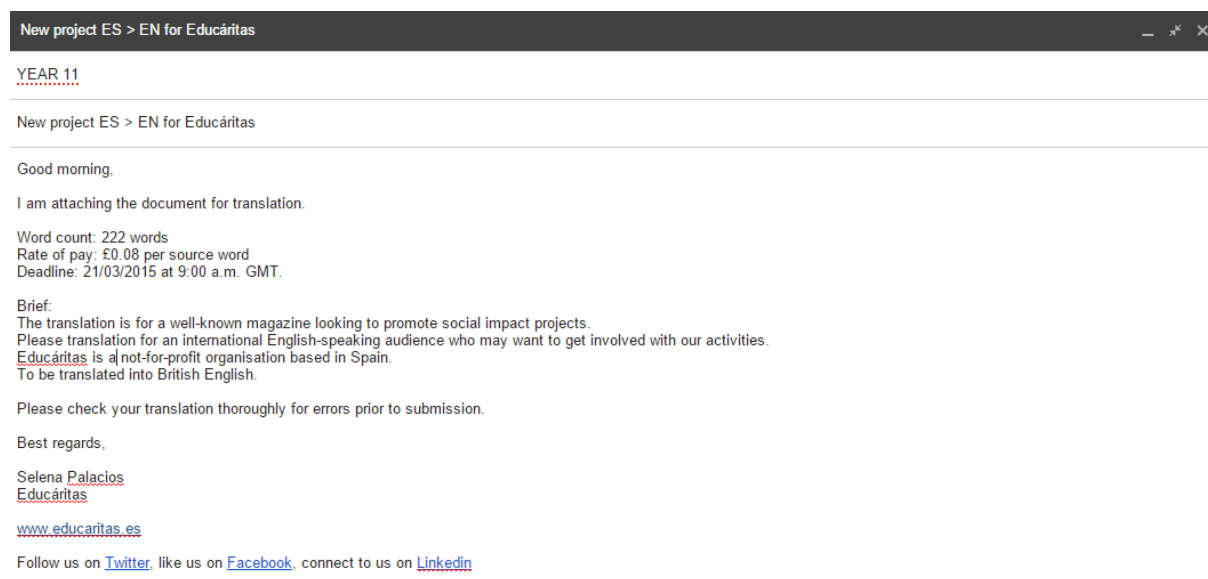
- 1) Opening discussion about translators/translation
- 2) Mistranslations exercise
- 3) Group translation task

Session 2:

- 1) Analysis of final products
- 2) Completion of questionnaires and interviews

Opening questions included ‘What is translation?’ Can you think of a solid definition? When/where/why do we need translators? What do we need to think about when we translate? The pupils were then given examples of funny mistranslations, to show how it can

go wrong and how it's important to get it right. Some activities were modelled on scenarios as close to real life as possible, with pupils being asked to produce translations for a very specific purpose:



Pupils were thus encouraged to analyse their own translation: were the words they were using part of UK or US English? Pupils were also asked to give their opinions about translation in answers to research questions. These are the questions and the answers, as summarised by Katrina:

Research Question 1: According to students, does translation have a place within language teaching?

- The vast majority of students were in favour of using translation in their language learning: they agreed or strongly agreed that the session was enjoyable (98%) and useful (88%).

Research Question 2: If translation does have a place in the language classroom, what do students feel are its main benefits?

Students responded that translation helped with:

- language competence: helpful for vocab learning scored 2.4/5 (Likert); helpful for grammar learning scored 2.5/5
- transferable skills: *“Thinking about aspects such as the type of text, audience and author was a really good way into understanding Spanish. It took the pressure off of understanding every individual word and helped to give me perspective of the text as a whole. I felt less bogged down by the language in this way.”*
- confidence: *“When I first saw the translation, I thought I’d never be able to do it. But there was a big sense of achievement at the end.”*
- awareness of translating as a profession: *“Before the session, the only translation I’d ever thought about was putting words in Google Translate”*

Research Question 3: Which techniques and activities do students feel should be used to bring translation into the language classroom?

- Task-based group activity preferred format (100% agreed)

- ‘Real-life’ simulation: *“I was motivated by the knowledge that the group translation was going to be published”*
- Modelling: *“Maybe by giving us more examples of good translations”; “This session could be improved if a professionally translated copy was shown to us.”*
- Interpreting: *“Do some oral translation possibly, like with 3 people and one of them translates”*
- AV media: *“...more technology-based. Maybe we could have a go at doing subtitles”*

Conclusions

This activity and the responses to the Research Questions showed that translation in a variety of forms comprises a set of highly valid techniques which can be used flexibly within language learning. It has myriad benefits for student confidence, motivation, language competence and awareness of professional language use. Katrina made several recommendations based on her research:

- Similar study repeated in light of GCSE translation component
- Further investigation to include audio-visual and interpreting tasks
- Larger sample pool, wider variety of socio-economic backgrounds
- Pre- and post-testing

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Clémentine Beauvais

Clémentine Beauvais (CB) is Senior Lecturer in English in Education at the University of York. She is also an acclaimed writer and translator (Fr < > En) of children's books, and regularly runs creative translation and creative writing workshops in UK schools.

Clémentine Beauvais notes that the Department of Education at the University of York is running the new 'National Centre for Excellence in Languages Pedagogy', directed by Professor Emma Marsden, and remarks that there may be the potential for collaboration.

New research project

CB is currently developing a research project on creative translation workshops with young people, arising from her own practice in this area. Her research aims are:

- 1) To observe and map a number of practices, methods and types of translation workshops currently delivered in schools by existing professional organisations, charities, and individuals (questionnaires, interviews, observations);
- 2) taking into account differences of method, context, participants, etc., to identify the kinds of skills that translation workshops in schools seek to develop in their participants;
- 3) to propose theoretical parameters for the study and development of translation workshops in education.

Her approach to this project over the coming months is:

- to theorise literary translation in education – literary theory, translation theory, philosophy of education.
- to map existing practices of translators – questionnaires and interviews.
- to observe translation workshops with various age groups and workshop techniques – observation, analysis of creations (outputs).
- to produce academic articles as well as dissemination.
- to develop grant applications for larger scale research.

Skills development and 'a sense of the literary'

CB is interested in how translation workshops develop skills for **critical reading, creative writing and literary analysis**. She has observed that 'a sense of the literary' can emerge during a workshop, even amongst very young pupils, and intends to explore how this comes about. She quotes the translator Edith Grossman to highlight the central roles of **creativity** and **imagination** in translation, a form of very close, critical reading:

Translation is **‘the result of a series of creative decisions and imaginative acts of criticism’** (8). It is therefore always **an act of reading**, ‘as deep as any encounter with a literary text can be’ (Grossman, 9)

Further skills that translation fosters are:

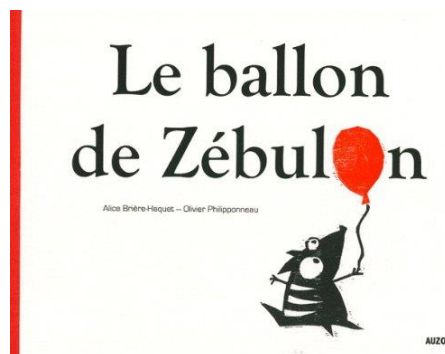
- ✓ problem-solving
- ✓ decision-making
- ✓ intercultural competence
- ✓ political awareness
- ✓ social skills
- ✓ self-confidence

CB notes that:

“Translation is a constant process of decision-making, on a very minute scale, very dynamic, very intuitive, very informed by our own experiences as translators.”

“Translation workshops can be highly personal, idiosyncratic activities, and I’m somewhat reticent to think that they can be systematised.”

Case Study: *Le Ballon de Zébulon*



CB gives this picture book by Alice Brière-Haquet, Olivier Philipponneau and Raphaële Enjary as an example of a successful medium for engaging pre-readers in translation activities. She outlines how pre-readers can be encouraged to think about languages and the relationship between them through a focus on sounds in particular.

Younger children are particularly receptive to creative translation because they have no preconceived notion of translation/language barriers; they are used to not understanding words; and they are very receptive to poetry.

The poem ‘Une fourmi de dix-huit mètres’ by Robert Desnos serves as an example of a successful text for older pupils, e.g. 10-year-olds.

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Gitanjali Patel

Gitanjali Patel (GP) runs Shadow Heroes, an organisation that runs creative translation workshops in secondary schools and universities. All Shadow Heroes workshops are non-language-specific, and encourage students to use the general language skills they have already acquired to find paths into new languages via translation. They also use translation as a way of exploring issues of bias in texts.

Gitanjali set out the methods and aims of Shadow Heroes creative translation workshops, emphasising their focus on encouraging students to think analytically about their own translation choices and to value languages that they may speak at home but that may be seen as somehow less ‘valid’ or ‘valuable’ than the foreign languages they learn at school.

Through this self-analytical approach, translation workshops can encourage independent learning: students are responsible for their own translation choices and these choices have an impact on the finished text. Students can learn to be more informed about and aware of their own decisions. As students become aware of making choices unconsciously, they can also become aware of bias in texts, whether translated or otherwise. Shadow Heroes also aims to increase students’ awareness of variety within languages, for example by drawing on varieties of non-standard French.

Gitanjali addressed some of the practical issues involved in delivering these workshops. Fitting them in to the timetable is often difficult, and limits the amount of time workshops can last and thus the level of detail they can tackle. Funding is also an issue, particularly for state schools. Shadow Heroes has used a model whereby an independent school hosts a workshop attended by a mixture of students from that school and nearby state schools. This allows the reach of the workshops to be extended beyond the independent sector. Discussion after Gitanjali’s presentation brought up the idea of whether using the term ‘translation’ to describe the workshops made it more difficult for state school teachers to make a case for finding funding for them, because it might make them seem narrower in scope than they actually are, or too far removed from substantial elements of the curriculum. It was suggested that the many benefits to literacy and independent learning to be gained from these workshops needs to be made clearer.

Charlotte Ryland

Charlotte Ryland (CR) is Director of the Stephen Spender Trust and Co-Director of the Queen's College Translation Exchange: two organisations with a mission to promote language-learning and literary translation. She is beginning a research project on the impact of creative translation in schools.

Charlotte Ryland presented briefly on the new CTiC programme run by the Stephen Spender Trust 2019-22.

The programme will:

- train translators to collaborate with teachers
- pair translators with teachers for practice-sharing, in-school workshops and projects
- develop resources for translators and teachers across the country
- transform the Stephen Spender Prize into a focus for in-school activities
- create a new SST website with interactive capacity for participants
- establish and support networks of MFL, English and EAL teachers in Buckinghamshire and Oxfordshire

Each year will according to an annual cycle:

1. Training and development days for translators.
2. CPD and practice-sharing day for teachers and translators.
3. Teacher-translator pairs collaborate to develop and deliver one creative translation workshop and one longer-term project.
4. Debrief day for teachers and translators to discuss and share successful formats.
5. SST develops resources and disseminates in print and digitally.

This programme is generously supported by an 'Impact Grant' from the Rothschild Foundation.

Part IV

General Issues and Recommendations

Terminology

The participants discussed whether using the term “translation” is itself a problem, as it can be understood as a limited, transactional activity. Concept-checking in MFL classes (“Comment dit-on en anglais..?”) can affirm this negative/limited view of translation as equivalence. In the creative translation context, glossaries should therefore give more than one option as much as possible, as a way of highlighting the flexibility of language.

Privileging the creative writing element of translation was recommended, e.g. a literary translator being referred to as “a writer of translations”.

Rather than shying away from the term, the group agreed that one of the roles of creative translation initiatives was to raise the profile of translation as an activity. To do so is to raise the profile of international literature and of intercultural relations more generally. Enlisting “celebrity” translators in order to raise the profile was discussed, e.g. Emily Wilson, Michael Morpurgo, Jhumpa Lahiri.

The school context

- The teachers agreed that the lower Key Stages have more capacity for creative translation workshops and activities than KS4 and above.
- There is generally little professional overlap between MFL and English within schools. Translation offers great potential for cross-curricular work, which was welcomed by the teachers in the group.
- Creative translation can fulfil the “Cultural Objectives” requirements on the Secondary MFL curriculum; and can be used as a very effective basis for Extended Project Qualifications (EPQs).
- There was general agreement that integrating creative translation into PGCE courses was desirable, and that this could happen at the end of the school year, when there is often capacity for additional input.
- Cascading training is a very fertile idea. At its most extreme this could involve the following training chain:
Professional translators > postgraduates > undergraduates > 6th Formers > Year 9 > Year 5
- EAL pupils can be involved as co-facilitators of workshops in their language.
- The group discussed ways of embedding CTiC into the school year, ideally by dedicating a particular day/days to it every year. This can relate to existing events: European Day of Languages, World Book Day, Refugee Week, Black History Month.

Multilingual Performance

Multilingual Performance in schools, as a way both of promoting MFL and engaging EAL pupils, is currently a fertile area of development, cf. the Multilingual Performance Project (Creative Multilingualism, see Part II above) and the Creative ESOL project formerly run by Rewrite: <http://www.rewrite.org.uk/projects/creative-esol>

CTiC practitioners might consider how creative translation could integrate elements of multilingual performance, and vice versa.

Funding

A discussion about funding included public bodies (British Council), international organisations (cultural institutes and embassies), charities and not-for-profits (IBBY, English PEN), industry funding via academy chains, and EAL/social & wellbeing budgets in schools.

In order to make successful funding bids, there is a need for more case studies of successful CTiC practice and concrete examples of benefits.

Disseminating information and creating networks

The teachers agreed that Facebook groups were the primary forum for their colleagues to network online, in very dynamic communities (e.g. Secondary MFL Matters, GILT [Global Initiative Language Teachers])

Articles by the forum participants can be placed in *TES*, *ELL*, *The Conversation* and similar platforms.

Jennifer Higgins and Charlotte Ryland

The Queen's College, Oxford

March 2019

With thanks to The Queen's College, the European Commission Representation in the UK, and all the forum participants for a hugely energetic, enjoyable and enlightening day of discussions.