

Creative Inquiry in Applied Linguistics: Purposes, Practices, Possibilities

**10-11 July 2019, Centre for Language Education Research,
University of Leeds**



Louise Atkinson, Place Myths 2016

Programme and Book of Abstracts

Welcome from the organising team

Welcome to the BAAL-CUP sponsored seminar on Creative Inquiry and Applied Linguistics. We are delighted to be able to host this workshop at the University of Leeds. Over the course of the two days we will explore some of the different uses, contexts and practices of creative inquiry and applied linguistics. We would like to generate a collective working definition of creative inquiry and applied linguistics. We will do this while considering the theoretical, empirical, methodological and practical implications of working with creative inquiry and the implications for the future of applied linguistics. Thank you for joining us!

Lou Harvey, Jessica Bradley and Emilee Moore

Logistical arrangements

The seminar will take place in Room 1.80, Chemistry West Block, University of Leeds (number 55A on the map below). Directions from the main entrance on Woodhouse Lane: Go underneath the link building to the left of Parkinson Building. Keep going straight ahead, until you past the Great Hall (on the right). Just beyond the Great Hall, also on the right, is Clothworkers Court. Go through the courtyard and through the archway in the far right corner. Chemistry West Block is straight ahead. Room 1.80 is on the first floor, up the stairs or the lift to the right of the entrance.

Please do tweet! The hashtag is #creativeinq2019



Acknowledgements

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We would like to thank Louise Williams and Jouna Ukkonen for their organisational and logistical support and Tag Sahakyan and Loreto Aliaga-Salas for their support at the event.

Finally, thank you to everyone who has contributed to the development of the AILA Research Network in Creative Inquiry and Applied Linguistics, especially critical friends including Jane Andrews, Angela Creese, Maggie Hawkins, Alison Phipps, Sari Pöyhönen and James Simpson.

Programme

Day One – Wednesday 11th July 2019

Location: Chemistry West 1.80

Time	
9.00-10.00	Registration and refreshments
10.00-10.30	Welcome Maggie Kubanyiova, University of Leeds Sal Consoli, BAAL Executive Committee
Creative Contexts and Practices	
10.30-11.00	Tony Crowley, University of Leeds
11.00-11.30	Jessica Bradley, University of Sheffield
11.30-11.45	Break
11.45-12.15	Heli Paulasto, University of Eastern Finland
12.15-12.45	Group discussion and plenary
12.45-1.00	Discussant: Andrea Milde, Nottingham Trent University
1.00-2.00	Lunch
Creative collaborations	
2.00-2.30	Kate Pahl, Manchester Metropolitan University
2.30-3.00	Heather Connelly, University of Lincoln
3.00-3.30	Dobrochna Futro & Lavinia Hirsu, University of Glasgow
3.30-3.45	Break
3.45-4.15	George Androulakis, University of Thessaly
4.15-4.45	Group discussion and plenary
4.45-5.00	Discussant: James Simpson, University of Leeds
Break and checking in to accommodation	
7.30	Dinner: Giorgio's Italian Restaurant, Headingley

Programme

Day Two – Thursday 11th July 2019

Location: Chemistry West 1.80

Time	
8.30-9.00	Arrival
Creative Methods	
9.00-9.30	Vicky Macleroy, Goldsmith's, University of London
9.30-10.00	Sophie Liggins, University of Essex
10.00-10.30	Marta Discepoli, Edinburgh Napier University
10.30-11.00	Break
11.00-11.30	Roslyn Appleby, University of Technology Sydney
11.30-12.30	Creative Inquiry: Louise Atkinson, Artist-Researcher
12.30-1.00	Group discussion and plenary
1.00-1.15	Discussant: Judith Hanks, University of Leeds
1.15-2.00	Lunch
2.00-3.00	Roundtable Simon Coffey, Kings College London Angela Creese, University of Stirling Lou Harvey, University of Leeds Gameli Tordzro, University of Glasgow/Pan African Arts Scotland Opening up to whole group discussion
3.00-3.15	Closing remarks Maggie Kubanyiova, University of Leeds
3.15-3.30	Evaluation and close

Abstracts

CREATIVE CONTEXTS AND PRACTICES

Languages as symbolic power in the murals of Northern Ireland

Tony Crowley, University of Leeds

There are a number of ways in which languages per se were deployed as part of the conflict of Northern Ireland. For example, Irish was used by Irish nationalists and Republicans, while Ulster Scots was linked to Unionism and Loyalism. But this paper will explore the relatively new ways in which a variety of languages have been used by Republicans and Loyalists to make legitimacy claims and to signal political affiliation in the murals of Northern Ireland.

Scripted emergence? Reflections on linguistic and visual ethnographic research in street arts production and performance

Jessica Bradley, University of Sheffield

In this paper I consider ethnographic research within the context of street arts production and performance. I use the example of a four-year doctoral research project for which I worked with street arts performers and educators in the UK and Slovenia. This research focused on translanguaging practices and translation processes as a street arts production was created collaboratively by a group of aspiring performers working with a mentor. I offer a reflexive account of doing ethnography in intensive and short-term bursts (Pink & Morgan 2013) in creative contexts. Using concepts from posthumanism, in particular Baradian agential realism (2007), I demonstrate how creative practitioners employ scripted emergence in creating collaborative works. I highlight some of the findings in relation to the ethnographic encounter and theories of dynamic multilingualism in dialogue with creative practice and offer my reflections on the affordances of applied linguistics research in arts production contexts.

References

Barad, K. (2007) *Meeting the Universe Halfway: Quantum Physics and the Entanglement of Matter and Meaning*. Durham and London: Duke University Press.

Bradley, J. (2018) Translation and Translanguaging in Production and Performance in Community Arts. *University of Leeds, unpublished thesis*.

Pink, S. & Morgan, J. (2013) Short-Term Ethnography: Intense Routes to Knowing. *Symbolic Interaction*, **36**(3), pp.351-361.

Researching and enabling multilingual encounters through dance

Dr Heli Paulasto, University of Eastern Finland

The paper presents the project Researching and enabling art (TuMaTa; tumatablog.wordpress.com), which is the combined effort of dance pedagogue Minni Hirvonen, sociologist of art Anna Logrén and English linguist Heli Paulasto. The aim of the project is to reach out to and engage marginalized groups of people through dance and performance art, carry out cross-disciplinary research on community-based art projects and generate discussion within the wider community on themes such as participation and wellbeing. The main tools for these activities are the consecutive dance ensembles of Able

Art Group, led by Hirvonen, the public seminar series Encounters in Art, held annually in Joensuu, and the research output.

As a linguist, my primary focus is on the multilingual English as a lingua franca interaction in Able Art Group II, which consisted of a diverse group of amateur dancers using English and Finnish as their shared languages. The group rehearsed regularly during 2017 for a performance, with Logrén and myself as participant observers and dancers in the group. My research interests concern, e.g. linguistic creativity, negotiation and multilingual strategies, the roles of empathy and playfulness in interaction, and, of course, the significance of the context: the embodied intimacy of contemporary dance.

CREATIVE COLLABORATIONS**Making meaning in the everyday – re-imagining the emergent voices of young people**

Kate Pahl, Manchester Metropolitan University

In the paper, I consider the role of creative inquiry in eliciting and then shaping young people's emergent voices in everyday and school contexts. I will draw on a number of projects that were located in the field of everyday literacies and language practices together with a creative inquiry lens. Project teams, including youth workers, academics and artists, were working with young people in community settings, on projects funded through the AHRC Connected Communities programme, and, more recently, through the GCRF/AHRC programme. Many of these projects were concerned with civic engagement and with a need to find out about young people's ideas about how to make things better for them. I focus on civic engagement practices when arts methods were eliciting what I call 'emergent voice'. Drawing on art forms such as poetry, visual art, music and dance, often elicited much stronger and more powerful messages from young people (Pahl 2019). I consider ways in which voice has been conceptualised, from the work of Ehret on non-representational voice using affect theory (2018) to critical understandings of young people's voices in civic engagement contexts (Hauge and Bryson 2014).

References

- Ehret, C. (2018). Moments of teaching and learning in a children's hospital: Affects, textures, and temporalities. *Anthropology & Education Quarterly*, 49(1), 53-71.
- Hauge, C. & Bryson, M. (2014). Youth media and agency. *Discourse: Studies in the Cultural Politics of Education*, 34(4), 210-230.
- Pahl, K. (2019) Recognizing Young People's Civic Engagement Practices: Rethinking Literacy Ontologies through Co-Production *Politics of Literacies*. 13(1) pp 20-39.

Translation Zone(s): An exploration of art's affective potential in fostering linguistic hospitality

Heather Connelly, University of Lincoln

Translation Zone(s) is an ongoing artistic research project which aims to create art works, events and exhibitions where monolingual and multilingual artists, academics and publics come together, to discuss, critically examine and creatively explore translation and intercultural communication. This presentation will outline importance of collaboration and dialogue within these works, and the role that linguistic hospitality plays in engaging participants, from a range of backgrounds and a disciplines, in acts of translation. I suggest that researchers should be wary of the instrumentalisation of art practice and invite academics to work closely with artists and artistic researchers to create new lines of inquiry or ways of studying applied linguistics. My aim is to encourage academics to look beyond representational practices and move towards the adoption of more experimental and immersive approaches that mobilise the affective nature of art — to consider the potential of such transdisciplinary projects in creating new knowledge or new ways of thinking in or about applied linguistics. Drawing upon specific examples from the Translation Zone(s) series, I will discuss how embeds research questions within my own practice, performatively, and continues to work responsively – fluidly adapting to the environment, encounters and conditions I meet.

The presentation will conclude by inviting delegates to consider what can be gained from embracing a more speculative approach to art making and research that “invites us and allows us to linger at the frontier of what there is” and provides us with an insight into what “might” or “could be” (Borgdorff 2016: 173).

Creative Practices Under the Banner of Translanguaging

Dobrochna Futro & Lavinia Hirsu, University of Glasgow

This presentation will focus on a collaborative project developed by a team of researchers, creative artists and a group of 10 EAL teachers from the Glasgow area. *Creative Language Practices: Exploring Translanguaging in Pedagogical Contexts and Beyond* is a project that started with a few important questions: What is the role of translanguaging in language teaching? How can teachers enrich their practice if they are to engage with translanguaging? What does translanguaging mean for teachers and pupils in different multilingual classrooms? In an attempt to answer some of these questions, our project aimed to discover and develop creative practices, activities and ideas that teachers can use in multilingual classrooms within a translanguaging framework. Bringing together expertise on multilingual learning and teaching, as well as arts-based methods and creative practices, the teams have sought innovative ways of engaging pupils within their communities in order to appreciate, use and share their linguistic resources. In the first part, the presentation will include an overview of the project, its theoretical approach and resources, while in the second part of the presentation, we will illustrate these via a specific creative set of activities centred on the work of Monika Szydłowska.

Creative inquiry in the context of refugee education in Greece

George Androulakis, University of Thessaly

During the last four years, the research team of the Greek Language and Multilingualism Lab (GLML) of the University of Thessaly has been engaged in research and educational interventions aiming at welcoming and helping refugees find their way and well-being in or through Greece.

In this context, projects, in which GLML is involved, explore creative inquiry methods in order to give “voice” and empower refugees, when linguistic paths are often inadequate to ensure communication between refugees, mediators, researchers and educators. This is the case in the first stages of the presence of refugees in Greece, and the so-called “needs analysis”, but also in many opportunities of community mediation, when important communication has to be achieved between the refugees, mediators and the host community, and identities are about to be shaped.

In this paper we present, on the one hand, tools of creative inquiry, such as portraits and multilingual stories and songs, and their implications and results; on the other, we discuss some forms of artistic expression (a fine arts exhibition and a multilingual concert, both held in Athens in late 2017), as examples of raising awareness and of activism, and of constructing spaces of hope and well-being for refugees and people working with refugees.

CREATIVE METHODS**Creative methods in multilingual digital storytelling**

Vicky Macleroy, Goldsmiths, University of London

How can creative methods change the way we collect and think about research data? This presentation will explore how digital storytelling can be used as a creative method to investigate language learning and how young people engage with digital technology. It looks at how research methods can be constructed as part of a collaborative, ecological and multimodal research design and how research participants engage in transformative ways of thinking and children ask: 'Why? Why are things as they are? Why can't they be different' (Reynolds, 2007: 3). Multimodal composing can be seen as a means of both 'communicating and coming-to-know' (Miller and McVee, 2012: 3) and students engage in making sense of their lifeworlds.

Transformative practice is placed at the centre of our digital storytelling work and the desire to foster new ways of doing things (Anderson & Macleroy, 2016). Data has been collected from a range of sources (video recordings, photographs and documentary materials) and young people have been trained as student co-researchers documenting the process of making digital stories and contributing to the research design. Student co-researchers have presented their research at the British Film Institute in the form of a short documentary 'Speaking Out on Fairness!' and as posters (2017, 2019). Social justice is a core principle in our research and fundamental to this is adopting a critical stance towards learning and a research methodology that embraces both the pedagogical and political.

Imagining, hypothesising and transforming knowledge lies at the core of our work in multilingual digital storytelling. Our approach has involved young people in creating and sharing digital stories presented in bilingual version and including over 15 languages at film festivals (2012-2019). As the project has expanded the digital stories themselves have become significant objects of study and research tools. Digital storytelling is about constructing alternative narratives and the process of digital storytelling developed out of cultural activism and experimental theatre. Key questions to be addressed in this presentation are:

- How can creative methods such as digital storytelling transform the way that we research with young people and lead to other ways of knowing and being?
- Can implementing creative methods into a research design give children more ownership over and insight into their languages?
- In what ways can creative research methods make room for collaborative discovery and reciprocity between research participants?

References

- Anderson, J., & Macleroy, V. (Eds). (2016). *Multilingual digital storytelling: Engaging creatively and critically with literacy*. Oxford: Routledge.
- Miller, S. and McVee, M. (2012) *Multimodal composing*. In S. Miller and M. McVee (eds), *Multimodal Composing in Classrooms* (pp. 1–35). London: Routledge.
- Reynolds, K. (2007). *Radical Children's Literature*. London: Palgrave Macmillan

Project website for multilingual digital storytelling: <https://goldsmithsmdst.wordpress.com/>

English language teaching in difficult circumstances: pre-service English teachers' resistance to and re-appropriation of drama pedagogy

Maria Grazia Imperiale, University of Strathclyde

In my doctoral research I have developed a framework for English language teaching in difficult circumstances grounded in the capabilities approach (Imperiale et al, 2017), with at its core the use of creative methods for a wellbeing-focussed language pedagogy (Frimberger, 2016). In this paper I analyse one of the online workshops I conducted with the participants of my doctoral research, i.e. pre-service English teachers in the Gaza Strip (Palestine): the workshop focuses on the use of drama pedagogy.

The object of analysis is the script of a short performance that was developed by a group of four pre-service English teachers who attended the workshop series. The sketch's main character is an old Palestinian lady who evokes the past days in which she used to live in Palestine: she describes the natural beauty of the rivers, of the lakes and of the mountains she is now prevented to admire due to the restrictions that the siege imposes on the Gaza Strip. The Gaza Strip has been under siege since 2007, and this has severely affected people's mental health and wellbeing, as well as youth employment opportunities and mobility.

In my analysis, grounded in the theories of the philosopher Jacques Rancière (2010), I argue that the play is a work of critical art, which produces a new perception of the world and creates in the audience a commitment to its transformation. The script constitutes a rupture with the Palestinian aesthetics, as well as with the Orientalist system of representation (Rancière, 2010) of the question of Palestine. Furthermore, I point out that the use of the play during the English lesson was an act of resistance (Canagarajah, 1999) and of re-appropriation of creative methods since the teachers re-interpreted and adapted the use of drama pedagogy, co-creating meaningful and contextualised language pedagogies to suit their needs in the Gaza Strip.

Creative Methods and Linguistic Lives: Playing and Probing with The Deaf Heritage Collective

Marta Discepoli, Edinburgh Napier University

The arts are becoming increasingly integrated in applied linguistics research as scholarly attention turns towards dynamic multilingualism, multimodality and superdiversity (Adami 2017; Blackledge and Creese 2017) and co-production (McKay and Bradley 2016). This paper reflects upon a collaborative project led by Edinburgh Napier University's Critical Design team and Heriot-Watt University's Department of Languages & Intercultural Studies. The two-year national project aimed to creatively advance discussion around Scotland's *British Sign Language National Plan 2017-2023*.

We consider the challenges of an interlingual and intermodal project and the role of expressive models, bingo, building blocks, and cardboard props in *generating new ways of thinking* about the relationship between BSL and public life. Provocative objects such as model museums and life-size cardboard figures acted as 'boundary objects' (Wenger 2000) that revealed hidden, oppressed, and contradictory relations. In so doing, design methods elicited 'mutually transformative' (Back 2012) narratives in a playful and open-ended format. We argue that these methods represent new ways of showing and telling that encourages

playful inter-subjective engagement, empathetic interpretation, and uncertainty as positive values.

Harnessing heritage language speakers' plurilingual repertoires through multimodal means in a non-bilingual secondary school context

Sophie Liggins, University of Essex

This project is part of a PhD dissertation exploring the experiences of speakers of heritage languages (HLs) in English secondary schools. It is positioned in the view that enhancing plurilingual language practices (García and Li Wei 2014) and embracing the view of bilingualism as 'sets of resources' (Heller 2007:15) is an unutilised yet valuable endeavour in terms of language and literacy development, identity, critical thinking, and social development (Smyth and Toohey 2009). The research highlights the 'unheard' position of languages in the wider societal frame and the need for 'shifting the recognition' of literacy within schooling (Pahl 2014:133).

I will present on a 5-month extra-curricular programme of 'Enhanced Plurilingualism' led by myself as a language teacher with a group of 10 of HL speakers from diverse linguistic backgrounds. Activities include photographic linguistic landscaping, language portraits which draw on the embodied experience of language, exploring conceptions of language beyond exclusively mental models (Coffey 2015) and plurilingual performance such as storytelling and poetry.

Findings will be presented with the objective to develop perspectives and strategies on language use beyond English which reflect the complex experiential realities of HLs in English dominant contexts, in turn challenging monolingual and unimodal norms.

References

- Coffey, S. (2015) Reframing Teachers' Language Knowledge Through Metaphor Analysis of Language Portraits *The Modern Language Journal*, 99, iii, 500-514
- García, O. & Li Wei (2014) *Translanguaging: Language, Bilingualism and Education* Palgrave Macmillan.
- Heller, M. (2007) 'Bilingualism as ideology and practice' in M. Heller (ed.): *Bilingualism: A Social Approach*. Palgrave.
- Pahl, K. (2014) *Materializing Literacies in Communities: The Uses of Literacy Revisited*. Bloomsbury Academic.
- Smyth, S. and Toohey, K. (2009) *Bringing Home and Community to School: institutional Constraints and Pedagogic Possibilities* in Miller, J., Kostogriz, A. and Gearon, M (2009) *Culturally and Linguistically Diverse Classrooms: New dilemmas for teachers*. Multilingual Matters. Bristol

Three Modes of Creative Inquiry in Applied Linguistics

Roslyn Appleby, University of Technology Sydney

This paper explores the affordances of creative inquiry in applied linguistics in three ways. First, I discuss the affordances of a creative posthumanist approach to applied linguistics, with a specific example that emerges from my embodied practice of swimming with sharks. Second, I describe the affordances provided in a teaching module, where the topic of multimodality and multiliteracies provided a springboard for engagements with creativity and arts-based practices in a postgraduate Applied Linguistics and TESOL course. Third, I introduce an autoethnographic project in which a daily sketch journal, designed initially as a therapeutic practice and featuring a multimodal interplay of writing, drawing and painting, has become a witness to communication with the more-than-human world in urban life.

Devonshire Hall

Cumberland Road, Leeds, LS6 2EQ

Transport Links

Walking

Cumberland Road is just a short 20-30 minute walk from Leeds City centre and 10 minute walk from Headingley centre,

By Car

Leeds is linked to the M1 and M62. From the city centre follow signs towards Headingley. Devonshire Hall is situated off the A660 (Otley Road/ Headingley Lane). On street parking available outside the venue and is free of charge. Post code LS6 2EQ.

By Bus

From the city centre, most buses towards Headingley will stop at Cumberland Road including the following: 1, 6, 28 and 97. These buses run regular between 6am-6pm.

Visit the *West Yorkshire Metro* website (www.wymetro.com) and *First Leeds* (www.firstgroup.com/ukbus/yorkhumber/leeds/home/) for up-to-date timetables and general information.

By Taxi

Amber Cars is the university's preferred taxi company and can be contacted on 0113 2311366. This will around £6 to and from the city centre and Leeds train station, and £20 to and from the Leeds Bradford Airport.

By Train

The closest station is Leeds. For train information and timetables visit the *National Rail Enquiries* website (www.nationalrail.co.uk). See Taxi section for approx. cost of transport to the Station.

By Air

Leeds Bradford Airport is approximately 7 miles away. See Taxi section for approx. cost of transport to the Airport.

Map

