

Institution: University of Oxford		
Unit of Assessment: 27 English Language and Literature		
Title of case study: Enabling self-expression and cultural integration of immigrant children through poetic exploration of multilingualism		
Period when the underpinning research was undertaken: 2008-2018		
Details of staff conducting the underpinning research from the submitting unit:		
Name(s): Prof Matthew Reynolds	Role(s) (e.g. job title): Professor of English and Comparative Criticism (St Anne's College)	Period(s) employed by submitting HEI: 1 October 1997 – present
Period when the claimed impact occurred: 6 December 2016 - 31 July 2020		
Is this case study continued from a case study submitted in 2014? N		
<p>1. Summary of the impact (indicative maximum 100 words)</p> <p>Prismatic Translation Workshops at Oxford Spire Academy and EMBS Community 6th Form (2016-20) were a research-led engagement with marginalised teenagers generating new creative writing. Encouraged to understand multilingualism as a creative asset, 59 children produced poems about their immigrant and refugee experience. Widely read, these writings improved cultural integration and enhanced understanding of how cultural displacement affects children. The quality of achievement was outstanding: several poems won prizes; one inspired a distinguished musical composition. Participant schools advanced their mission to celebrate other heritages within Britishness. A public exhibition educated teachers and students in multilingual creativity and disseminated new language-learning techniques.</p>		
<p>2. Underpinning research (indicative maximum 500 words)</p> <p>Matthew Reynolds's <i>The Poetry of Translation</i> (2011) [i] presents a theory of translation as a creative process, and a history of poetic translation into English written in its light. The central claim is that 'Translation stretches words, bridges times, mingles personal identities, and unsettles national languages', enabling 'connections between different places, times and people [to] be imagined, thought over, and felt through' (p. 11). Comparative readings of works from ancient Greece to contemporary Britain and America treat translation as a vehicle for conceptual exploration; a reflection of friendship, desire, passion; a lens on the past; an expression of loss and death but also metamorphosis and resurrection. Reynolds's <i>Likenesses</i> (2013) [ii] extends the argument, disturbing common perceptions of binary distinction between translation and literature, allowing translations to figure as primary texts. Focused on 19th--21st-century prose, poetry, and visual art, it examines the significance of place and forms of reproduction and commodification to translation.</p> <p><i>Translation: A Very Short Introduction</i> (2016) [iii] introduces a new concept: 'translationality'. Translation in this broader sense is fundamental to literary writing: words are transferred into new contexts, ideas rephrased in surprising ways. Translation across languages is thus a more vivid instance of a process fundamental to literary creativity. The book explores how another language may stimulate fresh perspectives within the 'home' language, revealing new narrative possibilities and modes of being.</p> <p>The concept 'Prismatic Translation' was launched through a conference of that name (2015), refined by the AHRC-funded project 'Creative Multilingualism', and developed in <i>Prismatic Translation</i> (2019). [iv] Translation is 'prismatic' when a single translational act produces 'multiple variants', or a text is translated multiple times or into different languages. Reynolds and co-contributors see translation as inherently prismatic, but certain circumstances reduce the</p>		

effects: the 'channel view', associated with nation-state apparatuses, is one such restriction. A prismatic view recognises translation's proliferative energies; a prismatic *translation* gives them free rein. Led by Reynolds, built by Giovanni Pietro Vitali (Associated Researcher, Oxford Digital Humanities), the project website <https://prismaticjaneeyre.org/> [v] (live from June 2019) publishes ongoing research into *Jane Eyre* as a prismatically translational text, showing how this classic English novel has been transformed by refraction through other languages. 594 translations into 57 languages are represented, including Irinarkh Vvedenskiĭ's colloquial Russian translation from 1849, Yu Jongho 유 중호's 2004 revision of his 1970 Korean translation, and Amal Omar Baseem al-Rifayii's 2014 translation — the only known Arabic version by a woman. Geographic and lexical mapping uncovers concentrations of cultural interest and word-frequency patterns varying, revealingly, across languages.

Creative Multilingualism: A Manifesto (2020) [vi] is a summative expression of the AHRC project. Looking to transform language teaching in schools and wider social attitudes, it argues for a view of multilingualism as our common human condition, fundamental to our lives, and a creative force for personal and cultural expression. A chapter on 'Prismatic Translation', co-written by Reynolds with Sowon Park (Oxford to June 2016) and Kate Clanchy (freelance writer), explores the metaphor of the prism, giving a succinct account of its importance in theory and practically in the creative writing classroom.

3. References to the research (indicative maximum of six references)

- i. [Authored Book, available on request] Reynolds, Matthew. *The Poetry of Translation, from Chaucer & Petrarch to Homer & Logue*. Oxford, Oxford University Press, 2011, ISBN: 9780199605712; pbk 2014, ISBN: 9780199687930.
- ii. [Authored Book, available on request] Reynolds, Matthew. *Likenesses: Translation, Illustration, Interpretation*. Legenda, 2013. www.mhra.org.uk/publications/Likenesses
- iii. [Authored Book, listed in REF2] Reynolds, Matthew. *Translation: A Very Short Introduction*. Oxford, Oxford University Press, 2016, ISBN: 9780198712114.
- iv. [Edited Book, available on request] (ed.), Reynolds, Matthew. *Prismatic Translation: Transcript 10*, Cambridge, Legenda, 2019. <https://doi.org/10.2307/j.ctv16km05j>
- v. [Website] Matthew Reynolds (PI) and 40 others (multiple institutions), 'An Experiment in the Study of Translations: Prismatic *Jane Eyre*'. For full list of Oxford, UK and international contributors and their institutions, see <https://prismaticjaneeyre.org/people/>. Accessible via: <https://web.archive.org/web/20201221123350/https://prismaticjaneeyre.org/>
- vi. [Authored Book] Katrin Kohl, Matthew Reynolds et al., *Creative Multilingualism: A Manifesto* (Cambridge: Open Book Publishers, 2020), including chapter: Reynolds, Sowon Park and Kate Clanchy, 'Prismatic Translation', pp. 131-50. Available at: <https://www.openbookpublishers.com/10.11647/OBP.0206.pdf>

Grants and awards:

PI Katrin Kohl (University of Oxford), AHRC award [Grant no. AH/N004701/1] Creative Multilingualism; 1 July 2016 – 30 June 2020; GBP3,230,978

4. Details of the impact (indicative maximum 750 words)

Profound **cultural benefits came to 59 school students from an economically deprived and marginalised area of Oxford** participating in workshops testing prismatic translation. Held at Oxford Spires Academy (OSA) (2016-19) and EMBS Community College 6th form, Cowley (2019-20), the workshops were a collaboration with an existing creative writing enterprise, 'the Poetry Hub', at OSA. 20% of the school student intake were White British; 80% Nepalese, Brazilian, Tanzanian, Lithuanian, Korean, Swedish, Indian, Eastern Europe, or refugees from Algeria, Somalia, Kosovo, Albania, Afghanistan, Syria. More than 30 languages were spoken, and approximately 50 dialects. Established poets of Polish, Arabic, Portuguese and Swahili background (2 already collaborating with Spires, 3 introduced by Reynolds) led early sessions,

focusing on translation, dying languages and imaginary dictionaries, with Reynolds and six Oxford undergraduates, assisting translations. Oxford Spire writer-in-residence, Kate Clanchy, oversaw revisions, using Google Translate and an online dictionary, emailing the Prismatic Translation research team for advisory input as needed. The result was **‘an outflow of poems’**—[5.1.i]. **100% of participating students reported increased confidence** (on an 87.5% response rate – [5.3]. Student feedback evidenced **fundamental educational and personal benefits**: ‘Poetry ... makes my study better. I can tell people my experience and express myself’; ‘the best thing that happen [sic] to me this year. ... I feel that the African voice is heard in England’; ‘makes me more creative and helps me in my fashion course’ ‘I am proud to be in a book’ [5.3]. The poems themselves are more eloquent on the benefits felt than any quantitative report: ‘Nations [...] made me / a number among millions. / But my rights have no numbers’ (poem by Mohamed Assaf, 12 years old), [in 5.5, reprinted in 5.6.i]. One explicitly grasps ‘prismatic translation’: ‘Let your poetry/ texture the blank paper/ like a prism splitting the light ...’ (‘I Want a Poem’, Shukria Rezaei, 18 years old), [in 5.5].

Finished works were printed in pamphlets [5.4] and performed at school poetry festivals. Poems tweeted by Clanchy gained extensive readerships: ‘The Word Ummī’ attracted 4,599 retweets, 7,760 likes [5.2.i]. Their **powerful articulation of cultural displacement deepened public understanding, sympathy and respect for immigrant children’s experience**; as one Twitter user commented: ‘So often the poems your students write illuminate and humanise the situation like nothing else’ [5.2.i]. High profile retweets were by children’s authors Michael Rosen and J.K. Rowling. **The level of response assured children that their plight was better understood**: ‘Now people understand my feelings. My feelings for Syria’ (Abdullah —, quoted on Waterstones blog), [5.2.ii].

A Picador anthology including 16 workshopped poems, *England: Poems from a School* [5.5], sold more than 9,000 copies by Oct 2019 (profit undisclosed; cover-price value **GBP89,910**). The **artistic quality** was recognised as ‘great by any standard’ (Philip Pullman), [5.2.ii], with plaudits from writers including Jorie Graham and J.K. Rowling [5.2.iii]. *England* was *Telegraph* Poetry Book of the Month [5.2.iv], and *Times* Children’s Book of the week (June 2018) [5.2.v]. Between 2016 and 2019, OSA students **won more prizes in national poetry competitions’ than any other UK school** [5.2.iv], including the Foyle Young Poets’ Competition (2017) and Betjeman Prize (2017). For father of winner Amineh Abou Kerech, the Betjeman Prize was ‘like a dream’—validation of a struggle for life beyond ‘surviv[al]’ [5.2.vi].

Kerech’s ‘Lament’ **inspired a musical composition by composer Sir Karl Jenkins**. ‘Lamentation’ premièred at the Swansea International festival, 2018; ‘The poem immediately resonated with me’, Jenkins reflected—a ‘haunting, memorable’ portrayal of ‘normal everyday life’ in Syria ‘before the horrors’ [5.2.vii]. **Students continued to write, several going on to university**. One had poems published in the *Migration and Society* journal [5.6.i]; another featured on the Poetry Society website [5.6.ii]. Timileyan Amusan became National Poetry Day’s Local Poet (Oxford), recording with BBC Local Radio in 2019. Poetry, he told the BBC, ‘is a way of expressing his feelings about having to move around from place to place: it also allows him to laugh and to make others laugh too’ [5.2.viii].

In 2019, the workshops transferred to a more challenging context, EMBS: an ‘alternative provision’ centre for vulnerable EAL learners. Clanchy worked with Level 2 English as a Second Language students from Afghanistan, Brazil, Peru, East Timor, Sudan, the Philippines, and Vietnam. Here, too, children **learned to recognise multilingualism as an asset**. Addressing war, a father left behind, the pressure of gender expectations, their poems make linguistic displacement a spur to thought and feeling: ‘We carry the pain that happened in our lives. We carry the last word we said: *pamlam*, goodbye’ (‘Baggage’, April 2020), [in 5.1.i]. **Teaching materials were created** employing prismatic translation principles, enabling continuing activity after the project’s end [5.7].

Prismatic Translation **assisted schools’ missions to endorse students’ diverse backgrounds**, ‘celebrat[ing] their ... heritage’ while being ‘proud British citizens’ (Oxford Spire

online mission statement) and developing vital linguistic skills. The poetry classes featured in school promotional material, 'an incredible opportunity for our students to have a window into each other's lives' [5.8.i]. **Project-generated video resources**, aimed at teachers in multicultural schools where many languages are spoken by pupils, **have been viewed 4,400 times** [5.8.ii]. Teachers reported that workshops '**developed ... pedagogical practice ... put[ting] poetry ... at the heart**' (Oxford Spires teacher) [5.8.iii] and alerted them to the 'disconnect' between student boredom with school language lessons, yet keen interest in 'languages spoken by family and friends' (language school teacher), [5.8.iii]. Participation 'transformed' Clanchy's practice: it is now her 'regular practice to challenge students to translate their poems into another language and back again, ...' She has presented to the National Association for the Teaching of English and UNESCO [5.8.i] and published a widely-praised memoir of her experience.

Reynolds's perspective on translationality informed ***Babel: Adventures in Translation***, a **Weston Library exhibition in Oxford attracting 35,528 visitors**, February - June 2019. He wrote chapters 1 and 3 of the catalogue [5.9.i] with over 288 copies sold [5.9.ii] and contributed to the free booklet (6,500 copies taken up) [5.9.ii]. Designated workshops for **21 schools (16 outside Oxfordshire)**, led by Oxford colleague Kohl, built on techniques developed at OSA, as did a creative writing competition targeted at ages 5-13. **A Teacher's Guide** on the exhibition webpage, incorporating material from Reynolds, was viewed 485 times from February through September 2019, when it was decommissioned; **Babel Teaching Resources (with additional material)** on the Creative Multilingualism website were **viewed 596 times** [5.9iii-iv].

5. Sources to corroborate the impact (indicative maximum of 10 references)

1. Creative Multilingualism website.
 - i. Blogposts:
 - 'Inspiring Pupils: Multilingual Creative Writing' and Kate Clanchy blogpost for Prismatic Translation/Creative Multilingualism website, 4 October 2017. <https://www.creativeml.ox.ac.uk/blog/exploring-multilingualism/inspiring-pupils-multilingual-creative-writing>
 - Collected blogposts at <https://www.creativeml.ox.ac.uk/research/prismatic-translation>
2. Selected press and online coverage of poetry workshops in schools:
 - i. Sample tweets, 2018 – 2020.
 - ii. Blog on Waterstones website.
 - iii. Discussion of Twitter coverage, *Oxford Mail* 16 June 2018.
 - iv. Article designating *England Poems from a School* Poetry Book of the Month, *The Telegraph*, June 30 2018.
 - v. Article designating *England Poems from a School* Children's Book of the Week, *The Times*, June 9 2018.
 - vi. *The Guardian* article on Betjeman Prize, 1 October 2017.
 - vii. Article on the premiere of Karl Jenkins' *Lamentation*, 10 June 2018. Music at <https://www.boosey.com/cr/music/Karl-Jenkins-Lamentation/101700>
 - viii. BBC Love Songs to Local Radio Places for National Poetry Day, 3 October 2019 <https://www.bbc.co.uk/arts/articles/z46j92p>
3. Student questionnaire feedback summary, email from Oxford Spires teacher to Kate Clanchy, 22 November 2019.
4. Collected images of pamphlet poetry publications by Oxford Spires Students, 2016 [originals available on request].
5. Clanchy, Kate. *England: Poems from a School*. London: Picador, 2018. ISBN: 9781509886609 [Available on request.] <https://www.panmacmillan.com/blogs/literary/england-poems-from-a-school-kate-clanchy>
6. Evidence of recognition of the young poets involved:
 - i. Assaf, Mohamed, and Kate Clanchy. "Once, I Lived in a House with a Name." *Migration and Society* Vol 1, Iss 1, 2018, 209-211. <https://doi.org/10.3167/arms.2018.010119>
 - ii. Poetry Society webpages for award-winning poet Mukahang Limbu [document collating screenshots] <https://poems.poetrysociety.org.uk/poets/mukahang-limbu/>

7. Kate Clanchy (ed.), *Macumba Words: Creative Exercises and Resources for Students and Teachers*. Available on request. Cover and Intro. excerpted. (73 downloads to December 2020).
8. Selected evidence of impact of school poetry workshops
 - i. 'Sixth Form launches a book of poetry', EMBS Community College website, 18 December 2019. <http://www.embs.ac.uk/2019/12/18/sixth-form-launches-a-book-of-poetry/>
 - ii. 'Creative poetry activities for schools.' <https://www.creativeml.ox.ac.uk/creative-poetry-activities-schools>
 - iii. Combined testimonials from teachers involved in the workshops:
 - Kate Clanchy testimonial document
 - Email from teacher to Kate Clanchy, 22 November 2019
 - Teacher contribution to Prismatic Translation website blog, 23 January 2019 <https://www.creativeml.ox.ac.uk/blog/exploring-multilingualism/finding-poetry-new-language>
9. Selected elements of Weston Library exhibition *Babel: Adventures in Translation*, 15 February – 2 June 2019
 - i. D. Duncan, S. Harrison, K. Kohl, M. Reynolds, *Babel: Adventures in Translation* (Oxford: Bodleian Libraries, 2019).
 - ii. Bodleian Libraries, *Babel: Adventures in Translation* Exhibition Report, 25 Nov 2019, p 1.
 - iii. Email from 17 December 2020 by Creative Multilingualism Web & Social Media Manager verifying Babel Teaching Resources data on views and downloads
 - iv. Teaching resources, produced in conjunction with Babel exhibition: <https://www.creativeml.ox.ac.uk/projects/babel-teaching-resources>