

**Between Generations, Words and Creations: Mediation and Learning
in Plurilingual Intergenerational Encounters**

Diego Luiz Albuquerque

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Plurilingual Intergenerational Encounters**

Doctoral Thesis



Diego Luiz Albuquerque

Supervisors: Dr. Emilee Moore and Dr. Júlia Llompart Esbert

PhD in Education

Department of Language and Literature Education and Social Science

Education

Faculty of Education

July 2026

Universitat Autònoma de Barcelona

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(Thesis presented by a compendium of publications)

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Dedication

Antes de tudo, dedico esta tese ao meu Deus. Sem Ele, eu jamais teria chegado até aqui. Como proclamou Samuel: “Ebenézer, até aqui nos ajudou o Senhor” (1 Samuel 7:12).

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Declaration on the use of artificial intelligence in the doctoral thesis

I, Diego Luiz Silva Gomes de Albuquerque, declare that in the preparation of the present doctoral thesis, entitled *Between Generations, Words and Creations: Mediation and Learning in Plurilingual Intergenerational Encounters*, I have used generative artificial intelligence (AI) tools responsibly and transparently, in accordance with the principles of academic integrity and the guidelines of the School of Doctoral Studies.

Specifically, I made use of tools such as Grammarly (2025), ChatGPT (GPT-4.5, free version), and QuillBot. These tools were employed as supportive resources throughout the writing process, including suggesting improvements to the clarity, coherence, and accuracy of the English language, offering structural feedback, and assisting in the refinement of ideas.

All intellectual content, interpretations, and analytical contributions presented in this thesis are my own. AI tools were not used to generate original research data, conduct analysis, or produce substantive academic arguments without my direct oversight. All AI-assisted suggestions were carefully reviewed, critically assessed, and validated by me to ensure their accuracy and alignment with the aims and integrity of this research.

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Abstract

This doctoral thesis by compendium investigates language teaching and learning in an intergenerational and plurilingual educational context through the *Parelles Lingüístiques* (PL) project, a collaboration between a secondary school in Barcelona and the AFEX-AFFM programme at Casa Àsia. The study is situated within the broader framework of the CULT funded research project and draws on theoretical perspectives of plurilingualism, mediation, aesthetics and post-age pedagogies, challenging monolingual, monomodal and age-based assumptions about knowledge building and teaching/learning roles. Adopting a short-term ethnographic approach, the research analyses interactions between adolescent students, acting as language tutors, and adult migrant language learners from diverse linguistic and cultural backgrounds. Data were collected over four months through participant observation, audio and video recordings, fieldnotes, photography and informal conversations, during a plurilingual poetry workshop designed as part of the study and regular PL sessions. The thesis is structured as a compendium of four articles. Two articles examine plurilingual poetry as a mediational and aesthetic practice, foregrounding co-artistry as a collaborative process of meaning-making. A third article presents a scoping review of child language brokering (CLB) in school contexts, identifying key gaps in the literature. The fourth article explores how adolescents enact teaching roles through mediation, language brokering, and co-teaching practices, thereby challenging traditional educational hierarchies. The findings demonstrate that language teaching and learning emerge through dynamic, relational, and mediated practices, where adolescents mobilise their plurilingual repertoires to support adult learners. These processes extend beyond instrumental language acquisition, encompassing affective, aesthetic, and identity-related dimensions. The study highlights the pedagogical potential of poetry and mediation as tools for inclusive and collaborative learning. Ultimately, this research contributes to the field of language education by reconceptualising teaching and learning as intergenerational, plurilingual, aesthetic, and mediated processes. It offers theoretical, methodological, and pedagogical insights into how knowledge can be co-constructed across languages, generations, and artistic practices.

Keywords: Plurilingualism; Language brokering; Mediation; Post-age pedagogies; Intergenerational learning; Plurilingual poetry.

Resumen

Esta tesis doctoral por compendio investiga la enseñanza y el aprendizaje de lenguas en un contexto educativo intergeneracional y plurilingüe a través del proyecto *Parelles Lingüístiques* (PL), una colaboración entre un centro de educación secundaria en Barcelona y el programa AFEX-AFFM de Casa Asia. El estudio se sitúa en el marco más amplio del proyecto de investigación financiado CULT y se apoya en perspectivas teóricas del plurilingüismo, la mediación, la estética y las pedagogías post-edad, cuestionando los supuestos monolingües, monomodales y basados en la edad en la construcción del conocimiento y en los roles de enseñanza y aprendizaje. Adoptando un enfoque etnográfico de corta duración, la investigación analiza las interacciones entre estudiantes adolescentes, que actúan como tutores lingüísticos, y personas adultas migrantes que aprenden lenguas, procedentes de diversos contextos lingüísticos y culturales. Los datos se recopilieron durante cuatro meses mediante observación participante, grabaciones de audio y video, notas de campo, fotografía y conversaciones informales, tanto en un taller de poesía plurilingüe diseñado como parte del estudio como en las sesiones habituales de PL. La tesis se estructura como un compendio de cuatro artículos. Dos artículos examinan la poesía plurilingüe como práctica mediadora y estética, destacando la co-autoría artística como un proceso colaborativo de construcción de significado. Un tercer artículo presenta una revisión de alcance sobre la mediación lingüística infantil (child language brokering, CLB) en contextos escolares, identificando vacíos clave en la literatura. El cuarto artículo explora cómo los adolescentes asumen roles docentes a través de la mediación, la intermediación lingüística y prácticas de co-enseñanza, desafiando así las jerarquías educativas tradicionales. Los resultados demuestran que la enseñanza y el aprendizaje de lenguas emergen a través de prácticas dinámicas, relacionales y mediadas, en las que los adolescentes movilizan sus repertorios plurilingües para apoyar a los aprendices adultos. Estos procesos van más allá de la adquisición instrumental de la lengua, abarcando dimensiones afectivas, estéticas y relacionadas con la identidad. El estudio destaca el potencial pedagógico de la poesía y de la mediación como herramientas para un aprendizaje inclusivo y colaborativo. En última instancia, esta investigación contribuye al campo de la educación lingüística al reconceptualizar la enseñanza y el aprendizaje como procesos intergeneracionales, plurilingües, estéticos y mediados. Asimismo, ofrece aportaciones teóricas, metodológicas y

pedagógicas sobre cómo el conocimiento puede co-construirse a través de lenguas, generaciones y prácticas artísticas.

Palabras clave: Plurilingüismo; Intermediación lingüística; Mediación; Pedagogías post-edad; Aprendizaje intergeneracional; Poesía plurilingüe.

Resum

Aquesta tesi doctoral per compendi investiga l'ensenyament i l'aprenentatge de llengües en un context educatiu intergeneracional i plurilingüe a través del projecte *Parelles Lingüístiques* (PL), una col·laboració entre un centre d'educació secundària de Barcelona i el programa AFEX-AFFM de Casa Àsia. L'estudi s'inscriu en el marc més ampli del projecte de recerca finançat CULT i es fonamenta en perspectives teòriques del plurilingüisme, la mediació, l'estètica i les pedagogies post-edat, tot qüestionant els supòsits monolingües, monomodals i basats en l'edat en la construcció del coneixement i en els rols d'ensenyament i aprenentatge. Adoptant un enfocament etnogràfic de curta durada, la recerca analitza les interaccions entre estudiants adolescents, que actuen com a tutors lingüístics, i persones adultes migrants aprenents de llengües, provinents de diversos contextos lingüístics i culturals. Les dades es van recollir durant quatre mesos mitjançant observació participant, enregistraments d'àudio i vídeo, notes de camp, fotografia i converses informals, tant en un taller de poesia plurilingüe dissenyat com a part de l'estudi com en les sessions habituals de PL. La tesi s'estructura com un compendi de quatre articles. Dos articles examinen la poesia plurilingüe com a pràctica medidora i estètica, posant en relleu la co-creació artística com un procés col·laboratiu de construcció de significat. Un tercer article presenta una revisió d'abast sobre la mediació lingüística infantil (*child language brokering*, CLB) en contextos escolars, identificant buits clau en la literatura. El quart article explora com els adolescents exerceixen rols docents a través de la mediació, la intermediació lingüística i pràctiques de co-ensenyament, desafiant així les jerarquies educatives tradicionals. Els resultats demostren que l'ensenyament i l'aprenentatge de llengües emergeixen a través de pràctiques dinàmiques, relacionals i mediades, en què els adolescents mobilitzen els seus repertoris plurilingües per donar suport als aprenents adults. Aquests processos van més enllà de l'adquisició instrumental de la llengua i inclouen dimensions afectives, estètiques i relacionades amb la identitat. L'estudi destaca el potencial pedagògic de la poesia i de la mediació com a eines per a un aprenentatge inclusiu i col·laboratiu. En darrer terme, aquesta recerca contribueix al camp de l'educació lingüística en reconceptualitzar l'ensenyament i l'aprenentatge com a processos intergeneracionals, plurilingües, estètics i mediats. Així mateix, ofereix aportacions teòriques, metodològiques i pedagògiques sobre com el coneixement es pot co-construir a través de llengües, generacions i pràctiques artístiques.

Paraules clau: Plurilingüisme; Intermediació lingüística; Mediació; Pedagogies post-edat; Aprenentatge intergeneracional; Poesia plurilingüe.

Chapter 01

Introduction

1.1 Overview and Justification

In an era of global mobility, language education for adult migrants is crucial not only for communication but also for social inclusion and cohesion (Holguín-Vaca, 2024). This thesis by compendium focuses on the *Parelles Lingüístiques* (PL) project—a collaboration between Casa Àsia (through the AFEX-AFFM programme) and a secondary school in Barcelona—which offers adolescents the opportunity to teach Spanish and Catalan to adult migrants, fostering intergenerational and plurilingual learning. My research was made possible through my participation in the project *CULT: Constructing a collaborative understanding of learning and teaching for the XXI century* (IP: Júlia Llompart Esbert, ref: PID2020-115446RJ-I00, funded by MICIU/AEI/10.13039/501100011033).

This thesis aligns with different theoretical lines and innovations within the field of plurilingual education which are unpacked in Chapter 2, and in the publications making up the compendium (Chapters 4-7). Firstly, the thesis adds to pedagogical approaches that conceptualise learning as a collaborative and dialogic process in which teachers and learners co-construct knowledge (Piazzoli, 2018; Vygotsky, 1978). It also takes a post-age perspective, understanding that expertise is not inherently tied to age but emerges from interaction. Research has highlighted the limitations of age-based hierarchies in education, showing how age functions as a normative principle that legitimises authority and expertise while marginalising younger people's knowledge and capacities (Haynes & Murris, 2017; Shi, 2022). Within a post-age framework, this study enquires into how adolescents' linguistic and cultural repertoires become valuable resources for teaching adults in a context of high linguistic and cultural diversity. Mediation is also a key concept used in this thesis and it underpins many of the interactional and learning dynamics studied. Language mediation involves adapting and co-constructing meaning across languages and cultures and it includes but also involves more than translation and interpreting (Zhang & Llompart, 2021). Within this broader understanding of mediation, child language brokering (CLB) is a key focus of the thesis and it refers to the mediation practices performed by plurilingual adolescents to

support communication and learning (Angelelli & Ceccoli, 2023; Tse, 1996). These brokering practices foreground how young people mobilise their linguistic and cultural repertoires across asymmetrical linguistic and social relations. In addition to the practical mediation enacted through CLB, this thesis considers mediation at a more abstract level, in the form of symbolic mediation. Symbolic mediation refers to the use of symbolic and semiotic resources—including creative forms of language use—through which learners make meaning and engage in learning processes, positioning creative language use not only as a communicative tool but also as a mediating means for navigating experience (Piazzoli, 2018).

To explore these processes, this study employed a short-term ethnographic approach (Brockmann, 2011; Pink & Morgan, 2013), in which fieldwork was temporally limited in comparison to long-term ethnographies, but was methodologically intensive and data-rich, allowing for close attention to the episodic and situated nature of classroom interactions. This methodological approach is explained more fully in Chapter 3. The fieldwork spanned four months (from November 2021 until February 2022) and included participant observation and informal conversations, as well as the audio and video recordings, photographs, and fieldnotes. Data collection intensified in February 2022 during a poetry workshop I conducted in four sessions as part of the *Parelles Lingüístiques* (PL) project. Communication with the PL participants was sustained beyond the fieldwork through digital means.

The PL project at the heart of this study involved ten adolescents in the 3rd year of compulsory secondary education (*Educació Secundària Obligatoria* or ESO). The adolescents were approximately 15 years old, and many had a migrant background. They acted as language tutors as part of a service-learning project (Moore et al., 2025) at their school aimed at supporting adult migrants' language learning, together with two secondary school teachers, an AFEX-AFFM programme facilitator. The eleven adult learners were migrants from Pakistan, India and Morocco. The languages spoken by the PL participants included Darija, Standard Arabic, Urdu, Punjabi, English, Spanish, and Catalan, allowing rich plurilingual interactions.

The PL project and this study address key gaps in language education and in the published scholarship. Firstly, they bridge non-formal adult education with formal schooling. Secondly, they foreground mediational practices such as language brokering as teaching and learning processes in an intergenerational educational context. Thirdly, they validate plurilingual repertoires as inclusive educational resources. Finally, they legitimise the use of creative practices, such as poetry in learners' 'other' languages, in language education.

Ultimately, the PL project and this research challenge conventional understandings of teaching and learning, demonstrating that knowledge can flow across ages, languages, and creative expression.

The following section discusses the motivation for this research.

1.2 Motivation for the Study

This research is grounded in my personal, academic, and professional experience. As a Brazilian educator who has taught English and Portuguese for over a decade, my trajectory has consistently intersected with questions of language, migration, and social transformation. A formative moment in my career occurred when my mother returned to education as an adult at the university where I was lecturing, reversing our roles and embodying the ethos of post-age pedagogies.

Beyond language education, my background in performing arts and creative writing has shaped my educational philosophy, particularly my interest in poetry as a tool for self-expression and social connection. Between 2017 and 2021, I engaged in creative education projects in Dublin (Ireland), including *Fighting Words* and *Migrant English Language Literacy and Intercultural Education* (MELLIE), which involved working with migrants and refugees through storytelling and poetry. These experiences reinforced my commitment to inclusive, participatory and arts-based pedagogies.

My Master's research at Trinity College Dublin explored the identity formation of migrant English teachers, using plurilingual poetry to communicate findings and highlight language as both an emotional and epistemic medium. Moving to Barcelona for my PhD, I applied these insights to the PL project, designing a plurilingual, intergenerational language learning poetry workshop in which adolescents and adult migrants co-constructed knowledge through artistic practices.

The following section presents the research aims and questions.

1.3 Aims of the Study and Research Questions

This doctoral research examines an initiative at the border between formal (for the secondary school students) and non-formal (for the adults) education in which adolescents serve as language tutors for adult migrants guided by the AFEX-AFFM facilitator,

schoolteachers, and CULT project researchers. The objectives and corresponding research questions are outlined below.

General objective:

To investigate if and in which ways language teaching and learning are achieved in the *Parelles Lingüístiques* or PL project, with a focus on creative, plurilingual and intergenerational mediation processes.

Research Questions:

RQ1: (How) do practices support language teaching and learning in the PL project, and how does this challenge or extend understandings of language education?

RQ2: (How) do poetry-based practices support language teaching and learning in the PL project, and how does this challenge or extend understandings of language education?

RQ3: (How) do adolescents mediate learning and co-construct knowledge with adults in different types of activities in the PL project, and how does this challenge or extend understandings of language education?

The specific questions asked in each article making up this compendium are included in each publication.

1.4 Compendium Overview and Synthesis

This thesis is presented as a compendium, comprising three published peer-reviewed articles, as well as a fourth article under review at the time of submission. These four publications, which are included as Chapters 4-7, form the core of study. The PL sessions focused on in this thesis were structured into two parts: one hour dedicated to explicit language instruction using the materials produced by AFEX-AFFM, and another hour focused on the poetry workshop delivered by the researcher. This thesis examines both types of session, with the four articles organised accordingly—the poetry-based sessions are the focus of Article 1 (Chapter 4) and Article 2 (Chapter 5), while sessions focusing on explicit language instruction are analysed in Article 4 (Chapter 7). Article 3 (Chapter 6) is a scoping

review which serves as a theoretical introduction to the analysis in Article 4. As the PL project is embedded within regular school hours, Articles 1, 2 and 4 are firmly situated in the school context. This is a key strength of this research, which draws on the richness of the school environment as both a backdrop for and an active site of intergenerational, plurilingual and creative language learning.

1.4.1 A Brief Introduction to Each Publication

The four articles included in this compendium are presented in chronological order of publication. I am sole author of all the articles, except for the second, which was co-authored with one of my supervisors. While not being named on Articles 1, 3 and 4, I must acknowledge that my supervisors were deeply involved in planning and editing the articles in preparation for submission to the journals. At the time of submission, three of the articles were published— two of them are open-access, while one is published in a subscription-based journal. The fourth article was submitted to an open-access, peer review journal in November 2025 as part of a special issue, however delays on behalf of the journal mean that it was still in the first round of review at the time of thesis submission.

An overview of the four articles is provided below.

Article 1: Albuquerque, D. L. (2024) La poesia darrere de les llengües : un taller de poesia plurilingüe i col·laboratiu. *Articles de Didàctica de la Llengua i de la Literatura*, 101, 60-66. (Catalan version)

Also published as:

Albuquerque, D. L. (2024). La poesía tras las lenguas. Un taller de poesía plurilingüe y colaborativo. *Textos de Didáctica de la Lengua y la Literatura*, 104, 59–65. (Spanish version)

Sole-authored article already published in *Articles de Didàctica de la Llengua i la Literatura* (Catalan version) and *Textos de Didáctica de la Lengua i La literatura* (Spanish version) (Carhus+ 2025 C [Filologia, Lingüística i Sociolingüística]). This article (Catalan version) is available also through the UAB's digital repository: <https://ddd.uab.cat/record/312639>.

This first article, aimed primarily at teachers, presents the poetry workshop developed within the PL project as a pedagogical tool that can be applied in other school settings—particularly in language classes and welcome or reception groups (*aules d’acollida*) in Catalan schools. The decision to work with poetry—rather than another creative or academic genre—was both theoretically and contextually informed. Every year, the AFEX-AFFM programme organises a plurilingual poetry event to celebrate World Poetry Day, during which participants create and publicly share poems that reflect their linguistic and personal journeys. In 2022, the theme was *El meu primer dia* (My First Day) offering a poignant entry point into the lived experiences of newly arrived migrants. In an interview, the AFEX-AFFM programme coordinator explained that the choice of plurilingual poetry was deliberate: it affirms that language learning is not a process of erasure but of accumulation and recognition. Poetry, then, becomes a site of affirmation, validating the linguistic and cultural capital participants bring with them—capital often overlooked in mainstream schooling. This aligns with the literature that critiques the instrumental treatment of poetry in additional language education (Hanauer, 2011, 2014; Simecek & Ellis, 2017), and which argues instead for approaches grounded in personal meaning-making and aesthetic experience.

The activity encouraged meaningful interaction between adult migrants and secondary school students, fostering collaboration and creativity. To write their poems, adult participants needed support from both the adolescent students and the project facilitator, which created a space of authentic linguistic exchange. These collaborative moments enabled adult learners to engage with the target language (Spanish or Catalan) in contextually rich and emotionally resonant ways. From a linguistic perspective, the activity also led to plurilingual outcomes: some participants incorporated Catalan, a language they were just beginning to learn, into their poems. At the same time, the secondary students acting as language tutors were also exposed to languages outside their own repertoires, such as Urdu, Punjabi, or Arabic, resulting in mutual enrichment. While this article is perhaps more descriptive than analytical compared to the others in the compendium, it nonetheless offers valuable insight into how artistic, language-rich practices like poetry can enhance inclusive, intergenerational learning in school environments and serve as educational resources for other contexts.

Article 2: Albuquerque, D. L., & Moore, E. (2024). Foregrounding co-artistry in an aesthetic and plurilingual/pluriliteracies approach to additional language teaching and learning. *Frontiers in Education*, 8, 1296658. <https://doi.org/10.3389/feduc.2023.1296658>

Co-authored article already published in *Frontiers in Education* (JCR Q2 [Education and Educational Research]; SJR Q2 [Education]; Carhus+ 2025 A [Educació]). This article is available also through the UAB's digital repository: <https://ddd.uab.cat/record/291848>.

This second article is grounded in the theoretical framework of plurilingualism, which views language not as a set of discrete systems but as a dynamic, interconnected repertoire individuals mobilise for meaning making. Plurilingualism, as developed in European educational and policy contexts (Council of Europe, 2001; Piccardo, 2013), provides a lens to understand the lived linguistic experiences of learners in superdiverse contexts. It underscores the pedagogical value of integrating learners' full linguistic repertoires and is closely linked with concepts such as pluriliteracies and translanguaging (García et al., 2007; Moore & Vallejo, 2018), which challenge monolingual norms by promoting the fluid use of all available semiotic resources (Llompart et al., 2019). In this contribution, we adopt a plurilingual lens to analyse the poetic production of adult migrant learners within a school-linked language programme, positioning their plurilingual practices as both resources for learning and expressions of cultural identity (Vallejo, 2022).

The article explores the entire process of co-constructing poetry, from initial activities and interactions to the composition of the final texts. Drawing on Piazzoli's (2018) concept of co-artistry, language learning is seen not merely as transmission but as a shared, improvisational, and affective creative process. The research is positioned within the field of creative inquiry in applied linguistics, following Bradley and Harvey (2019), where arts-based methods serve both as pedagogical tools (working through the arts) and as interpretive lenses (working with the arts). In this context, poetry served as a medium for learners to mobilise their entire linguistic repertoires, not just the host languages. The poetry workshop fostered emotional engagement and intergenerational dialogue, as adolescent language mentors and adult learners worked together. The analysis of five poems demonstrates how language learning was interwoven with affective, aesthetic, and collaborative processes—each poem a material trace of co-artistry.

This article foregrounds co-artistry as central to both teaching and research, showing how collaborative design and spontaneous peer support fostered aesthetic and plurilingual language learning. By adopting an ethical-aesthetic stance of ‘not knowing’, the authors argue for language education that values affect, plurality, and collaboration. Among the four articles, this is the most analytical, offering a conceptually grounded and empirically rich defence of plurilingual poetry as a transformative practice in language education.

Article 3: Albuquerque, D. L. (2025). Scoping review of child language brokering in schools. *Bellaterra Journal of Teaching & Learning Language & Literature*, 18(3), e1482–e1482. <https://doi.org/10.5565/rev/jtl3.1482>

Sole-authored article published in *Bellaterra Journal of Teaching & Learning Language & Literature*. (SJR Q1 [Literature and Literary Theory]; SJR Q2 [Linguistics and Language]; SJR Q4 [Education]; Carhus+ 2025 B [Filologia, Lingüística i Sociolingüística]). This article is available also through the UAB’s digital repository: <https://ddd.uab.cat/record/319896>.

Mediation lies at the heart of this scoping review, which critically synthesises three decades of research on child language brokering (CLB) within school contexts. CLB refers to the informal and often spontaneous mediation practices carried out by bi/plurilingual children and adolescents to support communication across linguistic and institutional boundaries (Angelelli & Ceccoli, 2023; Tse, 1996; Valdés, 2003). Drawing on 57 studies published between 1995 and 2024, this review identifies CLB as a complex phenomenon deeply entwined with identity formation, language development, and cultural negotiation (Crafter & Iqbal, 2020; Orellana, 2003; Weisskirch & Alva, 2002). While early research focused on school-family mediation, more recent work expands our understanding of brokers’ roles within school environments. Nevertheless, significant gaps remain—particularly regarding the micro-interactions between brokers, peers, and teachers in classroom settings (Bayley et al., 2005; Llompart, 2021). By bringing attention to these underexplored dimensions, the review frames CLB not merely as linguistic support, but as a socially situated and pedagogically meaningful act of mediation.

More than a stand-alone article, this review functions as a theoretical and empirical springboard for Article 4, which draws on data from the PL project to investigate how adolescents mediate learning for adults in sessions with an explicit language focus. The

outcomes of the review position young brokers not as passive interpreters but as active agents who shape classroom discourse and relational dynamics through their linguistic and cultural repertoires. By identifying the scarcity of empirical studies that analyse CLB within everyday school interactions, this review both reveals gaps in the literature and affirms the urgent need to centre mediation as a lens for understanding plurilingual language education. As such, it provides a conceptual foundation for rethinking how educators recognise and engage with the plurilingual mediation practices already present in their classrooms.

Article 4: Albuquerque, D.L. (2025). Post-age pedagogy and language mediation in plurilingual contexts: Rethinking educational roles through the *Parelles Lingüístiques* project. [Manuscript submitted for publication]

Sole-authored article submitted to *Lenguaje y Textos* in November 2025. (JCR Q4 [Linguistics]; Carhus+ 2025 D [Filologia, Lingüística i Sociolingüística]).

The fourth article is centred on post-age pedagogical theories and linguistic mediation, exploring how adolescents take on instructional roles that challenge traditional age-based hierarchies in education. The question “Does the teacher’s age influence the effectiveness of instruction?” emerges as central to this inquiry. Rather than privileging age as a determinant of pedagogical authority, this study suggests that effective instruction is rooted in proximity, relationality, and lived experience. Drawing on post-age pedagogical theories (Haynes & Murris, 2017; Peach & Haynes, 2023), the article positions learning as a co-constructed and reciprocal process where roles shift dynamically based on context.

This study bridges this divide by investigating how a secondary school student, Saima, acts as a Spanish teacher for adult migrants through the PL project. Analysing three classroom interactions, it is demonstrated how Saima uses Punjabi and Urdu for interlinguistic mediation (Zhang, 2023; Zhang & Llompart, 2021), functions as a language broker (Crafter & Iqbal, 2021), and collaborates with a peer as a co-teacher. These practices challenge rigid teacher-student roles and reveal the dialogic, adaptive, and embodied nature of teaching and learning. By highlighting how adolescents mediate knowledge across linguistic and generational divides, this research disrupts conventional educational hierarchies and expands the boundaries of what counts as teaching and learning. In doing so, it offers a

timely and much-needed contribution to the field—reinforcing the value of plurilingual, and post-age approaches to language education.

1.5 The Structure of the Thesis

The thesis is organised into eight chapters. This introductory chapter outlined the focus of the research and presented the aims, research questions, and overall significance of the work. It also introduced the articles that form the compendium, explaining their role in shaping a cohesive narrative around the PL project.

Chapter 2 (A Conceptual Framework for Plurilingual, Mediated, Aesthetic and Intergenerational Learning) develops the three interwoven pillars that ground the study—plurilingualism, mediation, and post-age pedagogies. These concepts are examined in depth and connected to the PL project, providing the theoretical lenses through which the empirical analyses are conducted.

Chapter 3 (Methodology) presents the methodological design of the study, introducing short-term ethnography as an approach for capturing the episodic and situated dynamics of classroom interaction within a limited timeframe. Particular attention is given to the research context, the participants, data collection and transcription procedures, and the ethical considerations underpinning the project.

Chapters 4 to 7 (Articles 1-4) constitute the empirical core of the thesis. They are presented in chronological order of publication, reflecting the progressive development of the research. Chapters 4 and 5 examine the plurilingual poetry workshop, focusing on co-artistry as a mediational practice. Chapter 6 presents a scoping review of child language brokering in school contexts, mapping the field and situating the PL project within broader international debates. Chapter 7 turns to an in-depth analysis of peer interactions between two adolescents, exploring how teaching is enacted by adolescents through language mediation, language brokering and co-teaching.

Chapter 8 (Conclusions) synthesises the findings from the four articles, discussing how they collectively advance the understandings of language education. It also outlines the theoretical, methodological, and educational contributions of the research, while addressing its challenges and limitations and identifying directions for future inquiry.

1.6 Chapter Summary

This introductory chapter established the foundation of the thesis by situating this research on the *Parellles Lingüístiques* (PL) project within debates on post-age language education, mediation, plurilingualism and creativity. It presented the rationale and relevance of the study, highlighting its theoretical and educational contributions in contexts of linguistic and cultural diversity. The general aim was outlined and linked to three general research questions, which will be developed further in the four articles (Chapters 4-7). The chapter also introduced the four articles that constitute the compendium, briefly describing their focus and clarifying how they collectively contribute to a coherent thesis. Finally, the overall structure of the thesis was outlined, anticipating the theoretical, methodological, and empirical contributions developed in the subsequent chapters. The following chapter develops the theoretical framework, expanding on the three pillars plurilingualism, mediation, aesthetics and post-age pedagogies that guide the empirical analysis.

Chapter 02

A Conceptual Framework for Mediated, Plurilingual, Aesthetic and Intergenerational Learning

2.1 Introduction

In this chapter, the conceptual foundations of the research are introduced by anchoring them in the empirical reality of the study. Questions that emerged from the fieldwork helped guide the selection and interpretation of theoretical sources. Luft et al. (2022) and Rocco and Plakhotnik (2009) argue that this approach aligns with what some scholars call a contextual literature review or a conceptual framework, as it reflects not only a solid understanding of the scholarly field but also justifies the theoretical choices shaping the research. A conceptual framework is the researcher's constructed understanding of the key concepts and their relationships that shapes how a study is designed and interpreted (Luft et al., 2022, p. 5). Similarly, Rocco and Plakhotnik (2009) emphasise that the goal of a conceptual framework is to clearly articulate the main concepts under investigation by drawing upon pertinent literature, while also clarifying the expected connections among these concepts. Unlike theoretical frameworks, which tend to be rooted in established and often discipline-specific theories, conceptual frameworks allow for a broader synthesis of literature, including emerging findings and interdisciplinary insights. Imenda (2014) adds that a conceptual framework is developed by bringing together interrelated concepts to offer a comprehensive explanation of the phenomena being explored. It does not merely summarise theory but rather integrates diverse ideas to help make sense of complex social realities. This process helps situate the research within existing academic debates and outlines the boundaries, assumptions, and orientations of the study. Leshem and Trafford (2007) identify several functions of a conceptual framework: it allows researchers to express the theoretical dimensions of their work, clarify the relationships among theories, offer a foundation for research design and analysis, and visualise the overall focus of their inquiry. In a similar vein, Shikalepo (2020) describes a conceptual framework as an organisational tool that brings together central ideas and concepts derived from theory, empirical findings, policy texts, and professional knowledge to inform and guide the research process.

Drawing on these orientations, this chapter situates the empirical investigation within a framework that foregrounds the complex interplay between linguistic, social, aesthetic and intergenerational dynamics in the educational setting under study. Plurilingualism provides the lens through which learners' diverse linguistic repertoires are recognised and mobilised, reflecting both their everyday interactional practices and the broader debates on language learning. Language mediation is examined in its multiple forms, including child language brokering and symbolic and creative/aesthetic mediation, capturing how adolescent students actively facilitate communication with adult migrants and shape learning processes. Finally, the chapter explores intergenerational, cross-age, and post-age approaches, which challenge traditional hierarchies in teaching and learning, emphasising reciprocal learning and the negotiation of roles through post-age pedagogies informed by posthumanist perspectives. Together, these concepts provide a coherent lens for analysing the PL project.

2.2. A Plurilingual Approach to Language Education

2.2.1. Researching in a Context of Linguistic Diversity

As mentioned in Chapter 1, this doctoral research was conducted within the framework of the project *CULT: Constructing a collaborative understanding of learning and teaching for the XXI century* (IP: Júlia Llompart Esbert, ref: PID2020-115446RJ-I00, funded by MICIU/AEI/10.13039/501100011033). My research specifically focuses on the *Parelles Lingüístiques* (PL) collaborative effort between a secondary school in Barcelona and the AFEX-AFFM programme run by Casa Àsia. To fully understand the research presented in this thesis, it is important to outline the foundations of the CULT project, which in turn was grounded in the previous findings of the Research Group on Education, Interaction, Plurilingualism and Pluriliteracies (GREIP) at the UAB.

The idea that sociolinguistic changes in schools, driven by migration and other realities linked to globalisation, require a transformation of language education towards inclusive plurilingual approaches has guided the work carried out by GREIP over the past several decades, including the CULT project. However, both schools and the pre-service teacher education still fall short in this regard. One of the aims of the CULT project is to provide new insights into plurilingual education and inclusion, particularly within teacher

education, while also contributing to the creation of a more equitable approach to both education and social life. (Projecte CULT, Universitat Autònoma de Barcelona, n.d.).

AFEX-AFFM includes a commitment to plurilingual education at its core (Casa Asia, n.d.; Casa Asia, 2022), and this is what led GREIP researchers to take an interest in the programme. AFEX-AFFM is structured as a community-based learning and school-based service-learning project aimed at supporting people of migrant backgrounds who express a need to learn Spanish, Catalan, and engage with the cultural context of Catalonia. Rather than treating linguistic diversity as a barrier, the AFEX-AFFM programme views it as an asset that enhances the language learning experience, allowing for inclusive and context-sensitive pedagogical practices. As such, the programme exemplifies how plurilingualism can be embedded in educational initiatives that serve both linguistic development and social integration. AFEX-AFFM included 30 sites at the time of my research, of which I focused on one (the PL project).

The school language project (*projecte lingüístic de centre* or PLC) at the school where I did my research also reflects a commitment to plurilingual education and to developing plurilingual speakers who show respect for linguistic and cultural diversity. The PLC explicitly promotes respect for all languages, positive recognition of linguistic diversity, and plurilingual education as a collective responsibility. As stated: “*El PLC promourà entre tots els membres de la comunitat educativa el respecte envers totes les llengües, la valoració positiva de la diversitat lingüística i la formació plurilingüe*” (The PLC will promote among all members of the educational community respect for all languages, positive recognition of linguistic diversity, and plurilingual education)¹. In line with the specific mission of Catalan schools, the PLC places emphasis on the organisation and teaching of curricular languages (Catalan, Spanish, English and French), suggesting a compartmentalised approach to language education, while also valuing linguistic diversity and promoting inclusive language practices.

Researchers in the CULT project actively engaged with the plurilingual realities of the different AFEX-AFFM educational sites studied, publishing reflections and studies focused primarily on classroom-based experiences. These include recent work by Llompart Esbert and Pratginestós (2024) and Masats et al. (2024), which offer different methodological perspectives on how linguistic and cultural diversity shape educational spaces. Other contributions have examined how to understand plurilingual practices and processes of

¹ The reference to the PLC is not included in this thesis to protect the anonymity of research participants.

diverse students as a path toward transformation and inclusion in schools (Llompert Esbert & Vallejo, 2022), as well as the challenges and possibilities of building linguistically and culturally inclusive learning environments (Llompert Esbert et al., 2022). Alongside this focus on classroom-based experiences, teaching languages to adult migrants has also emerged as a key theme in the project, with studies by Navarro and Holguín Vaca (2024) and Holguín Vaca (2024) offering critical insight into this area.

Thus, the CULT project, the AFEX-AFFM programme and the school's PLC are all initiatives deeply rooted in inclusive plurilingual education. These foundational principles pave the way for a broader discussion of language teaching and learning for plurilingualism in this thesis. In the following section, the existing literature that has guided this thesis in this regard will be reviewed.

2.2.2 Plurilingualism as an Overarching Conceptual Framework

Plurilingualism as a central conceptual framework in this thesis. This approach does not seek to oppose other well-established models, such as *multilingualism* or *translanguaging*, nor to evaluate which theoretical perspective has more practical relevance. Rather, plurilingualism is foregrounded because of its conceptual relevance to understanding learners' dynamic engagement with multiple languages and its alignment with the discourses in the institutional context of this doctoral research. As discussed in the previous section, plurilingualism constitutes a foundational principle of the AFEX AFFM programme, the participating secondary school, and the broader CULT project. In order to remain conceptually coherent and institutionally faithful, this thesis aligns itself with the same framework. The aim here, therefore, is not to take a stance on competing theoretical notions, but to honour the epistemological and educational choices already embedded in the programme design, the school language policy, and the actions of the GREIP research group.

The European institutional context reinforces the theoretical significance of plurilingualism. As Vallejo (2020) notes, its rise is closely tied to the Council of Europe's adoption of plurilingualism as a policy objective, embedded within broader concerns of mobility, social cohesion, migration, and linguistic diversity. The Common European Framework of Reference for Languages (CEFR, Council of Europe, 2001) and its 2018 Companion Volume (Council of Europe, 2018) operationalise plurilingual competence by

promoting flexible, interconnected language use in educational settings. Plurilingualism is conceptualised within the Council of Europe's framework as the dynamic and integrated use of an individual's linguistic repertoire, in which different languages and cultures interact rather than remain in separate mental compartments (Council of Europe, 2018). As Piccardo (2019) argues, it represents a holistic and evolving competence that allows speakers to draw flexibly on their full linguistic resources, often in partial and context-dependent ways.

The plurilingual perspective was previously and simultaneously developed by researchers such as Coste, Moore and Zarate (2009), Lüdi and Py (2009), and Nussbaum (2008) who defined plurilingual and pluricultural competence as the ability to mobilise and combine linguistic knowledge across languages in meaningful social practices. Importantly, Llompart Esbert (2016, 2019) emphasises that plurilingualism must be understood as a socially situated practice, shaped by issues of identity, agency and power, particularly within linguistically diverse educational settings. In this sense, plurilingualism goes beyond the notion of multilingualism, which refers to the coexistence of languages at the societal level, by focusing instead on how individuals actively construct and negotiate meaning through their repertoires. While translanguaging (García and Wei, 2014; Otheguy, García and Reid, 2015) foregrounds the fluid and hybrid nature of language use, often challenging the relevance of named languages, plurilingualism often retains these distinctions while promoting the interaction of different languages within teaching and learning approaches. This makes plurilingualism particularly relevant for projects such as *Parelles Lingüístiques*, where participants rely on diverse and uneven linguistic resources to mediate communication, engage in language brokering and creative practices, and co-construct knowledge of host languages. As such, plurilingualism provides an ideal theoretical lens to understand and legitimise the complex, dynamic and socially embedded language practices that emerge in this type of educational initiative.

Within *Parelles Lingüístiques*, plurilingualism is explicitly articulated through practices that recognise and mobilise participants' diverse linguistic repertoires as resources rather than as obstacles. Languages are understood as dynamic, interconnected, and biographically grounded, forming part of learners' identities and social trajectories. The plurilingual poetry workshops analysed in Article 1 [Chapter 4] and Article 2 [Chapter 5], for example, invited participants to create poems that combined their home languages, such as Urdu and Punjabi, with Catalan and Spanish. These workshops demonstrate how plurilingualism is not only a theoretical construct but also an educational practice.

The notion of plurilingual competence further highlights learners' active role and the flexible use of an interrelated, uneven repertoire of linguistic resources across languages (Marshall & Moore, 2018; Moore & Gajo, 2009). It encompasses activities language mediation to facilitate communication, understanding and learning by interlocutors across multiple languages. In the PL project, adolescents act as language brokers, mediating communication and learning for adult migrants. This practice reflects plurilingual competence in action, showing how linguistic resources are mobilised to achieve communicative goals.

Agency is another core dimension of plurilingualism, intrinsically linked to learners' reflection on their personal histories. Awareness of their own linguistic trajectories allows individuals to recognise and value the plurality of their cultural and linguistic resources (Stratilaki, 2011). In practice, the plurilingual poetry workshop encouraged participants to explore how different languages related to migration, family relationships and social participation. This activity reinforced the idea that languages are interwoven with biographies, affect, and identity.

Further theoretical elaboration and empirical examples of plurilingualism is provided in Articles 2 (Chapter 5) and 4 (Chapter 7) of this thesis.

2.3. Mediation, Language and the Aesthetic

2.3.1 Researching Diverse Mediational Practices

Having introduced various notions related to plurilingualism, it is important to return to the empirical context of the PL project to introduce mediation as another central concept for understanding how languages and cultures are bridged in socially situated communication. In the language project (PLC) at the school where the research was conducted, mediation is explicitly considered in relation to oral language across all its dimensions, including interaction, listening, production, and mediation in both large and small groups, attending to verbal as well as non-verbal aspects. Similarly, the AFEX-AFFM programme and the PL project in particular frame communication between adolescents, adults, and the school as tools for intercultural dialogue and language learning. The PL project offers a distinctive educational setting in which young people, primarily children of migrants, assume the role of language teachers, guiding adult migrants in their learning of Catalan and Spanish. These interactions occur within a linguistically and culturally diverse

environment, shaped not only by the participants' varied linguistic and cultural repertoires but also by the collaborative dynamics inherent to the learning process.

The concept of mediation in language education is often linked to the CEFR (Council of Europe, 2001), where it was introduced as one of the modes of language use. It was conceived in response to educational needs for a richer understanding of the role of language in real communication, extending beyond simply expressing personal meanings (production) or responding to others (interaction) (North & Piccardo, 2019). In the CEFR Companion Volume (Council of Europe, 2018), the concept is expanded to encompass not only translation and interpretation but also the co-construction of meaning that occurs in collaborative contexts. Within this framework, mediation involves creating conditions for communication and meaning-making with others, mobilising both linguistic and cultural repertoires.

Despite the CEFR encompassing multiple forms and descriptors of mediation, Zhang (2023) notes that its definition remains broad, encompassing various meanings derived from fields such as linguistics, translation and interpreting studies, communication studies, and education, without being anchored in a single theoretical or methodological framework. Defining mediation is therefore complex, particularly in projects such as ours, which involve multiple layers of mediational practices, including forms beyond those traditionally conceptualised.

Historically, mediation has been applied in diplomacy, conflict resolution, and business, spanning from the Classical Age to the present day, and its scope has expanded to include professional arbitration, consultancy, and guidance activities (North, 2016). In educational contexts, mediation is understood as a multifaceted process that facilitates, enables, or bridges interactions between individuals, concepts, or systems, including in the sociocultural developmental psychological approach in the Vygotskian tradition (see 2.3.3). It comprises purposeful actions aimed at achieving goals or solving problems, supporting cognitive and social processes, and enhancing communication when linguistic, cultural, or conceptual barriers are present. Common strategies include translation, interpretation, explanation, summarising, diagrammatic representation, and interactive activities. Mediation also functions as a mechanism for transferring meaning across semiotic systems, rendering concepts accessible in diverse contexts. Moreover, it has a social and relational dimension, helping to bridge differences, reduce tensions, and promote understanding and collaboration (Günaydın & Demir, 2023). Thus, mediation represents an important real-life skill that needs

to be developed at various stages of life and across different levels of language proficiency (Žindžiuvienė, 2023).

Considering the various perspectives on mediation presented in the CEFR, North and Piccardo (2016) identify four fundamental types: linguistic, cultural, social, and pedagogical. These empirically grounded forms of mediation are now introduced and linked to the PL project, while additional types such as child language brokering and symbolic mediation are also incorporated within our framework and will be explored in subsequent sections. Each form will be examined to illustrate how it emerged organically in the PL project and how it contributes to conceptualising the educational, relational, and creative processes operating within this learning environment.

2.3.2 Linguistic, Cultural, Social and Pedagogical Mediation

As discussed in the previous section, North and Piccardo (2016) identify four overlapping types of mediation: linguistic, cultural, social and pedagogical. These forms of mediation are not conceived as separate or hierarchical categories, but rather as interrelated dimensions that often co-occur in practice. This understanding is particularly relevant to the PL project, where linguistic mediation is inseparable from cultural negotiation, social interaction and pedagogical support.

Linguistic mediation is not limited to translation or interpretation between different languages; it also includes an intralinguistic dimension, such as summarising or reformulating a text within the same language, whether in the target language or in another (North & Piccardo, 2016). This type of mediation involves both the transfer of information and attention to linguistic expression. Linguistic mediation further encompasses the flexible use of different languages, particularly in multilingual contexts such as classrooms, where participants explain, clarify, summarise or expand content using the languages available to them in order to ensure shared understanding and participation. The mobilisation of plurilingual repertoires is not confined to educational settings, but also extends to everyday and professional situations, where individuals alternate between languages and combine them with gestures or other semiotic resources to communicate effectively.

Linguistic mediation also encompasses an interlinguistic dimension, involving skills such as translation, interpretation and the transformation of texts across languages (Günaydın & Demir, 2023). More broadly, linguistic mediation can be understood as a process in which

an individual facilitates communication between two or more people who, due to linguistic or cultural barriers, cannot interact directly. Rather than constituting a mere act of translation or interpretation, mediation involves adapting meanings and contexts in order to ensure mutual understanding, often functioning as a cultural bridge (Zhang & Llompart, 2021). As Zhang and Llompart (2021) emphasise, mediation requires sensitivity to context, purpose and audience, including the ability to reshape information, bridge cultural references and mitigate potential misunderstandings. These aspects are particularly salient in plurilingual educational contexts, where learners frequently operate across multiple linguistic and cultural systems.

North and Piccardo (2016) argue that interlinguistic mediation, intended to facilitate understanding, is inherently a form of cultural mediation. It involves working at a level sophisticated enough to preserve the integrity of the original text and convey the intended meaning. Shifting from one language to another necessarily entails navigating different cultural contexts and transferring elements from one cultural setting to another. In language teaching, however, this aspect is rarely addressed adequately in practice. A thorough consideration of the role and nature of mediation positions it at the centre of cultural awareness, which applies both within a language and across languages and cultures, including variations in idiolect, sociolect, and the relationship between styles and textual genres, as well as different social and professional subcultures within the broader culture of a society (Günaydın & Demir, 2023).

This broadening of the concept of mediation gives rise to social mediation, which involves a language user acting as an intermediary between different interlocutors, performing an activity that “plays an important part in the normal linguistic functioning of our societies” (Council of Europe, 2018; Günaydın & Demir, 2023). Within the CEFR, social mediation is primarily described as assisting two or more individuals who are unable to communicate independently because they do not understand each other.

In practice, however, this notion can be expanded. In the PL project, social mediation is not only about enabling understanding between individuals who cannot communicate directly due to linguistic or cultural barriers, but also about facilitating interaction through intermediaries who share linguistic resources with the participants. For example, certain participants, such as the facilitator from AFEX-AFFM and the student Saima, act as mediators because they possess knowledge of the languages spoken by others, enabling communication and comprehension that would otherwise be impossible. This represents a form of child language brokering embedded within a plurilingual and intergenerational context.

Shifting between languages and relying on intermediaries links socially distinct subcultures within a broader societal framework through the social use of language. In the PL project, students from different countries mobilise their full linguistic repertoires to support communication and understanding across generations. The dynamics and implications of such interlinguistic, cultural, and social mediation, including the role of child language brokering, are explored in greater depth in the following section and in Article 3 (Chapter 6) and Article 4 (Chapter 7) of this thesis.

Finally, in an educational project such as PL, it is inevitable to address pedagogical mediation. According to North and Piccardo (2016), pedagogical mediation refers to the type of mediation that takes place within educational contexts, where the main objective is to facilitate access to knowledge, promote learning, and support the development of students' critical thinking. It is essentially a form of cognitive and relational mediation occurring within learning environments and can be regarded as a form of successful teaching. As Günaydın and Demir (2023) highlight, different countries and linguistic contexts implement varying blends of collaborative learning and teacher-centred approaches, reflecting considerable diversity in pedagogical cultures. In this process, teachers and parents work together to mediate the development of critical thinking, which forms the foundation of knowledge and experience.

In the PL project, as evidenced across the articles presented in this thesis (with the exception of the scoping review in Chapter 6), adolescents, facilitators, and adult learners actively engage in mediating learning and supporting one another's educational development. One of the resources employed in this pedagogical mediation is child language brokering, which, as discussed in the following section, functions as a tool to facilitate both communication and learning.

2.3.3 Child Language Brokering

Child Language Brokering (CLB) refers to the informal mediation practices undertaken by bi/plurilingual children and adolescents who interpret and facilitate communication for their families, peers, and communities (Angelelli & Ceccoli, 2023; Cline et al., 2014; Tse, 1996). In schools, these young brokers frequently act as linguistic and cultural mediators, filling the gap left by limited access to professional interpreting services (Antonini & Torresi, 2022). Unlike professional interpreters, child brokers engage in

interactionally rich exchanges, adapting both language and meaning in socially embedded ways (McQuillan & Tse, 1995; Wadensjö, 1995).

This thesis includes a scoping review of 57 academic articles, offering an exhaustive exploration of CLB in school contexts (Albuquerque, 2025). The review supports the argument that CLB should be understood as a form of mediation, incorporating interlinguistic, cultural, and pedagogical dimensions (Llompert, 2016; Piccardo, 2023). Beyond simply translating, child brokers contribute to knowledge construction, social integration, and identity formation within plurilingual learning environments. As the full review of CLB is included in chapter 6, the introduction to this concept will not be extended here.

2.3.4 Symbolic Mediation, Aesthetic Experience and Co-Artistry

While mediation has so far been discussed mainly through the lens of language education and interaction in contexts of language diversity, inspired largely by the CEFR and the notion of CLB, this section turns to a sociocultural and symbolic understanding of mediation. In this sense, Vygotsky's work is not introduced in this thesis as a general theory of learning, but as a conceptual bridge to understanding mediation as an aesthetic, affective and semiotic process. In this thesis, Vygotsky is mobilised primarily through his notion of symbolic mediation, rather than through his contribution to theories of cognitive development.

Lev Vygotsky's Sociocultural Theory (1930/1978) posits that learning occurs through interaction and cultural tools, with mediation playing a central role. For Vygotsky, all higher psychological functions are mediated—either through other people or symbolic means—underscoring the social and cultural embeddedness of learning processes. For Vygotsky the tools of mediation extend beyond the material artifacts to encompass semiotic systems, including language, gestures, and symbolic play. Later developments of SCT have clarified this position by emphasising symbolic mediation as the core mechanism through which individuals regulate their mental, social and emotional activity. As Lantolf and Thorne (2006) define it, mediation is “the process through which humans deploy culturally constructed artifacts, concepts and activities to regulate (i.e. gain voluntary control and transform) the material world of their own and each other's social and mental activity” (p.

79). Importantly, the source of mediation may be material (e.g. tools), interpersonal (e.g. interaction with others), or symbolic, involving systems of signs such as language, gesture, narrative and artistic representation.

Building on this theoretical foundation, Piazzoli (2018) advances a particularly relevant articulation of symbolic mediation through her work on drama-based language pedagogy. In the context of drama, symbolic mediation operates through a complex semiotic system comprising dramatic roles, narrative structures, emotional tension and embodied action, which together function as mediational means for learning (Piazzoli, 2018, pp. 135–136). These symbolic resources do not merely support communication; they shape learners' imaginative, emotional and aesthetic engagement with language.

Crucially, Piazzoli conceptualises the language classroom as an aesthetic space in which teaching and learning are understood as artistic action. She introduces the notion of co-artistry to describe the collaborative process through which teachers and learners jointly create meaning, rather than reproducing predetermined linguistic outcomes. In this view, classroom interactions, improvised dialogue, artefacts and embodied performances are framed as aesthetic acts, shaped by sensory, affective and cognitive processes (Piazzoli, 2018, pp. 5–6). This conceptualisation aligns with Eisner's (1985) definition of art as "the process in which skills are employed to discover ends through action" (p. 154), positioning learning as exploratory, emergent and relational.

While Piazzoli's empirical focus lies primarily in process drama, the theoretical implications of her work extend beyond drama as a specific pedagogical form. At its core, her contribution foregrounds symbolic mediation as an aesthetic process, in which imagination, emotion and semiotic resources are mobilised to generate meaning. This broader understanding allows symbolic mediation to be applied to a range of artistic practices, including poetry, visual arts and other creative activities, insofar as these practices function as symbolic systems through which experience is represented, negotiated and transformed.

Although the literature on plurilingual poetry in language education does not foreground symbolic mediation explicitly, key contributions in the field provide a strong conceptual basis for understanding poetry as a mediational system in a sociocultural sense. In this context, Hanauer's meaningful literacy approach highlights how poetic writing in an additional language is not merely a genre for practising reading and writing skills, but is deeply grounded in autobiographical, emotional and reflective processes that shape personal experience and engagement with language (Hanauer, 2011, 2014).

Hanauer's four principles of meaningful literacy — autobiographical writing, emotional writing, personal insight, and authentic public access — emphasise memory, imagination and emotional association as integral to language production and comprehension, thereby positioning poetry as a semiotic resource that reorganises learners' affective and cognitive experience. From a sociocultural perspective, these semiotic resources enable learners to co-construct and negotiate meaning in ways that exceed instrumental language use and resonate with the notion of symbolic mediation, in which culturally constituted signs and aesthetic form shape thought, affect and social interaction (Lantolf & Thorne, 2006, Piazzoli, 2018; Vygotsky, 1930/1978).

Within the PL project, these artistic practices foster co-artistry across generations, as adolescents and adult migrants collaboratively construct meaning through shared aesthetic activity. This process disrupts conventional age-based and proficiency-based hierarchies, enabling learning to emerge through participation, imagination and emotional engagement rather than through linear transmission of knowledge. In this sense, symbolic mediation allows learning to be understood as a relational, plurilingual and aesthetic process. Taken together, Vygotsky's theorisation of mediation, Piazzoli's expansion of symbolic mediation through aesthetic experience, and Hanauer's principles for meaningful literacy aligned with the empirical practices observed in the PL project support a reconceptualisation of language education as an artistic and collaborative endeavour. Symbolic mediation, as enacted through plurilingual poetry and other creative practices, enables participants to co-construct meaning, negotiate identities and engage affectively with language in ways that exceed purely functional or instrumental models of learning.

Details of the plurilingual poetry process, as well as some of the relevant theoretical frameworks, will be discussed in Articles 1 (Chapter 4) and 2 (Chapter 5) of this thesis. Although these chapter do not explicitly refer to symbolic mediation, the aesthetic, plurilingual, semiotic, and co-creative processes they document can be fruitfully interpreted through the lens of symbolic mediation, as conceptualised by Vygotsky (1930/1978) and Piazzoli (2018). The conceptual framework constructed in this section allows the notions that are used — including co-artistry and poetry-making— to be understood as forms of mediated learning rather than ad hoc pedagogical activities.

In the next section, the relationships between intergenerational, cross-age, and post-age approaches are explored, highlighting how these perspectives help illuminate the learning interactions documented in this study.

2.4. Intergenerational, Cross-Age and Post-Age Approaches

2.4.1. Intergenerational Language Brokering and Plurilingual Practices in the CULT Project

As outlined in the previous sections, the conceptual framework adopted in this thesis emerged inductively from the analysis of the empirical data. Rather than being established *a priori*, it was progressively constructed in response to the practices observed in the field. Within this perspective, it is essential to situate the present study within the broader research trajectory of the CULT project, led by Dr Júlia Llompart Esbert, who is also one of the supervisors of this doctoral thesis.

The research trajectory that informs the CULT project began in 2013, when Llompart Esbert initiated an ethnographically oriented line of inquiry focusing on sociolinguistic and sociocultural processes in Catalan school and family contexts (Llompart, 2013). This early work examined processes of identity construction, social integration, and language use among migrant families, with particular attention to language brokering practices between mothers and daughters. At that time, language brokering had not yet been systematically studied in the Catalan context, making this research a pioneering contribution.

This line of inquiry was consolidated in Llompart's doctoral thesis (2016), which constitutes a foundational study for the present research. Drawing on ethnographic data and conversation analysis, the thesis explores the relationship between language brokering and what the author conceptualises as inverse intergenerational linguistic transmission of local languages, typically from daughters to mothers, but also extending to other adults (such as relatives, teachers, and researchers) and to peer interactions in school settings. Llompart (2016) argues that "interlinguistic mediation represents a key plurilingual practice in which a type of language alternation occurs that has identity and relational effects and meanings" (p. 167), thereby framing mediation as a socially and relationally embedded practice rather than a purely instrumental one.

Building on the doctoral research, subsequent publications further developed these ideas. In particular, Llompart (2017) examines the involvement of children and adolescents in transmitting local languages within migrant families. Rather than adopting these languages as the primary means of communication with their parents, young people transmit them through interlinguistic mediation activities and pedagogical support, thus positioning themselves as active transmitters of linguistic and cultural knowledge. This work reinforces the idea that

language brokering extends beyond translation and interpretation to encompass teaching-oriented practices.

These theoretical developments led to the CULT project, coordinated by Dr Júlia Llompart Esbert, which aimed to analyse plurilingual competences and to develop resourceful and effective approaches to language education that respond to contemporary social realities (Llompart, 2020). The project's methodological approach focused on role inversion, valuing and making visible the teaching, translating, and accompanying practices that children and adolescents already perform for adults in their family practices that, despite their relevance, often remain unrecognised by schools and educational authorities. The partnership with the AFEX-AFFM programme further consolidates the intergenerational orientation of CULT. Prior to the CULT project, AFEX-AFFM already operated as a space in which educational relationships between different generations were not only present but structurally embedded in everyday practices. Results of CULT have highlighted how intergenerational dynamics also operate in classroom contexts. Llompart (2021), for example, shows that students frequently assume roles traditionally attributed to teachers, thereby subverting conventional classroom hierarchies and foregrounding learners' plurilingual repertoires. By positioning students as legitimate agents and full participants in the learning process, this research challenges age-based assumptions about pedagogical authority.

Across this chronological body of work, a central insight emerges: the communicative and educational processes observed unfold outside the normative age order. Adolescents take on roles conventionally assigned to adults such as teachers, mediators, and experts thereby reconfiguring intergenerational relations shaped by migration and unequal access to linguistic resources (Llompart, 2016). Intergenerational relations are not merely defined by age (young-adult), but by social and linguistic positioning. Intergenerational interlinguistic mediation thus disrupts the modern educational principle that teaching, explaining, and legitimising knowledge are exclusive functions of adults. It is from this consolidated research trajectory that the present thesis departs. While Llompart Esbert's work has been central to theorising language brokering, mediation, and inverse intergenerational linguistic transmission, this study seeks to extend these discussions by bringing them into dialogue with broader debates on age, pedagogy, and authority. Specifically, it proposes to conceptualise these practices within the framework of post-age pedagogies, thereby expanding the analytical scope of the CULT project and contributing to a deeper understanding of language educational practices that transcend normative age boundaries.

The thesis is also inspired by other recent research within AFEX-AFEM. In her doctoral thesis, Arrasate Hierro-Olavarria (2018) focuses on the educational trajectories of Pakistani women and young people in Barcelona, analysing their social and educational experiences across different formal and non-formal contexts. Within her ethnographic methodology, AFEX-AFFM constituted one of the key research sites during the intermediate phase of data collection, alongside other associative and community contexts in which Pakistani women and young people interacted. Rather than being treated as an isolated intervention, AFEX-AFFM was situated within a broader panorama of social and educational practices that shaped intergenerational learning, support, and participation among families of migrant origin. Arrasate Hierro-Olavarria's (2018) analysis foregrounds educational relationships across generations as a central dimension of the social and educational experiences of migrant women and youth in Barcelona. Intergenerationality emerges in her work not as an exceptional or marginal phenomenon, but as an ordinary and meaningful component of family and community life, in which knowledge, responsibilities, and learning circulate between different age groups. In this sense, AFEX-AFFM was already widely recognised for fostering intergenerational educational practices within families, particularly through the active involvement of young people in supporting and accompanying adults.

More recently, Onsès-Segarra et al. (2023) explicitly conceptualise AFEX-AFFM as a programme grounded in reverse mentoring. The authors define the project as follows: "it is a reverse mentoring project, so young people (students in the 4th year of ESO, 14–15 years old) mentor their parents. Also, there is a gender objective in this programme to empower girls and engage them to continue their studies" (p. 9). This definition makes explicit the inversion of traditional pedagogical roles that underpins the programme, positioning adolescents as mentors and knowledge transmitters within their own families. Understood in this way, AFEX-AFFM operates as an educational space that systematically promotes intergenerational learning and challenges normative age-based assumptions about who teaches and who learns. By valuing the educational agency of young people, particularly girls from migrant backgrounds, the programme aligns closely with the theoretical foundations developed within the CULT project and with earlier research on language brokering and inverse intergenerational transmission. It is within this already established intergenerational educational ecology that the present thesis situates its empirical work, further extending the discussion towards post-age pedagogical configurations.

This doctoral thesis adds a novel element to the study of intergenerational learning, in that it focuses on the AFEX-AFFM programme as it is implemented through service-learning

(*Parelles Lingüístiques*, PL) in a secondary school context. Here, intergenerational and cross-age teaching practices are not only observed, but are institutionally supported and pedagogically structured. This is explicitly articulated in an informative document produced by the school and AFEX-AFFM's which outlines the methodology of the PL project. According to the document, "*La metodologia del programa inclou la formació de parelles amb els rols invertits i, així, és l'alumnat de secundària qui es converteix en professors i professores dels seus progenitors o d'altres persones adultes amb les quals comparteixen una mateixa llengua materna* (The methodology of the programme includes the formation of pairs with inverted roles; thus, secondary school students become teachers of their parents or of other adults with whom they share the same mother tongue)².

This formulation makes explicit the pedagogical intentionality behind role inversion and confirms that intergenerational teaching is not an incidental outcome, but a core methodological principle shared across community, research and school settings. It is precisely within this educational ecology, where adolescents are institutionally recognised as teachers and mediators, that the present thesis situates part of its empirical analysis (in particular in Article 4 [Chapter 7]). The following section of this conceptual framework will introduce further research on teaching and learning practices that cut across age boundaries.

2.4.2. Intergenerational and Cross-Age Teaching

As Mannion (2012) has pointed out insufficient scholarly attention has been given to the subject of intergenerational education, especially in formal school settings. The PL project presents an innovative, school-based, role-reversed approach where adolescents assume the role of teachers and adult migrants become learners. Kaplan (2002) emphasises that the successful implementation of intergenerational education in school contexts depends heavily on a careful alignment between the type of programme, its underlying philosophy, and the educational culture of the school in which it is implemented. This insight is particularly relevant to the PL project, as well as the CULT research initiative and the AFEX-AFFM language education programme. All three share a common philosophical grounding in plurilingual education and are closely interconnected. CULT provides the academic research basis, AFEX-AFFM operates as a community-based language programme for adult migrants, and the PL project is a service-learning project in a school uniting secondary school students and the adult learners.

² The reference for the document is not included to protect participants' anonymity.

According to Martins et al. (2019), intergenerational programs (IPs) facilitate the exchange of knowledge and resources between younger and older generations. IPs are traditionally framed around older adults mentoring or educating younger generations and often aim to challenge age-related stereotypes and encourage intergenerational solidarity. However, Martins et al. (2019) also argue that the definition of IPs remains ambiguous, and evidence of their effectiveness is still limited. Their systematic review of 16 studies found that while eight studies indicated a significant increase in interaction between generations, the methods used to measure success varied widely. Nonetheless, they concluded that IPs are valuable forms of social intervention which connect generations around everyday topics and foster mutual learning. This idea of “everyday topics” resonates clearly with the pedagogical design of the PL project. The educational materials used address practical vocabulary related to everyday life, such as transport, family, and school.

As IPs are diverse in structure and implementation, each programme tends to develop its own identity. The PL project is a distinctive case where the focus is not on a specific generation but rather on the dynamic interactions and role negotiations between adolescents and adults. Beyond teaching Spanish and Catalan, one of the primary objectives is to introduce students to the value of volunteering. Organised as part of the school’s service-learning curriculum, the project encourages adolescents to realise their capacity to teach and to make meaningful contributions to society. In parallel, adult learners receive certification of their participation, which supports their immigration processes, such as renewing residency permits. The project is structured on a quarterly basis, extending throughout the academic year.

In other research on IPs, Komosa-Hawkins (2009) reviews intergenerational mentoring experiences involving adolescents and elderly individuals, underlining the critical importance of sustained, positive relationships. Her findings reinforce the need for structured support mechanisms, including mentor training and ongoing supervision. The PL project mirrors this structure: it includes not only the active support of an AFEX-AFFM facilitator (who shares the linguistic and cultural background of most adult participants) but also the engagement of two dedicated teachers from the school’s Catalan department and the welcome or reception classroom (*aula d’acollida*). As well as the PL sessions analysed in this thesis (Articles 1-4 [Chapters 4-7]), weekly meetings were held between the adolescent teachers and school teaching staff, where lesson planning and reflection on previous sessions took place.

Another study by Campillo et al. (2020) examined how IPs are being integrated into schools across Spain. Out of seven case studies, only one had embedded the IP into the school curriculum. In contrast, the PL project was an elective curricular subject. Students could voluntarily select it from among five options and were required to present a summary of their work at the end of each academic term during school-wide project presentation days. The programme thus provided a consistent and structured space for intergenerational interaction and reflection, distinguishing it from other more loosely defined IPs. Campillo et al.(2020) also observed that Spain has yet to develop a fully cohesive network for intergenerational education, with only four of the seven case studies taking place within school premises. The institutionalisation of the PL project as a curricular component further highlights its significance as a pioneering model in the national context.

Related to research on IPs, so-called cross-age teaching programmes provide another relevant framework for conceptualising the PL project. Dixon (2017) describes cross-age teaching as a model in which older students teach younger peers, although variations exist where adolescents teach across age groups, including adults. Karcher (2005) categorises youth tutors as mentors, experts, or teen mentors, and highlights the shift from merely assisting teachers to assuming responsibility for specific content delivery. These programmes foster empathy, academic achievement, and identity development (Dean & Murdock, 1992; Hedin, 1987; Lee & Murdock, 2001). In language education specifically, projects such as the *Literacy Club* (Urzúa, 1995) demonstrate how adolescents can be trained to enhance the literacy skills of younger learners. While most cross-age teaching initiatives centre on adolescents teaching children, there is a growing body of research investigating adolescents as instructors of adults. Noteworthy examples include Portz et al. (2019), where teens teach technology to their grandparents, and Gall (2014), where middle school students guide elderly learners in basic computer skills. The PL project represents a unique and underexplored variant within this category, as it places adolescents in the role of language brokers and educators for adult migrants. This fosters not only language development but also intercultural understanding, identity awareness, and empowerment on both sides.

This section has highlighted how the PL project exemplifies intergenerational and cross-age teaching. The following section places both of these approaches within the framework of post-age pedagogies to further inform the educational dynamics observed in this research.

2.4.3 Rethinking Educational Roles through Post-Age Pedagogies

In previous sections, we have seen that each intergenerational project (IP) follows its own path, methodology, and focus—some centre their attention on the adults, others on the adolescents, while many highlight the interaction between the two. Cross-teaching programmes within schools have been shown to be beneficial to both adolescents and adults. However, across the literature, we also observe a recurring binary framework: labels such as “adolescent,” “adult,” “teacher,” and “student” are frequently deployed to define the roles and relationships within these initiatives. In this thesis, a departure from these fixed categories is proposed. Readers are invited to expand, complicate, or even abandon these dichotomies, and to engage with the PL project data in the empirical chapters through a more global, multilayered lens.

In this section a conceptual framework known as post-age pedagogies is introduced. As Shi (2022) highlights, a growing body of research has been striving to build a scientific foundation for learning and teaching that acknowledges—but does not centre—age as a defining factor. Traditionally, educational systems have operated within a linear model of development, tightly aligned with chronological age, assigning expectations and capabilities to learners accordingly. Haynes and Murriss (2017), however, critique this age/stage model, arguing that it has long dominated educational thought and practice in ways that are ultimately restrictive. They call instead for the imagination of post-age spaces and post-age pedagogies, where intergenerational dynamics are embraced not as deviations, but as fundamental educational possibilities. Haynes and Murriss (2017) view the prevailing obsession with categorising learners by age as “misguided, unnecessary, limiting, and counterproductive” (p. 1). Their critique opens space for a radical rethinking of what age means in educational contexts. Rather than treating age as a natural and fixed marker of development, post-age pedagogy reframes it as a fluid and dynamic concept—one that can be transcended in the process of learning. This reconceptualisation promotes intra-generational practices, wherein the pedagogical focus is not confined by age boundaries but enriched through the sharing of diverse life experiences and knowledges.

The notion of intragenerational learning typically refers to learning processes within the same generation, where individuals at similar life stages exchange knowledge and experience (Huang et al., 2024). In contrast, intergenerational learning involves exchanges across different generations, such as children learning from older adults or vice versa.

However, Haynes and Murrells (2017) reconceptualise the idea of intra-generational education through a post-age lens that goes beyond chronological definitions of age. Rather than focusing on generational boundaries, they approach the intra- as a philosophical and ethical relation, emphasising human encounters and shared processes of becoming. From this perspective, intra-generational does not simply mean “within the same age group,” but rather refers to pedagogical relations that unsettle the dichotomy between children and adults, allowing knowledge and meaning to emerge through mutual engagement. This study adopts Haynes and Murrells’s (2017) framework to explore pedagogy as relational, immanent, and non-hierarchical, where adolescents teach adults and learning unfolds through encounters that challenge traditional hierarchies of age, authority, and expertise.

Expanding on Haynes and Murrells’s (2017) ideas, Peach and Haynes (2023) explore how intra-generational interactions unsettle dominant narratives of competence and authority. Post-age pedagogy rejects traditional hierarchies in favour of horizontal, reciprocal relationships where all participants become co-constructors of knowledge. It recognises intergenerational learning not merely as an exchange of information, but as a site of empowerment and agency. Haynes et al. (2024), for instance, illuminate how children—so often positioned as passive recipients—can become active teachers and mediators in the learning experiences of older individuals. This shift fundamentally repositions young learners as knowledge brokers, suggesting that authority in education stems not from age, but from interaction, experience, and relational dynamics. Another compelling development in this field comes from picturebook pedagogy. Building on the work of Haynes and Murrells, Shi (2022) demonstrates how picturebooks can foster egalitarian spaces where adults and children jointly explore literary and aesthetic dimensions of meaning. These shared experiences challenge the notion of adults as sole facilitators, instead affirming both children and adults as co-authors of the educational encounter. In doing so, post-age pedagogy calls us to move beyond adult-centric paradigms and to embrace a more participatory, dialogic, and co-artistic form of learning.

These emerging pedagogies—particularly in language education, emphasise that learning is not a solitary journey bound by age, but a collaborative, dialogic process in which all participants contribute to the construction of knowledge. In destabilising fixed binaries such as “teacher/student” or “adult/adolescent,” post-age pedagogy opens new pathways for reimagining education as a mutually enriching, co-constructed endeavour. Despite this growing theoretical field, empirical research that examines adolescents teaching adults in formal educational settings remains scarce. This thesis, therefore, contributes to an important

gap in the literature. By placing the reversal of traditional roles at the centre of inquiry, and by exploring the processes and outcomes of intergenerational engagement within the PL initiative, this thesis proposes a more inclusive, dynamic understanding of educational relationships—particularly within plurilingual and multicultural contexts.

Post-age approaches are part of movements within diverse academic fields—such as Science and Technology Studies, Childhood Studies, Environmental Studies, and the Posthumanities, which have begun to rethink relationality beyond static categories (Murriss, 2022). When conceptualising post-age pedagogies, Haynes and Murriss (2017) and Peach (2021) draw on Karen Barad’s (2007) theory of agential realism, adopting her notion of situatedness as a starting point rooted in difference rather than fixed identity. Agential realism disrupts the micro–macro binary and challenges Newtonian notions of space and time. Instead of beginning from predetermined definitions or isolated entities, it proposes that all phenomena emerge through relations—a concept Barad calls intra-action. Unlike interaction, which presumes the prior existence of entities that come together, intra-action posits that entities do not pre-exist their relations; they emerge together through their encounters. Subject and object, therefore, are not separate but are co-constituted in the act of knowing. In this framework, agency is not a property of individuals but a force distributed across material-discursive practices—meaning that knowledge, bodies, language, affect, and politics are all entangled.

This framework offers a compelling lens through which to analyse the PL project. The roles of teacher and learner are not fixed: adolescents teach adult migrants but also learn from them. These adolescents draw upon multiple languages—Spanish, Catalan, Punjabi, Arabic, Darija, Urdu, and English—and linguistic strategies that emerge from within the encounter, not from a predetermined curriculum. For instance, Saima, a teenager of Pakistani descent, acts as both a teacher and a linguistic broker, mediating when her peer Arial (also a teenager) faces communicative barriers. Arial, in turn, simultaneously occupies the roles of learner (in school) and teacher (in the project), exemplifying Barad’s notion of co-emergent subjectivities. Teaching and learning in this context do not occur in isolation but are materialised in and through the relational entanglements of bodies, languages, gestures, translations, silences, written materials, video recordings, and plurilingual poetry. These elements are not merely tools but constitute the very material-discursive fabric through which meaning is made. This entanglement is also reflected in the testimony of a teacher at the participating secondary school, who highlighted the project’s transformative potential. She noted that the initiative helps students gain autonomy and feel empowered. Most of them, she

explained, live in highly vulnerable situations, with a serious lack of confidence in themselves. It is primarily a matter of self-esteem. Any activity that allows them to feel empowered is one of the best things that can happen to them. They need opportunities to build trust in themselves and nurture their self-esteem. This perspective reinforces the idea that learning is not merely about acquiring knowledge but involves the co-emergence of confidence, agency, and relational empowerment—a material-discursive becoming that dissolves fixed roles and invites transformation.

From a complementary angle, Rosi Braidotti's (2011, 2022) posthumanist and nomadic theories further enrich this analysis. Her concept of the nomadic subject describes identities that are hybrid, fluid, and constantly becoming—opposed to fixed and essentialist categories. The nomadic subject moves across borders—not only geographical but also epistemic and ethical (Braidotti, 2011, 2022). In *The Posthuman* (2013), Braidotti argues that posthumanist thinking displaces the idea of a unified, autonomous subject. Rather than viewing this as a loss of agency or moral coherence, she sees it as a way to embrace multiplicity and complexity in identity formation. This notion of becoming through movement resonates deeply with the PL participants—both the adolescents and the adults—whose lives are marked by linguistic, cultural, and migratory transitions. Saima and Arial embody this nomadic condition, not only in terms of their plurilingual repertoires and shifting subject positions, but also in the way they engage with adult migrants across generational and cultural lines. Their agency is distributed through a web of language, affect, migration history, and educational aspiration—never static, always emergent.

By applying agential realism and nomadic theory to this project, PL can be understood not as a traditional educational intervention with predefined roles, but as a space of relational becoming—where learning, teaching, mediating, and creating poetry are performative acts that trouble age-based hierarchies and foreground co-artistry and interdependence.

2.5 Chapter Summary

This conceptual framework has aimed to position theory in close relation to the empirical context of the *Pareilles Linguistiques* (PL) project. Rather than presenting theory as detached from practice, I have opted for a contextual approach that integrates scholarly perspectives with the lived dynamics of the research setting. This has allowed for a more situated and relational understanding of the project, anchored in interrelated axes:

plurilingualism, mediation, aesthetics and post-age pedagogies. The notions introduced are not only descriptive but analytical, guiding the interpretation of the interactional encounters in the PL project studied.

In this sense, the conceptual framework not only shapes the analysis but it also gives meaning, in hindsight, to the methodological design of this study. The foregrounding of adolescents' voices, the exploration of processes of co-artistry through poetry, and the focus on plurilingual meaning-making practices make sense when connected to the theoretical positions outlined above. The following chapter outlines the methodological approach adopted in this study.

Chapter 03

Methodology

3.1 Introduction

The aim of this chapter is to provide a detailed account of the methodological approach adopted in this doctoral research detailing the research design, participants, and procedures for data collection and analysis. It begins by situating the research further within the AFEX-AFFM project, before describing the *Parelles Lingüístiques* (PL) project, the specific research site, the methodological framework, and analytical strategies. It also addresses ethical considerations and acknowledges the methodological limitations of the study to provide a transparent account of the research process.

3.2 Research Context

3.2.1 The AFEX-AFFM Project

Several sites at schools in and around Barcelona, as well as Girona, are involved in the AFEX-AFFM programme, which is run by Casa Àsia. The programme changes from year to year, so it is important to mention that my research was conducted specifically during the period 2021–2022. The project is intergenerational, plurilingual, and culturally inclusive. The aim is to support adult migrants' literacy development and their acquisition of the local languages (Catalan and Spanish), and of basic computer skills. AFEX-AFFM sessions are typically facilitated by a person whose linguistic and cultural background coincides with those of some of the adult participants, and involve also young people as volunteer tutors. According to the AFEX-AFFM programme's philosophy, pairings are formed with roles reversed, and young people end up teaching their parents or other adults who speak the same mother tongue. The bulk of participating volunteers and adult students are from countries beyond Europe (Ukraine, Morocco, Bolivia, Honduras, the Dominican Republic, Pakistan, India, Bangladesh, etc.). AFEX-AFFM has been supported by the *Pla Barcelona Interculturalitat* (Barcelona Interculturality Plan) of the Barcelona City Council

and collaborations with *Estudiants Catalans d'Origen Pakistanès* (Catalan Students of Pakistani Origin, or ECOP) and the *Associació PaKmir* (Pakistani Women's Association).

The programme has a variety of educational resources that are tailored to the adult students' needs, taking into account their literacy levels. The materials are divided by levels. The contents generally cover everyday topics, such as transport, family, and school, and include not only vocabulary but also basic language structures and practical communication skills. There are also oral and written activities and creative activities such as board games, cards, and posters.

Some of the articles in this compendium (Article 1 [Chapter 4] and Article 2 [Chapter 5]) are focused on plurilingual poetry workshops facilitated by the author of this thesis. Each year, the AFEX–AFFM programme invites participants to create plurilingual poems around a specific theme, which are later shared in what is known as the *Mostra de Poesia Plurilingüe* (Multilingual Poetry Exhibition) at Casa Àsia. The proposed theme the year this research was conducted was *El meu primer dia* (My First Day), and the author of this thesis was invited to design and facilitate a series of poetry workshops as part of the exhibition at the research site. Further details of the workshop design, including its pedagogical rationale and artistic structure, are discussed extensively in Article 1 (Chapter 4), while Article 2 (Chapter 5) provides a detailed analysis of the entire construction process, examining both the participants' interactions and the poems themselves. Article 4 (Chapter 7) focuses on interactional dynamics in sessions using materials prepared by the AFEX-AFFM programme. The activities are explained in that chapter.

3.2.2. The Research Site

The *Parelles Lingüístiques* or PL project, which is the focus of this thesis, was a collaboration with the AFEX-AFFM programme and a secondary school in Barcelona. The partnership between the AFEX-AFFM programme and the school began in 2016. The school is situated in the San Martí district (El Besòs i el Maresme neighbourhood) and boasts over twenty-five years of history. According to the Catalan Statistics Institute (IDESCAT) (2023), San Martí ranks as the third district with the highest foreign population in Barcelona, totalling 54,790 individuals. Historically, alongside Eixample and Ciutat Vella, this neighbourhood has been among the most sought-after by Pakistani and Moroccan communities. These districts have been extensively examined by scholars as paradigms of migrant community organisation (Solé & Rodríguez, 2004; Moreras, 2005;

Güell, 2016). It is important to note that the El Besòs i el Maresme neighbourhood is one of the poorest in Barcelona, and the school serves as a hub of support for both parents and students, as well as the surrounding population.

The school offers courses in Compulsory Secondary Education (*Educació Secundària Obligatoria* or ESO) and Baccalaureate. It has three tracks in ESO, two tracks in the first year of Baccalaureate, and one track in the second year of Baccalaureate. In the Baccalaureate programme, students can pursue either a Scientific-Technological or Humanistic-Social track. According to their website, the school aims to assist the socially disadvantaged environment by providing education that mitigates the initial inequalities of its students while promoting the social use of its educational resources and facilities for the entire population. A considerable portion of the school's teaching approach is project-based aimed to facilitate functional and meaningful learning for students and to foster collaborative learning environments. Throughout the projects, students are expected to play an active role and be aware of the process, and should later be capable of reconstructing the entire journey undertaken and evaluating it.

The school boasts a highly interesting language project (*Projecte Lingüístic de Centre* or PLC), as has been introduced in Chapter 2. The school aims to promote Catalan as the backbone of a plurilingual educational project. In addition to Catalan, students learn Spanish, English, and French. For foreign students, the school offers a welcome or reception class (*aula d'acollida*). The welcome class, according to the PLC, serves as a reference point, with constant interaction with the dynamics of regular classes and the school, allowing for personalised emotional and curricular attention and intensive learning of the Catalan language. According to the welcome class teacher, who was also a participant of the PL project, the students in the class at the time of this research were between 12 and 16 years old, with the majority of them coming from Pakistan. She emphasised that the welcome class is a fundamental tool: students who migrate with their families need it to be able to resume or continue their education in the host country. (Teacher 2, Personal communication, January, 2023)

Catalan is the vehicular language at the centre of administrative documentation, including meetings with the parents of students. However, the PLC notes that this task is challenging due to parents' lack of linguistic comprehension, thus requiring assistance from an interpreter for meetings. With the aim of assisting parents of students, the school established a partnership with the AFEX-AFFM programme to create a plurilingual project

using the school's own students to assist parents in learning Spanish and Catalan. In this collaboration, students from the school, along with two teachers (one from the Catalan department and another from the welcome class), joined the AFEX-AFFM programme facilitator to help these migrant adults learn Catalan and Spanish.

The PL is a service-learning project (Moore et al., 2025) conducted on a quarterly basis, with a rotation of student groups every three months. The first phase of the project commences in September and concludes in December. The second phase spans from January to March, with the final phase occurring from April to June. At the culmination of each quarter, students are required to deliver a summary of their work to the entire school on a designated day allocated for project presentations. Participation in the project is entirely voluntary, and students are presented with five service-learning options to choose from each term based on their individual preferences. The student body participating in PL primarily consists of children of migrants, a demographic characteristic attributed by one of the schoolteachers leading in the PL project to the predominance of migrant families within the school community (Teacher 1, Personal communication, December 2023).

The PL classes are scheduled on Tuesdays and Thursdays from 9:00 to 11:00, thus within the school timetable. The PL project is part of the students' assessed curriculum. On Thursdays, the two groups divide: the secondary students remain with the teachers for lesson preparation and the creation of pedagogical materials during one hour of training within the school. Meanwhile, migrant adults meet with the AFEX-AFFM facilitator on an online platform. On Tuesdays the secondary school students teach the adults.

3.2.3 Research Participants

The PL project brought together a wide and diverse group of participants. At the core, the sessions were facilitated by a community mediator from Pakistan, affiliated with the AFEX-AFFM programme, who shared linguistic and cultural ties with several of the adult learners. The activities were also supported by two school staff members, as explained previously: one from the Catalan Department and another in charge of the welcome classroom (*aula d'acollida*). A group of ten secondary school students, all in their third year of ESO (around 15 years old), took on the role of teachers, guiding the adult learners through the poetry workshop. The research team present during data collection included Dr. Claudia Vallejo and Dr. Júlia Llompart. The adult learners included eleven

participants (ten women and one man) originally from Pakistan, India, and Morocco. The linguistic repertoire present in the group encompassed Darija (a Moroccan variety of Arabic), Standard Arabic, Urdu, Punjabi, English, Spanish, and Catalan. Some of these languages, notably Punjabi, Spanish, and Catalan, were shared between the young teachers and the adult learners.

3.3 Methodological Framework

3.3.1. Research Methodology as Emergent

The CULT project within which this research is embedded follows principles of collaborative linguistic ethnography in both data collection and analysis (Lassiter, 2015). These principles of collaborative ethnography are discussed in detail in Article 2 (Chapter 5), written in 2022. However, as the research process matured, it became evident that the limited time spent in the field for this doctoral research aligned more closely with what can be defined as short-term ethnography (see section 3.3.1 below)—a perspective explained in Article 4 (Chapter 7), which was completed in 2025. This shift reflects my process of academic maturation as a doctoral candidate and a growing understanding of how methodological choices were made in relation to the temporal and contextual constraints of the project. The PL project cycle lasted only three months (January to March). Extending the data collection period beyond this timeframe would have required waiting for the next cycle (April to June) with an entirely new group of participants.

Similarly, it should also be mentioned that my initial intention was to analyse data from the poetry workshop only. However, this focus was later expanded to include data from other PL sessions as the research interest shifted from aesthetic to post-age perspectives on learning as data analyses progressed.

The methodology also adopts some of the principles of creative inquiry (see section 3.3.4). It is important to note that the use of creative inquiry as a methodological approach was an integral component of the project itself, since I was invited to conduct a poetry workshop, thus poetry was both a means and an object of inquiry. However, in designing the workshop, I also drew on other artistic means, such as collage, and some students also engaged in drawing and painting. These activities contributed to the construction of the final poem. This aesthetic will be described in most detail in Article 2 (Chapter 5).

Thus, the methodological approach in this project responded to the structure and aims of the research context. The following sections describe in more detail and how short-term ethnography and creative inquiry came to shape the analytical approach of the study. The methodology used in the scoping review presented in Article 3 (Chapter 6) is also presented.

3.3.2 Short-Term Ethnography

This research adopts a qualitative design aligned with short-term ethnography. Short-term ethnography is understood as an approach characterised by a limited duration of fieldwork combined with a strong commitment to ethnographic depth, reflexivity, and theoretical engagement (Pink & Morgan, 2013; Jeffrey & Troman, 2004). It has been developed primarily within anthropological and educational traditions as a response to contemporary research conditions in which typical long-term ethnography is not always possible or desirable. Importantly, short-term ethnography is not conceived as a reduced or abbreviated version of typical ethnography, but as a distinctive mode of inquiry whose value lies in the cultivation of intensity, empathy, and analytical focus within delimited periods of time (Pink & Morgan, 2013; Vindrola-Padros, 2021).

As articulated by Pink and Morgan (2013), the defining strength of short-term ethnography does not lie in the adoption of novel technologies or accelerated techniques, but in the capacity to generate rich ethnographic understanding through focused and immersive engagements with participants. Rather than attempting to replicate the depth associated with long-term ethnographic immersion, short-term ethnography responds to contemporary theoretical, methodological, and empirical demands, particularly in dynamic social and educational contexts. Through concentrated participation, the researcher is enabled to move beyond detached observation towards a more engaged and participatory stance, fostering an ongoing dialogue between ethnographic practice, analytical interpretation, and theoretical reflection. From the outset, the ethnographer is actively embedded in the field, and participants are invited to engage collaboratively in the research process. These encounters generate moments of intensity and empathy, transforming the research interaction itself into a site of learning and mutual understanding.

This understanding of short-term ethnography is closely aligned with Pink's (2009) conceptualisation of the ethnographic place, which refers to the convergence of diverse

temporalities, materialities, and human experiences in the production of ethnographic knowledge. From this perspective, short-term ethnography does not merely compress traditional fieldwork into a shorter timeframe, but reconfigures it through a multiplicity of encounters that allow for meaningful engagement with the lived experiences of others. Ethnographic knowledge is thus produced through relational, sensory, and situated practices rather than through duration alone.

Short-term ethnography has been applied effectively across a range of research contexts. For example, Tileagă et al. (2021) demonstrate how this approach can sensitively address issues of access, rapport, and representation when researching vulnerable groups, such as Roma women. Through intensive and collaborative engagement, patriarchal discourses are challenged and spaces are created in which women's voices are recognised and valued. Such work illustrates how short-term ethnography can generate nuanced and ethically attuned accounts despite temporal constraints.

In educational research, short-term ethnography has proven particularly valuable for examining the episodic, interactional, and multimodal dimensions of classroom communication (Unsworth, 2023). In this regard, Jeffrey and Troman (2004) remind us that ethnographic time need not be understood as extended, uninterrupted presence in the field. Instead, different forms of ethnographic temporality may be adopted depending on the research context and objectives. Their work highlights that methodological design must remain contingent upon the circumstances of the study and its overarching purpose, a principle that underpins the approach adopted in this thesis.

It should be noted that within contemporary qualitative research, different ethnographic approaches have emerged in parallel to short-term ethnography in response to time-constrained, applied, and institutionally situated research contexts. These include focused ethnography, quick ethnography, and rapid ethnography. Although these labels are sometimes used interchangeably in the literature with short-term ethnography, they refer to distinct, though overlapping, methodological orientations. A clarification of these distinctions is therefore necessary to situate the present study conceptually and methodologically. In this regard, Vindrola-Padros (2021) provides a comprehensive account of the multiple terms. According to her, short-term ethnography prioritises ethnographic depth, reflexivity, and theoretical engagement through intensive immersion over a delimited period and is not primarily driven by the need for immediate practical outcomes (Pink & Morgan, 2013). It should be noted that Vindrola-Padros' (2021) conceptualisation of

short-term ethnography differs from Pink and Morgan's (2013), in that she sees it as a solitary rather than a collaborative venture in comparison to rapid, focused and quick ethnographies, which tend to include interdisciplinary teams. Rapid ethnography is typically oriented towards efficiency and applicability, with the explicit aim of producing timely insights to inform decision making in applied contexts such as health, design, and engineering (Millen, 2000; Vindrola-Padros, 2021). Focused and quick ethnographies occupy intermediate positions, often narrowing the analytical scope to specific practices, settings, or interactions, while adopting selected ethnographic techniques to accommodate institutional constraints of time and access. Thus, while these approaches share a concern with conducting ethnography under conditions of limited duration, they differ in how ethnographic labour is organised, how theory is mobilised, and how ethnographic knowledge is expected to be generated and used.

Against this conceptual background, the short-term ethnographic fieldwork for this doctoral study was conducted over a limited period of four months (from November 2021 until February 2022), although data collection intensified in February 2022 during the poetry workshop, consistent with short-term ethnographic principles. The research process was not conducted by a single ethnographer alone, but relied on a network of collaborators including the schoolteachers, AFEX-AFFM facilitators, adolescent language brokers, adult participants, other researchers and data translators. While primary responsibility for analysis and reflexive interpretation was retained by the doctoral candidate, the ethnographic process itself was co-constructed through sustained interaction with these actors. Thus, in this study, Vindrola-Padros' (2021) conceptualisation of short-term ethnography is acknowledged as a valuable framework for understanding contemporary ethnographic practices under time constraints, while the collaborative and relational understanding of short-term ethnography articulated by Pink and Morgan (2013) is adopted to guide the methodological orientation of the research. This methodological stance allows for the exploration of how plurilingual practices, mediational processes, aesthetic encounters and intergenerational dynamics contribute to the co-construction of knowledge, while preserving ethnographic rigour, reflexivity, and theoretical depth within a delimited research timeframe.

3.3.3 Creative Inquiry and Poetry

This research adopts creative inquiry as a methodological approach, integrating artistic techniques into the processes of facilitating the poetry workshop, collecting data and analysing data. As defined by Leavy (in Jones & Leavy, 2014, p.1), creative inquiry encompasses “any social research or human inquiry that adapts the tenets of the creative arts as part of the methodology.” This approach provides a valuable framework in this thesis for understanding the intersection of language learning and poetic expression. In line with Bradley and Harvey’s (2019) classification of creative inquiry in applied language research, the research employs three types of creative inquiry: working through the arts, with the arts, and into the arts. Working through the arts refers to using the arts to facilitate teaching and learning, or to collect research data. Working with the arts indicates an epistemological approach where the adoption of an artistic lens becomes central to interpreting social and educational processes. Working into the arts implies adopting applied linguistics methods to explore creative practices. In this study these approaches to creative inquiry intersect. The poetry workshops were a pedagogical tool to enhance language learning and a method for collecting research data (through the arts). The poetry was also a collaborative creative practice and a lens from which to understand participants’ learning processes (with the arts), as well as an object of analysis (into the arts).

The poetry workshops provided an opportunity for participants to engage in plurilingual poetic composition, blending their diverse linguistic resources into aesthetic products. The use of poetry as a vehicle for language instruction aligns with the growing interest in the role of artistic approaches in language learning (Hanauer, 2014; Seargeant & Greenwell, 2013). Despite the widespread inclusion of poetry in the language arts curriculum in schools, poetry is often overlooked in the teaching of additional languages (Kuru Gönen, 2018). Even when considered, it is typically employed to reinforce reading and writing skills from a monolingual perspective (i.e. by considering the target language only). In contrast, two of the articles in this thesis (Article 1 [Chapter 4] and Article 2 [Chapter 5]) prioritise plurilingual poetry, where participants employ multiple languages in their creative expressions, thus reflecting their multilingual realities and promoting their plurilingualism and pluriliteracies.

The poetry workshops in this study followed a series of planned activities that encouraged participants to use a variety of artistic techniques to create poems in multiple

languages. The participants were encouraged to draw upon their diverse linguistic repertoires, including languages such as Darija, Arabic, Urdu, Punjabi, English, Spanish, and Catalan, to compose their poems. Supporting this methodological approach, Prasad (2018) demonstrates through her investigations of children's plurilingualism in schools in Canada and France that creativity, aesthetics, and plurilingualism are inextricably connected. Using collage as a research tool, she examined not only the linguistic content of students' creations but also their aesthetic dimensions, concluding that the emotional and cognitive aspects of language learning are intertwined in creative processes. Her findings show how plurilingual repertoires can be conceptualised as multi-layered collages of languages and linguistic activities, where artistic expression enables participants to integrate feelings, ideas, experiences, and words into a creative products.

In the present study, collage was similarly employed alongside poetry within the workshops, allowing participants to engage with multiple linguistic and semiotic resources while reflecting on their own plurilingual experiences. By combining collage with poetic composition, the workshops offered participants a means to represent, explore, and extend their linguistic repertoires. This direct methodological connection to Prasad's work underscores how integrating multimodal artistic practices facilitates both the expression and the development of plurilingual competencies in a collaborative and creative context.

3.3.4 Scoping Review

In addition to the empirical research that is at the centre of this thesis, a scoping review was conducted to address a specific theoretical interest identified during the analysis of data collected during the fieldwork in the PL project. Although the detailed procedures for extraction and analysis of the published literature are presented in Article 3 (Chapter 6), a brief methodological overview is provided here. The scoping review was conducted in accordance with the JBI methodology for scoping reviews (Peters et al., 2020). For reporting purposes, a PRISMA-ScR flow diagram (Page et al., 2021) was used to document and graphically represent the study selection process. The scoping review used database searches, citation tracking, as well as consultation with field specialists to identify potentially relevant studies that might not be captured through database searches alone. In total, the review includes 57 articles.

Although the scoping review deviates from the empirical analysis of data collected within the PL project explored in other analytical chapters, Article 3 (Chapter 6) serves as a critical theoretical bridge to Article 4 (Chapter 7). As mentioned, the PL project sessions researched were structured into two different activities: one hour was dedicated to explicit language instruction using materials from the AFEX-AFFM project, and another was dedicated to the poetry workshop I facilitated. While examining interactional patterns across these two activity types, a notable phenomenon emerged: child language brokering. Existing literature on language brokering in classroom settings is limited, which justified the need to conduct a scoping review to map the available evidence and identify gaps regarding this phenomenon in schools. The review revealed very few relevant studies, which ultimately motivated the need for Article 4 (Chapter 7).

3.4 Data Collection

3.4.1 Ethical Considerations

Ethical considerations were central to the design and implementation of data collection. Informed consent was obtained from all adult participants in accordance with the protocol approved by the UAB's ethics board for the CULT project (*Comissió d'Ètica en l'Experimentació Animal i Humana* [CEEAH], Universitat Autònoma de Barcelona, protocol number CEEAH CA19, PI: Júlia Llompart Esbert). Following this protocol, informed consent was also obtained from the parents or legal guardians of all adolescent participants, who also provided oral informed assent. Participant anonymity was protected through wide-angle video recording and anonymisation of transcripts. Not all adolescents or facilitators consented/assented to interviews, which constrained the scope of testimonial data but was respected in line with ethical research practice.

3.4.2 Fieldwork Overview

Fieldwork for this study was conducted over four months, beginning in November 2021. The initial phase, from November to December 2021, involved participant observation, attendance at training sessions offered by the AFEX-AFFM programme, and engagement with the CULT research group to gain an initial understanding of the methodological framework and objectives underpinning the project. Data collection

intensified in February 2022, when the doctoral researcher was invited to deliver a plurilingual poetry workshop as part of the PL programme. During this period, classroom sessions were video and audio-recorded, photographs were taken, spontaneous reflections from participants were gathered, and relevant school documents—including the school language plan (PLC) and partnership agreements between the school and Casa Àsia—were collected. As mentioned, the PL sessions were held twice weekly: full group sessions on Tuesdays (either language instruction activities, or language instruction plus poetry workshop) and lesson preparation by the adolescents with their teachers and online sessions between the adult learners and the AFEX-AFFM facilitator on Thursdays. Fieldwork was conducted only in the Tuesday sessions.

3.4.3 Researcher's Role in the Field

The researcher assumed multiple roles throughout the study, including participant observer, co-creator and facilitator of the poetry workshop, and active participant in classroom activities, supporting adult learners and adolescent teachers in both poetry and regular language instruction sessions. Initially, the researcher's involvement centred on observation in the PL project at the school and participation in AFEX-AFFM training, developing familiarity with the teaching materials and the project structure, but became more participatory over time. During the poetry workshop, the researcher facilitated activities while simultaneously collecting data through recordings, photographs, and fieldnotes, with the support of CULT researchers Júlia Llompart and Claudia Vallejo.

Collaboration with teachers and the AFEX-AFFM facilitator was intended in line with the collaborative ethnographic approach adopted in the CULT project. Although the CULT project provided a clear methodology for collaboration with project participants in the planning and co-construction of the poetry workshops, I initially struggled to fully understand it. The collaborative approach meant that I had to take an iterative approach to workshop design, drafting preliminary ideas for the plurilingual poetry workshop based on my observations of the school and my understanding of the participants' needs, and sharing drafts in advance with the teachers and the facilitator, with the understanding that they would be collectively discussed, adapted, and refined, although this did not always happen. Another challenge encountered was that internal organisational tensions affected the degree of collaboration at certain stages. These tensions arose not only from differing expectations

between my supervisors and my own initiative, but also from interactions between the school, the AFEX-AFFM facilitator, and the AFEX-AFFM programme itself.

In hindsight, navigating these struggles highlighted the complexities of collaboration: organisational structures, institutional constraints, and the researcher's own interpretations all shaped the process. Reflecting on these challenges provided valuable insights into the practical realities of socially engaged research, particularly regarding the negotiation of roles, responsibilities, and autonomy within co-constructed projects.

3.4.4 Data Sources

A wide range of data was collected, including audio and video recordings, photographs, fieldnotes, interviews, documents, and poetry artefacts, as well as translations of primary data. A summary of all collected data is provided in Annex 2, and below:

- **Audio and video recordings:** A total of 34 audio recordings and 23 video recordings captured classroom interactions, collaborative lesson planning, and poetry workshops. Total number of minutes: 1461 minutes and 34 seconds.
- **Photographs and fieldnotes:** Spontaneous reflections, participant behaviours, and classroom dynamics were documented. Total number of photographs: 29 and Total number of words: 32.363.
- **Interviews:** Individual interviews were conducted with a teacher, the programme coordinator at Casa Àsia, and a key adolescent informant of Pakistani heritage. A focus group interview with three adolescents was also conducted. The full interview protocol is provided in Annex 1. Total number of minutes: 112 minutes and 11 seconds. Note that the interviews were used to understand the context and triangulate findings but were not analysed for the empirical chapters.
- **Documents:** School documents, such as the school language project (PLC), lesson plans, and agreements between the school and Casa Àsia were collected to contextualise the programme and its objectives.

- **Poetry and other artefacts:** Materials from the poetry workshops and the five poems co-created during the workshops were collected.

3.4.5. Practical Considerations Affecting Data Collection

Practical challenges affecting data collection included irregular student attendance, which had been observed for months prior to the workshop. The poetry workshop was designed with this variability in mind. For example, out of eleven adult learner participants, only five were able to complete a poem, and even those participants did not complete the entire process. The researcher's language knowledge was also a barrier. To ensure accurate analysis of plurilingual data, translations and transliterations of the poems were conducted with the support of language specialists (Eqraa Arif and Loubna Hassak). These experts not only helped with translation but also assisted in interpreting the data, providing deeper insights into participant strategies, interactions, and learning processes. These methodological adaptations allowed the research to maintain analytical rigor despite attendance variability and plurilingual complexities.

3.5 Analysis of Empirical Data

3.5.1 Analysis of the Poetic Creations

Data analysis was carried out after the fieldwork. The initial process involved the systematic organisation of the data, which was stored on the CULT project's OneDrive repository as per the approved ethical protocol. Since the initial focus of the thesis was the analysis of the poems themselves, all five poems produced collaboratively by the adolescents and the adult participants were first read. At this stage, no audio or video materials were used; the analysis relied solely on the raw textual content of the poems. To ensure a comprehensive understanding of all linguistic elements, the assistance of the two language specialists (Eqraa Arif and Loubna Hassak) was needed to translate and transcribe the portions written in Urdu, Punjabi, and Arabic.

This preliminary step aimed to identify recurring themes, stylistic devices, and the ways in which the adults expressed their experiences and emotions through poetry, with the adolescents acting as co-creators and mediators in the process. By focusing initially on the textual analysis, a foundational understanding of the adults' perspectives and the core ideas emerging from the workshops was developed, before the adolescents' contributions were considered also as the focus of the thesis. This initial analysis was particularly useful because the thesis is structured as a series of articles. Article 1 (Chapter 4), intended mainly for teachers in the Catalan context, aimed to present a teaching proposal for the implementation of the poetry workshop project in schools. Thus, the initial analysis of the poems allowed us to identify thematic patterns and insights from the adult participants, highlighting the collaborative nature of the workshops, even before consulting the audio or video recordings.

Building on these initial insights, the research was extended beyond the poems themselves to encompass the collaborative and interactional process of poetic creation, analysing the corpus of data collected during the workshops from the first activities to the final construction. This allowed for a deeper examination and understanding of the interactional and creative dynamics leading to the final poetic outputs. This phase resulted in Article 2 (Chapter 5) and is discussed in more depth in the next section.

3.5.2 Analysis of Poetic Processes

To begin Article 2 (Chapter 5), initial analyses of the poems were already available; however, it was necessary to deepen the examination of the entire process of poem construction, analysing each activity within the poetry workshop as it unfolded. As previously mentioned, five poems were produced, each by a different adult migrant in collaboration with adolescent teachers. Since each activity corresponded to a single day, the audio and video recordings were organised in the OneDrive folder by day. The first analytical stage for Article 2 (Chapter 5) involved systematically watching and listening to each recording from every workshop day in chronological order. Detailed notes were taken to document events, verbal exchanges, and classroom dynamics, with each entry linked to precise timestamps (e.g., Day 1: Recording 1 – 06:05). PowerPoint and Word were used as tools to compile notes and gain an overview of the data.

During this process, the first challenge encountered was the poor audio quality of the video recordings, which made it difficult to hear the participants over the noise of other groups. At this stage of the research, all video recordings were therefore discarded, and the analysis focused exclusively on the audio recordings. With the assistance of the two language specialists (Eqraa Arif and Loubna Hassak), all audio recordings identified as relevant for the analysis were transcribed using basic conversation analysis conventions (Jefferson, 2004) and translated. The analysis considered the verbal interactions and photographs of collages and evolving poetic texts as interconnected modes of communication.

Through the analysis, the processes of mediation between the students and the adult migrants, as well as language brokering by the facilitator, became evident. However, for Article 2, the focus remained on plurilingualism, the use of creative inquiry methods, and the collaboration among adult and adolescent participants in the process of poetic creation. The article presents case studies of four adult learners for whom the whole creative process was able to be reconstructed from the data: Zaya, Aram, Zakia, and Hasbia. Each participant's process was first analysed independently to trace the aesthetic and linguistic processes through which they constructed meaning. Subsequently, comparisons were made across the all participants' processes to identify common themes and divergences—for example, the use mediating languages, the creative struggles involved in writing poetry, and the shifting roles of teenagers as linguistic and artistic facilitators.

3.5.3 Analysis of Post-Age Teaching and Learning

Given the limitations encountered with the data from the poetry workshop, particularly the low number of poems produced and the lack of quality video data, a methodological decision was made to expand the scope of the analysis. While the artistic dimension of the project remained central, it was necessary to investigate additional data that could enrich the overall understanding of plurilingual interaction within the PL project, as well as expand the focus of the research to the intergenerational dynamics that emerged as relevant in the previous analyses. Consequently, the non-poetry workshop sessions were examined in depth, as they offered a broader corpus of recordings and opportunities for different although related analytical findings.

This decision proved to be scientifically valuable, as it allowed for a more comprehensive view of the teaching and learning processes at play. Through this additional analysis, the crucial role of one participant —Saima— emerged, revealing her multiple positions within the project, most notably her function as a language broker mediating between peers, teachers, and adult participants. To deepen this line of inquiry and to situate Saima's actions within a broader educational context, a scoping review on language brokering in schools was conducted. Adopting this approach provided two major advantages. First, it enabled the identification of conceptual and procedural parallels between the poetry workshop and the other classes making up the PL project, illustrating how linguistic mediation operates across different learning settings. Second, the scoping review offered a systematic and evidence-based framework to interpret those practices, connecting the empirical findings of this study with existing research on child and adolescent language brokering in educational contexts. As this section focuses on data analysis, the scoping review is not included here, as it does not involve data analysis; the discussion will therefore move directly to the data analysis including in Article 4 (Chapter 7).

The analytical process followed a similar structure to that used for Article 2 (Chapter 5). The focus was placed specifically on Saima's lessons, as well as on her participation in those delivered by other adolescent teachers, such as those involving Arial, where she frequently adopted the role of language broker. These lessons were selected because they offered rich examples of linguistic mediation, peer collaboration, and the negotiation of meaning across Urdu, Punjabi, Spanish, and Catalan. The transcription and translation process was carried out in collaboration with Eqraa Arif, who provided essential support in transliterating and interpreting the plurilingual data. Her expertise was particularly valuable in distinguishing between Urdu and Punjabi utterances and in identifying subtle language shifts that occurred throughout the interactions. This collaborative approach ensured both linguistic precision and cultural sensitivity in the interpretation of the recordings. Basic Jeffersonian transcription conventions (Jefferson, 2004) were followed.

The analysis focused on how students, especially Saima and Arial, performed multiple and shifting roles within the classroom. Saima often mediated between participants, teachers, and peers, while Arial's participation provided further insight into the dynamics of adolescent agency within the project. These roles were examined to

understand how young learners acted as facilitators, interpreters, and co-educators, thus challenging conventional hierarchies of knowledge and authority in educational settings.

The analysis also adopted a post-age pedagogical perspective, viewing the classroom as a space where learning relationships are not determined by age but by mutual collaboration, linguistic expertise, and social positioning. This framework made it possible to interpret how adolescents like Saima and Arial negotiated authority, empathy, and responsibility in their interactions with adult learners. Such moments of intergenerational learning highlight how post-age pedagogy redefines traditional teacher–student binaries and reveals new forms of pedagogical agency.

3.6 Reflexivity and Validation

Given the collaborative and interpretive nature of this study, particular attention was paid to issues of reflexivity and validation throughout the analytical process. Recognising that the researcher’s positionality, linguistic repertoire, and prior engagement with the field inevitably shaped data interpretation, deliberate strategies were adopted to ensure transparency, credibility, and analytical rigour.

Preliminary analyses were presented and discussed in data sessions and seminars organised by the Research Group on Education, Interaction, Plurilingualism and Pluriliteracies (GREIP) at the Universitat Autònoma de Barcelona, as well as at academic conferences. Regular discussions with translators—Eqraa Arif and Loubna Hassak—collaborators, and my supervisors played a crucial role in building meanings across languages and perspectives. These dialogues not only supported accurate data treatment and analysis, but also provided opportunities to critically reflect on interpretive decisions and methodological choices.

Triangulation was also achieved by revisiting and cross-checking interpretations from multiple data sources, including video and audio recordings, interviews, field notes, and poetic artefacts. This process enabled the validation of interpretations through the convergence of evidence across diverse materials and participant perspectives.

A reflexive record was maintained throughout the research journey, consisting of analytical memos, field notes, and diary entries that captured emerging insights, doubts, and methodological reflections. This documentation helped trace the evolution of

interpretations and made visible the researcher's decision-making processes, strengthening the overall trustworthiness and coherence of the study.

3.7 Chapter Summary

This chapter has outlined the methodological framework guiding the study, from the short-term ethnographic design, to creative inquiry, to the multi-layered data analysis process. It detailed the analytical approaches applied to the different studies included in the three empirical articles (Article 1 [Chapter 4], Article 2 [Chapter 5] and Article 4 [Chapter 7]), as well as the approach to the scoping review (Article 3 [Chapter 6]). Each analytical stage was designed to capture the complexity of plurilingual interactions and to connect the empirical data with broader theoretical perspectives on plurilingualism, mediation, aesthetics, and post-age pedagogy. The chapter also addressed ethics, reflexivity and validation, highlighting how collaboration, triangulation, and systematic reflection ensured credibility and depth in the interpretation of data, as well as how ethical procedures approved by the UAB's committee were followed. Collectively, these methodological choices position the study as empirical, innovative and ethical, setting the foundation for the detailed analyses presented in the following chapters.

Chapter 04

La Poesia Darrere de les Llengües : Un Taller de Poesia Plurilingüe i Col·laboratiu.

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La poesia darrere de les llengües: un taller de poesia plurilingüe i col·laboratiu

Resum

En aquest article es descriu el desenvolupament d'un projecte de poesia plurilingüe i col·laboratiu en un programa socioeducatiu en un institut d'educació secundària de Barcelona. Les dades considerades es van recollir en el marc del projecte de recerca CULT¹. L'objectiu de l'article és proposar i analitzar una activitat en la qual l'alumnat participant – joves i adults – mobilitza tot el seu repertori lingüístic a través de la poesia.

Paraula clau: Plurilingüisme, taller, poesia, migració

Sovint s'ha passat per alt la poesia com a recurs per a l'ensenyament de llengües segones i estrangeres. Algunes excepcions destacables són els tallers de poesia oral amb joves d'origen refugiat i els seus docents en un institut urbà del Canadà explicat per Burton i Van Viegen (2021), o el projecte premiat al Regne Unit anomenat *Mother Tongue Other Tongue*, dirigit per la professora Carol Ann Duffy, que posa en valor la llengua materna de l'alumnat plurilingüe. L'objectiu d'aquest article és proposar i analitzar una activitat de poesia plurilingüe a través de la qual l'alumnat mobilitza tot el seu repertori comunicatiu per expressar-se, posar en valor els seus coneixements lingüístics, i aprendre una nova llengua o llengües, en aquest cas el català o el castellà.

El projecte de poesia plurilingüe

El taller que presentem es va desenvolupar en el marc del programa AFEX-AFFM de Casa Àsia i Fapaes, un projecte d'educació lingüística intergeneracional, plurilingüe i inclusiu en què participen persones adultes d'origen immigrant i que té com a objectiu apropar-les als centres educatius i promoure l'aprenentatge de les llengües d'acollida (principalment el català, però també el castellà). Les sessions d'aquest programa són dirigides per una dinamitzadora (que comparteix orígens lingüístics i culturals amb algunes de les persones adultes participants), i per alumnat i docents dels centres participants que acompanyen les persones adultes en el seu procés d'aprenentatge. El programa es realitza en aproximadament 30 centres de la província de Barcelona. En aquest article ens centrem en una experiència portada a terme en un institut d'educació secundària del districte de Sant Martí de Barcelona. En aquest centre, alumnat de 3r de l'ESO participa com a 'docent' de llengua per a les persones adultes del programa AFEX-AFFM com a part d'un projecte APS, acompanyat d'una dinamitzadora i docents del centre.

Cada any el programa proposa que les persones participants del programa AFEX-AFFM creïn poemes plurilingües al voltant d'un tema concret, que es recullen en

¹ Construir una comprensió col·laborativa de l'aprenentatge i l'ensenyament per al segle XXI (CULT), projecte PID2020-115446RJ-I00, finançat per MCIN/AEI/10.13039/501100011033.

el que s'anomena la Mostra de Poesia Plurilingüe de Casa Àsia. En el marc d'aquesta proposta, es va desenvolupar un taller de poesia plurilingüe de forma col·laborativa entre dues professores del centre, la dinamitzadora, deu joves de 3r de l'ESO i l'autor d'aquest article. Les persones adultes participants en el taller eren deu dones i un home originaris del Pakistan (7 persones), de l'Índia (2 persones) i del Marroc (1 persona). Entre les llengües del grup hi trobem el dàrja, l'àrab (estàndard), l'urdú, el panjabi, l'anglès, el castellà i el català (el català principalment entre l'alumnat de l'ESO i les professores del centre). Algunes de les llengües de les persones adultes – l'urdú, a més del català i el castellà – es comparteixen amb l'alumnat de secundària participant. A partir de tècniques com el dibuix, la pintura, el collage i l'escriptura poètica, les persones participants van crear quatre poemes plurilingües.

Proposta d'activitats: el primer dia que...

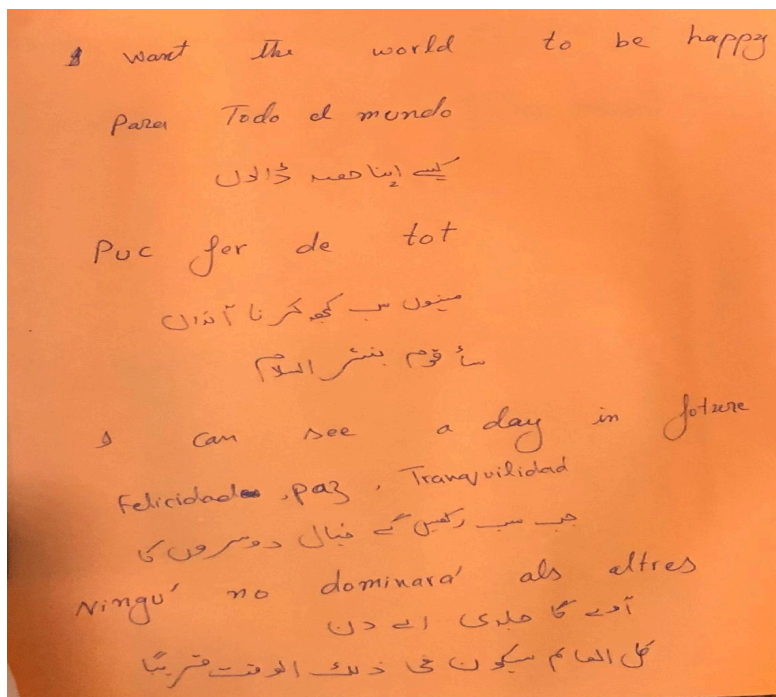
El tema proposat per la Mostra de Poesia Plurilingüe era 'El primer dia que...'. A continuació, presentem la seqüència d'activitats: 1. primeres paraules, 2. collage dels poemes en diferents idiomes, 3. escriptura d'un poema propi. Aquest taller va durar tres dies amb sessions de mitja hora cadascuna. Com podem observar, la seqüència d'activitats comença amb una activitat que consisteix a escriure les 4 primeres paraules en llengües diferents – tot introduint el tema de 'El primer...' – per tal que l'alumnat pugui utilitzar tot (o una part significativa, en el cas de tenir més de 4 llengües) el seu repertori lingüístic i per activar el procés d'escriptura. La segona activitat, la del collage, proposa a l'alumnat de llegir poemes en diferents llengües i d'intentar muntar-ne el seu, tot retallant i reordenant els textos que s'han proposat. A continuació, l'activitat d'escriptura d'un poema propi serveix per motivar l'alumnat a escriure amb les seves pròpies paraules a partir d'allò que s'ha treballat anteriorment. Les instruccions per escriure poemes eren senzilles, com escriure un poema amb la temàtica proposada pel programa, la poesia podia ser lliure, sense rimes i no podia ser el mateix que la poesia feta en l'activitat de collage.

La dinàmica del taller plurilingüe

El taller es va desenvolupar d'una manera molt plurilingüe i col·laborativa. Cada participant va comptar amb un o dos estudiants-docents com a suport per escriure els poemes. Es van crear quatre poemes plurilingües propis. Pel que fa a l'estil, tots els poemes segueixen el vers lliure, és a dir, inclouen estructures variades sense rimes ni una extensió fixada. Així, a l'hora d'analitzar tots els poemes plurilingües, cal tenir en compte tres punts importants: l'ús del repertori lingüístic (plurilingüisme), el lirisme d'algunes autores en relació a les seves famílies, i el procés col·laboratiu que es va seguir en l'escriptura dels poemes, tenint en compte que algunes persones participants no sabien escriure ni en castellà ni en català.

Plurilingüisme i lirisme en els poemes

En el poema “Deseo” l’autora tria el naixement del seu fill com a premissa per escriure la seva poesia. El tema del poema és la sensació de veure el seu fill per primera vegada i el que ella vol per al seu futur.



Imatge 1. Poema plurilingüe *Deseo*

Extracte 1

I want to the world to be happy
 Para todo el mundo
 کیسے اپنا حصہ ڈالوں۔
 Puc fer de tot
 مینوں سب کچھ کرنا آنداں۔
 سأقوم بنشر السلام

I can see a day in future
 Felicidad, paz, tranquilidad
 جب سب رکھیں گے خیال دوسروں کا۔
 Ningú no dominará els altres
 آوے گا جلدی اے دن۔
 كل العالم سيكون في ذلك الوقت قريبا

Traducció

(Vull que el món sigui feliç)

(per a tothom)

(Com contribueixo?)

(Puc fer de tot)

(Vull fer-ho tot.)

(Estendré la pau)

(Puc veure un dia en el futur)

(Felicitat, Pau, Tranquil·litat)

(Quan tothom té cura dels altres.)

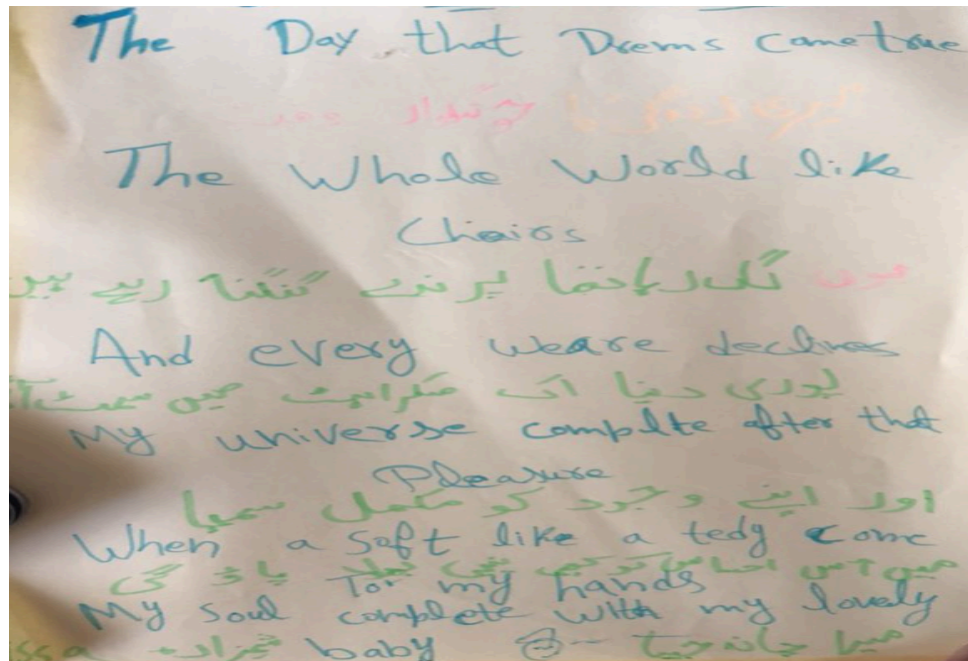
(Ningú dominarà els altres.)

(El dia arribarà aviat.)

(Tot el món hi serà aviat.)

La participant va triar l'urdú, l'anglès, el castellà, l'àrab, el panjabi i el català per expressar el seu desig. L'estudiant-docent va donar suport només en les línies en castellà i català. És important destacar que la participant estava aprenent el castellà. Però, com es pot veure en el seu poema, també va escriure una frase en català, introduint així una llengua més al seu repertori lingüístic. Des del punt de vista estètic, és interessant observar que el poema es comunica amb cada lector en totes les llengües sense perdre la connexió amb el tema principal perquè el poema va ser fet per arribar a múltiples públics.

Una segona participant que també estava aprenent el castellà va triar el naixement de la seva filla com a inspiració per escriure el seu poema plurilingüe, "*My baby my whole world*".



Imatge 2. Poema plurilingüe *My baby my whole world*

Extracte 2

The day that dreams come true
 خوشگوار وقت میری زندگی کا۔
 The whole world like chairs
 یوں لگ رہا تھا پرندے گنگنا رہے ہیں۔
 And every weare declines
 پوری دنیا ایک مسکراہٹ میں سمٹ گئی۔
 My universe complete after that pleasure
 اور اپنے وجود کو مکمل سمجھا۔
 When a soft like a teddy come
 میں اس احساس کو کبھی نہیں بھول پاؤں گی۔
 For my hands
 My soul complete with my lovely
 میرا چاند جیسا شہزادہ۔ Issa
 baby

Traducció

(El dia dels somnis es fan realitat)
 (Moment feliç de la meva vida.)
 (El món sencer com les cadires)
 (Semblava que els ocells taral-larejaven.)
 (I cada desgast disminueix)
 (El món sencer es va convertir en un somriure)
 (El meu univers complet després d'aquest plaer)

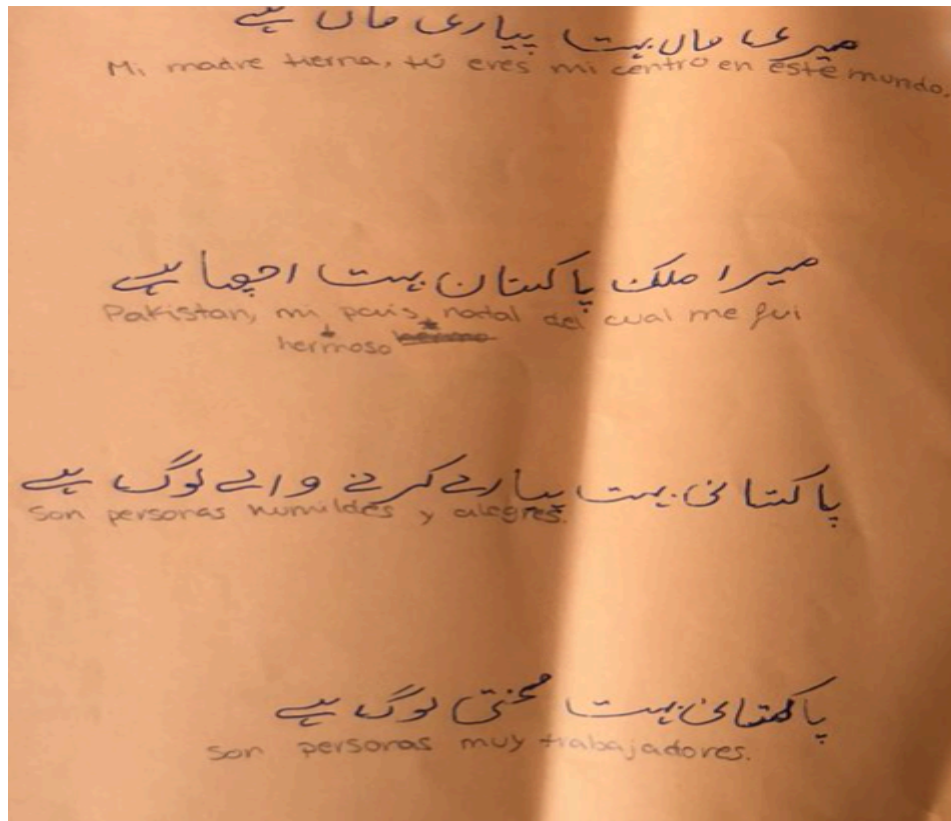
(I va considerar la seva existència completa)
(Quan ve suau com un peluix)
(Mai oblidaré aquest sentiment)
(Per a les meves mans)
(La meva ànima completa amb la meva encantadora)
Issa (la meva princesa com la lluna) (el meu nadó) (nadó)

La participant utilitza recursos del seu repertori lingüístic per expressar la seva felicitat per ser mare i veure la seva filla per primera vegada. Fent ús només de l'urdú i l'anglès, alterna els versos del seu poema en cada llengua. A diferència del poema anterior, la participant va escriure el seu poema sola sense l'ajuda de cap estudiant-docent, fet que pot explicar que no utilitzi ni el català ni el castellà. Tot i que la participant no va utilitzar la llengua castellana en el poema, va utilitzar el repertori en què es va sentir segura per escriure el seu poema plurilingüe. Creiem que l'activitat es va completar amb èxit perquè el seu poema és simbòlic i relata la seva experiència emocional de ser mare. El procés del participant mostra que cada desenvolupament és diferent i pot resoldre objectius diferents.

Poemes fets a quatre o sis mans: un procés col·laboratiu

Tal com hem apreciat en l'apartat anterior, les persones adultes aprenents necessitaven comptar amb l'ajuda d'alumnat-docent per incorporar el català i el castellà en els seus poemes plurilingües. Aquest és el cas també del poema "Sense títol", que tot seguit compartim. En aquest apartat comparem dues manifestacions d'aquest suport lingüístic en català i castellà en els poemes acabats.

En el procés de creació del poema "Sense títol", l'estudiant i la dinamitzadora només van ajudar a traduir el poema al castellà, sense influir en el seu contingut.



Imatge 3. Poema plurilingüe sense títol

Extracte 3

میری ماں بہت پیاری ماں ہے۔
 Mi madre tierna, tú eres mi centro en este mundo.
 میرا ملک پاکستان بہت اچھا ہے۔
 Pakistan mi hermoso país natal del cual me fui.
 پاکستانی بہت پیار کرنے والے لوگ ہیں۔
 Son personas humildes y alegres.
 پاکستانی بہت محنتی لوگ ہیں۔
 Son personas muy trabajadoras.

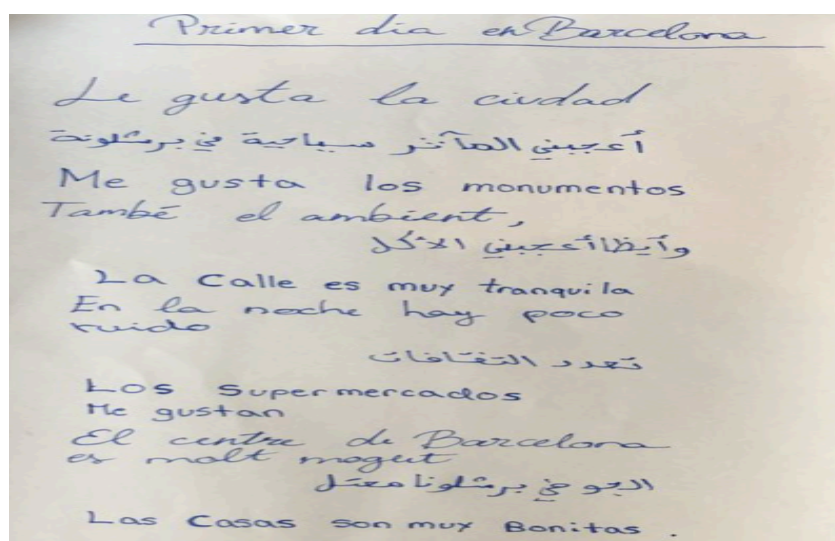
Traducció

(La meva mare és una mare molt dolça)
 (La meva tendra mare, ets el meu centre en aquest món)
 (El meu país Pakistan és molt bo.)
 (Pakistan, el meu bell país natal del qual me'n vaig anar)
 (Els pakistanesos són gent molt estimada)
 (Són gent humil i alegre)
 (Els pakistanesos són gent molt treballadora.)

(Són gent molt treballadora)

En aquest poema bilingüe percebem dues cal·ligrafies diferents -la participant en urdú i de l'estudiant-docent en castellà- i els dos escrits parlen entre si per expressar les emocions de la participant. Aquí podem destacar la importància del procés col·laboratiu en l'escriptura de poesia plurilingüe en el qual podem veure que la participant estava en contacte constant amb la llengua que volia aprendre sense deixar d'utilitzar la seva.

El procés d'escriptura del poema "Primer dia en Barcelona" va ser una mica diferent. En aquest cas, l'alumnat-docent va ajudar l'aprenent a compondre el poema, d'una manera més coral. El participant escriu frases en àrab, i l'alumnat-docent escriu frases intercalades en català i castellà.



Imatge 4. Poema plurilingüe *Primer dia en Barcelona*

Extracte 4

Le gusta la ciudad
أعجبتني المآثر السياحية في برشلونة
També el ambient,
وأيضاً أعجبنى الأكل

La calle es muy tranquila
En la noche hay poco ruido
تعدد الثقافات

Los supermercados me gustan
El centre de Barcelona
és molt mogut
الجو في برشلونة معتدل
Las casas son muy bonitas

Traducció

(Li agrada la ciutat)
(M'han agradat els monuments turístics de Barcelona)
(M'agraden els monuments)
(També l'atmosfera,)
(i també m'ha agradat el menjar)

(El carrer és molt tranquil)
(Hi ha poc soroll a la nit)
(Múltiples cultures)

(M'agraden els supermercats)
(El centre de Barcelona)
(està molt ocupat)
(El clima és moderat)
(Les cases són molt boniques)

Com podem veure a la imatge, hi ha tres cal·ligrafies diferents. Cada participant era responsable d'una llengua; una estudiant va escriure les línies en castellà, un altre alumne en català i el participant en àrab. És important destacar que el participant estava aprenent castellà, però va introduir la llengua catalana al seu poema. Dels quatre processos, aquest va ser el més col·laboratiu.

Resultats

Podem observar alguns punts importants en el procés d'aprenentatge de les persones participants. Des del punt de vista col·laboratiu, per escriure els poemes, els participants van haver de relacionar-se amb l'alumnat de secundària i la dinamitzadora del projecte per poder rebre ajuda. En aquest cas, també estaven en contacte constant amb la llengua que estaven aprenent, és a dir, la interacció i col·laboració entre alumnat i participants va ser un punt molt positiu per al taller. Des del punt de vista lingüístic, alguns participants van incorporar als seus poemes una altra llengua que també és parlada a Barcelona, el català. En aquest cas, podem notar que el procés va permetre aprendre una altra llengua més; és a dir, els participants no només estaven aprenent una nova llengua sinó dues. Un altre punt a tenir en compte és que l'alumnat-docent també estava en contacte constant amb llengües que no formaven part del seu repertori; és a dir, hi havia un intercanvi lingüístic que afavoria ambdues parts. D'aquesta manera, pensem que aquest projecte no només es podria aplicar al projecte AFEX-AFFM sinó a l'entorn escolar perquè creiem que aquest procés pot ser una experiència molt rica per a professorat i alumnat.

Reconeixements

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Chapter 05

Foregrounding Co-artistry in an Aesthetic and Plurilingual/Pluriliteracies Approach to Additional Language Teaching and Learning

Albuquerque, D. L., & Moore, E. (2024). Foregrounding co-artistry in an aesthetic and plurilingual/pluriliteracies approach to additional language teaching and learning. *Frontiers in Education*, 8, 1296658. <https://doi.org/10.3389/feduc.2023.1296658>

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Foregrounding co-artistry in an aesthetic and plurilingual/pluriliteracies approach to additional language teaching and learning

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In this article, we propose an aesthetic and plurilingual/pluriliteracies approach to additional (or second, foreign...) language teaching and learning. The research reported on took place in a secondary school in Barcelona where young people take on the role of teachers of the host languages (i.e., Catalan and Spanish) to adult migrants. We focus on a plurilingual poetry workshop offered in this program as an empirical foundation for the proposed approach. Data was collected ethnographically during the poetry workshop (i.e., through participant observation, field notes, conversations, video, photography) allowing the exploration of processes and outcomes. We consider, on the one hand, the opportunities for language learning made possible by incorporating arts-based methods and plurilingualism/pluriliteracies in the workshop. On the other hand, we ask what an aesthetic lens, combined with a recognition of plurilingualism/pluriliteracies, can offer to our understanding of language learning outcomes. Our results suggest that co-artistry is an opportunity for enhancing additional language learning in our aesthetic and plurilingual/pluriliteracies approach to additional language teaching and learning.

KEYWORDS

plurilingualism, pluriliteracies, creative inquiry, language education, poetry, adult migrants, co-artistry

1 Introduction

The concept of aesthetic education foregrounds the significance of beauty and the arts in the development of the self (Denac, 2014). Among other aspects, aesthetic education aims to: foster beauty in interpersonal relationships; develop an aesthetic sense and the perception of beauty; and promote the experience, creation, and expression of the aesthetic. Historically, aesthetics and affect have been viewed as distinct from cognition. There is a need to further investigate the connection between aesthetics, affect and the learning of different subjects/disciplines (Wickman et al., 2022). Together with the other

articles in this monograph, our contribution aims to help fill this gap, focusing on the field of additional language education.¹

In the context of a service-learning project based at a secondary school in Barcelona, we focus on a plurilingual poetry workshop as an empirical foundation for an aesthetic and plurilingual/pluriliteracies approach to additional language teaching and learning. We ask, on the one hand, what opportunities for language learning are made possible by incorporating arts-based methods and plurilingualism/pluriliteracies in the workshop. On the other hand, we ask what an aesthetic lens, combined with a recognition of plurilingualism/pluriliteracies, can offer to our understanding of language learning outcomes. We focus on the aesthetic and plurilingual nature of the social interactions among program participants and on the collaborative processes and outcomes of the workshop. We frame these collaborations in terms of ‘co-artistry’, a concept we introduce below.

We continue this introductory section (1.1 and 1.2) by framing language teaching and learning as aesthetic, plurilingual/pluriliterate action and interaction, or co-artistry. Section 1.3 reviews scholarship on plurilingual poetry, to contextualise and justify the workshop at the centre of our empirical work. We then set out the main methodological considerations guiding our research (section 2). In section 3, we analyse the interactions and artefacts produced during the workshop, followed by the discussion and conclusions (section 4).

1.1 Language teaching and learning as aesthetic action and interaction

Piazzoli’s (2018) approach to action and artistry in additional language education, framed within her own work on drama in language teaching, is highly influential to our understanding of aesthetics in our disciplinary field (see also Moore et al., 2021). In her work, Piazzoli frames language teaching and learning as art forms, materialised in the design of lessons, in the improvised interactions between teachers and learners (who she refers to as ‘co-artists’), and between learners, in the artefacts used and produced, and so on. Piazzoli follows Eisner’s (1985, p.154) broad definition of ‘art’ as spontaneous, aesthetic activity: “the process in which skills are employed to discover ends through actions.” She also draws on Winston (2010), who develops beauty as an educational concept, examining the cognitive, affective, and moral consequences of the experience of beauty. Conceptualising language teaching and learning in terms of aesthetics, according to Piazzoli (following Immordino-Yang, 2016 and others), means recognising that the actions of teaching and learning “involve not only cognition, but also affect, imagery, sensation, different forms of memory, emotion and embodiment” (2019, p. 8).

Piazzoli’s understanding of language teaching and learning echoes previous calls in the field of additional language education to give greater recognition to learners’ experience, affect and emotions in research and practice (e.g., Kramsch, 2009; Dewaele, 2012). As Garret

and Young (2009, p. 209) point out, “affect and emotion are terms that have been in the shadows of discussions of classroom foreign language learning, where the primary focus has been on the development of knowledge and use of the new language.” Piazzoli’s work also aligns with sociocultural understandings of language learning as situated action and interaction (e.g., Lantolf and Thorne, 2006), implicating other people, the material environment, and so on. Adopting a sociocultural approach, in the analytical section of this article (section 3) we consider the artefacts produced in the workshop, as well the collaborations between different actors (adult language learners, secondary school students acting as language teachers, adult facilitators), focusing on the importance of what we refer to as co-artistry in additional language learning.

In our research, we are also inspired by Cook’s (1997) work on the importance of language play (play being understood as related to aesthetics and affect) in language learning and in human life more generally; speakers and writers play with meaning, play on words, and so on. Such language play, according to Cook (1997, p. 230), might be considered “language for enjoyment, for the self, for its own sake.” Current communicative approaches to additional language education foreground the communicative objectives that language teaching and learning seek to achieve. Cook’s essay, however, invites us to recognise that language teaching and learning might sometimes not be strictly goal-oriented, but rather be “sometimes play and sometimes for real, sometimes form-focused and sometimes meaning-focused, sometimes fiction and sometimes fact” (Cook, 1997, p. 231). In the analytical section of this article (section 3), we will see examples of this language play as learners craft poetry through collage, mixing elements from poems in different languages to make their own.

Finally, we position our research and educational practice in the emergent field of creative inquiry in applied linguistics. Creative inquiry is frequently defined as “any social research or human inquiry that adapts the tenets of the creative arts as a part of the methodology” (Leavy in Jones and Leavy, 2014, p. 1). We, however, follow Bradley and Harvey’s (2019) identification of three categories of creative inquiry work in language education: working *through* the arts, *with* the arts, and *into* the arts. Language education research and practice enacted *through* the arts is broadly concerned with how arts-based methods promote language learning. Teaching and researching *with* the arts refers to how an aesthetic lens (e.g., that of the artist) can help understand language learning. Working *into* the arts refers to how the tools of applied linguistics might offer insights into artistic practices and processes (e.g., how language is used in the arts). In the analytical section of this article, we consider both the affordances of arts-based methods for teaching and researching language (i.e., working *through* the arts), and how adopting an aesthetic lens allows learning processes and outcomes to be understood in new ways (i.e., working *with* the arts).

Based on her investigations of children’s plurilingualism in schools in Canada and France, Prasad (2018) affirms that creativity, aesthetics, and plurilingualism are indissolubly connected. Prasad uses collage to ask: ‘how does it look and feel to be plurilingual?’. Her research integrates social theories of language representation and plurilingualism to explore not only the linguistic aspects of the children’s artwork, but also the aesthetic detail of their collages. Based on her analysis of the students’ collages and narratives, Prasad concludes it is impossible to separate their emotional experience from the cognitive process involved in language learning, and the aesthetical

¹ We prefer the term ‘additional’ language over others such as ‘second’ or ‘foreign’ language as we believe the former best represents the diversity of language socialisation processes.

aspect of the process can expand one's plurilingual repertoire. She argues that plurilingual repertoires can be viewed as a multi-layered collage of language(s) and linguistic activities, and the collage enables the students to create art that is aesthetically provocative, associating their feelings, ideas, experiences, and words.

Inspired by work such as Prasad's connecting aesthetics and plurilingualism, we now turn to our understanding of language teaching and learning as practices which necessarily implicate teachers' and learners' plurilingualism/pluriliteracies.

1.2 Language teaching and learning for plurilingualism/pluriliteracies

The sociolinguistic complexities of the 21st century are well documented in academic literature (e.g., Blommaert, 2010). 'Historical' forms of plurilingualism², as well as those resulting from demographic mobilities and transformations in communication technologies, are a reality of (especially urban) social life (Appadurai, 1996; Castells, 1996; Blommaert, 2010) and of language classrooms (García, 2009; Conteh and Meier, 2014; May, 2014). In recent years, researchers and teachers have considered how to harness the affordances of plurilingualism for enhancing language teaching and learning. Different terms have been proposed to this end, including *didactics of plurilingualism* (Gajo, 2007, 2014; Llompert et al., 2019), *pluralistic approaches to languages and cultures* (Candelier et al., 2013), *translanguaging pedagogies* (García and Li, 2014; Cenoz and Gorter, 2022), or the *multilingual turn* in language education (Conteh and Meier, 2014; May, 2014).

These approaches share two common principles: the first is the need to de-privilege monolingual ways of 'languageing' in language education. The monolingual 'native speaker' (e.g., as reflected in Chomsky's (1965) classic notion of the 'ideal native speaker') has traditionally been the benchmark against which language competence has been measured. Heller (1999) used the term 'parallel monolingualisms', while Cenoz and García (2017), following Cummins (2008), used the term 'multilingual solitudes', to refer to the traditional understanding that individuals should learn and their languages in isolation from the others in order to attain and display competence. More recently, the notion of plurilingual competence (e.g., Coste et al., 2009; Council of Europe, 2001, 2020; Lüdi and Py, 2009) has been proposed to reconceptualise the full range of knowledge, skills and attitudes (as well as the contextual affordances/restrictions) which allow plurilingual people to mobilise their whole linguistic repertoires to communicate and to learn, including to combine resources from different languages to build meaning.

Similar to this approach to plurilingualism, in recent years what counts as being literate in current contexts of increasing linguistic and cultural diversity, and of transformations in communication technologies, has been called into question. The notion of

pluriliteracies accounts for the ways plurilingualism comes into people's lives in their language practices across media and modes (García et al., 2007; Moore and Vallejo, 2018), including in their writing of poetry, the focus of this article. The pluriliteracies perspective places the integration of language systems and the hybridity of language practices at the forefront of theory and practice, and builds on scholarship from traditions such as New Literacy Studies (Heath, 1983; Street, 1984, 2003), multiliteracies (New London Group, 1996; Cope and Kalantzis, 2000, 2009), biliteracy and multilingual literacies (Hornberger, 2000; Hornberger and Skilton-Sylvester, 2000; Martin-Jones and Jones, 2000).

The second principle common to recent approaches to plurilingualism in language education is the need to overcome the simple separation of languages into different (school) subjects. Different languages are commonly treated as distinct disciplinary sub-fields; they are taught (and researched) in isolation and learners' competence is considered in terms of their ability to 'know' and perform in their different languages separately. So-called *integrated approaches* (e.g., Candelier et al., 2013; Gajo, 2014; De Britos, 2016; Masats and Noguerol, 2016) have been offered as a holistic alternative to traditional language teaching and use learners' whole language repertoires for developing new plurilingual competences.

The poetry workshop at the focus of this article set out from an integrated, plurilingual/pluriliteracies approach to additional language teaching and learning by mobilising learners' whole repertoires for producing poetry. We now discuss previous scholarship on the use of poetry in language education which has inspired the design and interpretation of the workshop.

1.3 Plurilingual poetry

Poetry is commonly part of school (first) language arts curricula; however, it is often approached in an instrumental way (e.g., to enhance writing and reading comprehension) (Simecek and Ellis, 2017).³ In additional language teaching, poetry is often overlooked (Hanauer, 2014; Kuru Gönen, 2018). Like first language education, when poetry is considered, it is mainly described as a useful genre for promoting reading and writing skills in the additional language (e.g., Seargeant and Greenwell, 2013), disregarding its aesthetic value. Hanauer (2011, 2014), however, developed the concept of meaningful literacy in relation to writing poetry in the additional language classroom, referring to phenomenological experience and personal meaning construction. Other scholars have since built on the meaningful literacy learning approach, including Chamcharatsri (2013), Garvin (2013), and Iida (2016).

Hanauer points out that learning a language is embedded in the physical, intellectual, and emotional lives of the individual language learner. The author considers the individual learner to be socially and

² We use the notion of 'plurilingualism' to refer to people's knowledge and use of resources from different named languages. Researchers use notions including 'bilingualism' and 'multilingualism' to refer in a similar way to the communicative repertoires of linguistically diverse people, and 'translanguaging' to refer to the use of this repertoire.

³ As pointed out by one of the anonymous reviewers of this article, who we thank for their input, this is the case, for example, of the National curriculum in England: English programmes of study, which contains 17 mentions of the word 'poetry' but does not mention enjoyment or appreciation. See: <https://www.gov.uk/government/publications/national-curriculum-in-england-english-programmes-of-study>.

culturally contextualised with an extended history of personal experience. Hanauer uses poetry as a way of teaching language because it not only motivates the learner to learn a new language (including figures of speech, rhythm and rhyming, relations of signs and symbols, functions, among others), but it also supports an emotional association with that language. Hanauer proposed four principles to frame his meaningful literacy approach: (1) autobiographical writing; (2) emotional writing; (3) personal insight; and (4) authentic public access. The first principle supports creative writing to explore and comprehend oneself by drawing on memory, imagination, and personal experience. The second encourages students to write in a way that stimulates their emotions and those of the reader and supports the expression of students' feelings. The third integrates a reflective process that results in higher comprehension of the human situation in the long run, as well as deeper appreciation and understanding of one's own experience. The final principal places writing in the context of a social process that involves communicating personal views, understandings, and emotions to others in the language learning classroom and with individuals and communities that are meaningful for the writer. In the analysis section of this article (section 3), we will see that the poetry workshop uses themes that help participants write poems based on their personal experiences, and the poetry is meant to be shared with the broader community. Unfortunately, due to time restrictions, we were not able to reflect with the participants on the process, but our analysis considers the emotional, social, and cultural context of the language classroom.

It is important to note that the aforementioned scholarship is concerned with using poetry to teach a particular language, while our plurilingual poetry workshop was also concerned with using poetry to engage learners' full linguistic repertoires. Following Niaz (2021), we define plurilingual poetry as that in which a poet may use their different languages (and/or their different language varieties) in a single composition. Plurilingual poetry is not new; so-called 'macaronic poetry' by Anglo-Saxon poets in the late 15th century mixed Latin and local vernaculars (Demo, 2018). Arboleda Toro (2017) affirms that plurilingual poetry was also produced during decolonisation processes in the 19th and 20th centuries. More recently, the academic literature includes examples of contemporary plurilingual poetry crafted by diasporic and linguistic minority poets, among others. Domokos (2013), for example, analyses translanguaging (plurilingualism) in poems written by Cia Rinne, a contemporary poet born in Sweden from a Finnish family and raised in Germany. Moore and Tavares (2020) analyse their conversations around Ginalda Tavares' use of dialogue in non-standard varieties of English in her poetry. As Teterina (2014) highlights, plurilingual poetry is not debate-free, with linguists, literary critics, poets, educators, and so on contributing different perspectives on it. Niaz (2019), for example, points to the challenge of understanding poems written in multiple languages. The interpretation of plurilingual poems is a methodological challenge for our research and we thus return to this point in section 2.2.

Different educational projects have used poetry to promote plurilingualism. For example, the *Mother Tongue Other Tongue* (MTOT) project, originally developed by staff in the Faculty of Arts and Humanities at Manchester Metropolitan University and Routes into Languages North West, aimed to value cultural diversity and the various languages used in UK schools (Britos De Britos, 2016). The multilingual poetry project had two distinct sections: *Other tongue*,

allowing young people to write poetry in a language they were learning in school, and *Mother tongue*, inviting non-native English speakers to compose poetry in their mother tongue. The main objectives of MTOT were to celebrate and promote plurilingualism, encourage the use of mother tongues, and foster poetic expression. Also in the UK, Frimberger et al. (2018) used poetry with adult English as a Second or Other Language (ESOL) students from refugee and asylum-seeking backgrounds. Their project used an affirmative approach through poetic mappings of the process of creating what they called 'identity boxes'. The purpose of creating an identity box was to get to know participants: who they are, their desires, and so on. While the adult learners were crafting, the project team (including college educators and researchers) interacted with them through conversations, poetic reflections, etc. Beyond language, the project thus focused on the aesthetics of the making process. Considering some parallels with our workshop, we also foreground the aesthetics of processes and outcomes.

2 Methodology

2.1 Context

2.1.1 Research site

The research reported on in this article is part of a larger research project entitled *constructing a collaborative understanding of learning and teaching for the XXI century*.⁴ The project, which runs from 2021–2024, is part of an ongoing collaboration with the AFEX-AFFM⁵ program led by Casa Asia⁶ and involves different sites at schools in and around Barcelona. AFEX-AFFM is an intergenerational, plurilingual, and inclusive language education project aimed at promoting adult migrants' learning of the local languages (Catalan and Spanish) and literacy. AFEX-AFFM sessions are generally led by a facilitator who shares linguistic and cultural origins with some of the adult participants. In this article, we focus on an experience carried out at a secondary school in Barcelona in which 9th grade students (i.e., 3rd year of compulsory secondary education, approximately 15 years old) act as language teachers for the adults as part of a service-learning project, accompanied by an AFEX-AFFM facilitator and teachers from their school. Spanish was the main language that the adult learners at the site wanted to learn, although Catalan was also present.

Every year, the AFEX-AFFM program proposes different activities for World Poetry Day. Participants need to create plurilingual poems around a specific theme, which are collected in what is called the

⁴ Funded by MCIN/ AEI (/10.13039/501100011033), grant PID2020-115446RJ-I00.

⁵ AFEX stands for *Aprenem Famílies en Xarxa* ('We learn as networked families'). AFFM stands for *Activitats Formatives per a Famílies Migrades* ('Training Activities for Migrant Families').

⁶ Casa Asia is a public consortium including the Spanish Ministry for Foreign Affairs, European Union and Cooperation, the Government of Catalonia and the Barcelona and Madrid City Councils. It aims to strengthen institutional, economic, cultural, and educational relationships between Asian and Pacific nationals and Spain. The AFEX-AFFM program is run by Casa Asia in collaboration with FAPAES, the federation of family associations linked to public schools in Catalonia.

Mostra de Poesia Plurilingüe (Plurilingual Poetry Display) hosted by Casa Asia and shared with the public. Each year the event has a different theme; in 2022 (when the workshop we report on here took place), it was *El meu primer dia* (My first day). As part of this event, a plurilingual poetry workshop was developed by one of the co-authors of this article (Diego L. Albuquerque), two language teachers from the school and the AFEX-AFFM facilitator at the site. Ten young students from the school participated in the implementation as student ‘teachers’. A second researcher (Claudia Vallejo) assisted with data collection during the workshop.

The adult language learners in the workshop included ten women and one man. The participants were originally from Pakistan (7 people), India (2 people), and Morocco (2 people). Darija (the Moroccan variety of Arabic), Standard Arabic, Urdu, Punjabi, English, Spanish, and Catalan were spoken. Some of the languages spoken or being learned by the adult learners — i.e., Urdu, in addition to Spanish and Catalan — were spoken also by the participating secondary school students acting as teachers. The AFEX-AFFM facilitator at the site spoke Urdu, Punjabi (Pakistan), Catalan, Spanish, and English, and she could read some Arabic.

2.1.2 Plurilingual poetry workshop

A four-day poetry workshop was designed to help the adult learners write their poems on the theme of *El meu primer dia* (My first day). The activities were:

- 1 *First words*: Learners were asked to divide an A4 sheet of paper into four parts and write different words as per the instruction given (see Table 1). Then, learners were asked to write a sentence that connected all the words. They were also invited to represent their sentence with an illustration.
- 2 *Collage*: Poems were selected in the languages that the learners spoke and were distributed to them. Learners read the poems and cut out sentences or words they would like to use to compose their own poems, creating a collage. This activity aimed to encourage the learners to use their full linguistic repertoires to create poetry and to play with the aesthetics of language.
- 3 *Writing own plurilingual poem*: Learners wrote their own poem, using the collage poem as a model, but adapting it and incorporating their own words and ideas.

It is important to highlight that in the writing process participants were free to write their poems in the way they wanted. They received no instructions on how to compose a poem, although the collage activity afforded examples of poems that the participants could use for their own writing.

One of the problems faced during the workshop was the lack of attendance by learners (a regular problem at the site). However, this was anticipated by planning activities that could be done without having done others. A shared reading activity and a conversation

about the process were planned, but unfortunately could not be carried out due to time constraints. None of the learners completed all the activities, and only four of them wrote poems due to the others missing sessions. The analysis in this article will examine the written poems completed by these four adult learners and the processes of their creation.

2.2 Methodology

The research presented in this article adopted the principles of collaborative linguistic ethnography in the data collection and analysis (Lassiter, 2015; Ballena et al., 2020; Creese and Blackledge, 2023). Prior to the workshop, researcher/facilitator/co-author (Albuquerque) participated as participant observer at the site for approximately 4 months, during which time he established relationships, carried out informal interviews, participated in activities and kept fieldnotes. Furthermore, the design and implementation of the workshop allowed ethnography to be more than a method of data collection; the school teachers, the AFEX-AFFM facilitator, the researcher and the secondary school student ‘teachers’ worked together to design the sessions and/or support the adult learners in the process. The data collected during and after the workshop include audio and video recordings of the sessions, interviews, photos, and the poetry collages. Informed consent was obtained prior to the data collection based on procedures approved by the ethics board at the authors’ university.

The project also uses creative inquiry or art-based methods, as introduced in section 1.1. Research *through* the arts was used in the project, aiming to inform us about the affordances of the creative activities done in the workshop for promoting plurilingual language learning. This research also works *with* the arts by exploring how an aesthetic lens allows learning processes and artefacts to be interpreted in new ways. Linking arts-based approaches and (linguistic) ethnography has attracted scholarly interest in recent times (Creese and Blackledge, 2023), particularly in educational research (see, among others, contributions to Ferro and Poveda, 2019; Moore et al., 2020). The idea, following Pahl (2014, p. 48), is to understand “the way in which the collaborative space of inquiry that crosses the boundaries of arts practice, ethnography and education can open up new epistemological spaces.” Creese and Blackledge [(2023), essay 2] discuss the challenges of incorporating what they call an *ethical-aesthetic perspective* in linguistic ethnography, writing:

For the linguistic ethnographer, it is a challenge ‘not to know’ when working with language. [...] we are used to tracing language through actions to wider ideologies. In language we categorise, label, position, judge, name and know. [...] Now, however, we find ourselves moving away from a position in which we claim to be able to explain the lives of those who are the subject of our research. An ethnographic perspective claims to understand the perspective of the ‘other’ through their eyes. Linguistic ethnography aims to make audible the voices of those who participate in research. A creative approach to ethnography allows us to stand with those whose voices we represent, to stand beside them but not above them, resisting the urge to say ‘I know’.

This position of ‘not knowing’ is relevant to the process of interpreting the plurilingual poems included in this article.

TABLE 1 Instructions for the *First words* activity.

Write here your favourite word in your mother language	Write here a word that describes yourself in your second language
Write here the first word that you learned in Spanish/Catalan	Write here a word that can describe the best day of your life (in any language)

Niaz (2019), writing from the field of translation, refers to the ‘extra processing effort’ required when part of a poem is written in languages unknown to the reader. Our extra processing effort meant seeking transliteration and translation assistance from speakers of the languages used,⁷ and paying attention to the authors’ use of different languages and rhetorical devices. Furthermore, our interpretations of the poetry foreground the aesthetic qualities of plurilingual poetry and the co-artistry of the process.

The data are presented in section 3 as brief, situated stories or case studies of four adult learners (Norton, 2000; Schwandt and Gates, 2018). The adult learners who are the protagonists of these cases were those who completed a poem as part of the workshop. Broadly speaking, their stories are presented in the form of narratives or vignettes, together with transcripts of the video data, and photographs and transliterations of the learners’ work. Bloom-Christen and Grunow (2022, p. 2) link the renewed interest in using vignettes in ethnographic writing to what they call the ‘affective turn’, which is coherent with the aesthetic approach we take. According to these authors: “Affective scholarship has induced focus on how writing not merely seeks to transport lived affects from the field onto paper, but how it aims to evoke a sense of these affects in the reader.” In some cases, we are also able to reconstruct part of what Kell (2009, 2015) refers to as the trajectories of the poems (see also Bradley and Moore, 2018; Moore and Bradley, 2019), by identifying poetic resources, themes or ideas that travel across workshop activities.

Before focusing on the analysis in section 3, we would like to briefly summarise the role of the co-authors in the study. Albuquerque, as we have already mentioned, co-designed and co-delivered the workshops. He also collected the data, transcribed it, and translated it with the support of different collaborators named in this section. Moore acted as advisor during the design, delivery, data collection and treatment phases. She led the integration of the theoretical and methodological frameworks used to approach and interpret the data in this article. Both authors contributed to the analysis of the data, which we now present, and to writing and editing the article.

3 Analysis

In the following sections we present the case studies of four adult learners: Zaya (3.1), Aram (3.2), Zakia (3.3), and Hasbia (3.4).⁸

⁷ We especially acknowledge Egraa Arif whose provided invaluable support for interpreting the texts in Urdu and Punjabi, and Loubna Hassak, for her support with texts in Arabic. Note that in both the transliterations and in the translations, we have consciously avoided correcting non-standard language use to be as true as possible to the original.

⁸ All names used for all participants (adult learners, secondary school students, AFFX-AFFM facilitator) are fictitious, except for the facilitator/researcher/author of this article (Diego L. Albuquerque), whose real name is used.

3.1 Zaya

Zaya is a student of Pakistani origin who speaks and writes Urdu, Punjabi (Pakistan), English, and is learning Spanish. She was present for two of the 4 days of the poetry workshop. In the *First words* activity, Zaya had the support of Bete (a secondary school student ‘teacher’). Bete identified as speaking Spanish and Catalan and she sought the help of the program facilitator (Mara) to explain the activity and offer translations to Zaya using her other languages. Recalling the *First words* activity described in section 2.1.2, students divided a piece of paper into four parts and in the different sections wrote: their favourite word in their mother tongue; the first word they learned in Spanish/Catalan; a word describing themselves in their second language; and a word describing the best day of their lives in any language. In the end, they had to create a sentence using all the words and ideas. Figure 1 is of Zaya’s completed activity.

As can be seen in Figure 1, Zaya’s favourite word is “Ub” in Urdu, which translates to “mother.” This is interesting because, as we will see, she uses her connection to her mother and her country in her final poem. The word that she uses to describe herself is “active,” which she wrote in Punjabi. Not only Zaya, but also other participants chose “hola” as the first word they learned in Spanish/Catalan. At one point, Mara helps Zaya to spell “hola” (see Extract 1). We assume that Maya names the letters “h,” “o,” “l” and “a” in the extract in English, a language that she shares with Zaya. Extracts 1–3 in this section are representative of the collaborative nature of Zaya’s process.

Extract 1

01 MAR: h ((/ertf/)) o ((/o:/)) (.) l ((/əl/)) (.) a ((/e:/))

Moments later in the session (see Extract 2), when Diego (facilitator/researcher/co-author of this article) approaches the pair, Mara explains to him that Zaya had translated the sentence in the final box, “el mejor día es el día del Eid” (the best day is the day of Eid), from Urdu to Spanish. She explains to Diego in the exchange (line 4) that Eid is a “fiesta” (party), and claims that the word “Eid” should be kept in the translation. Zaya listened on to the conversation between Mara and Diego.

Extract 2

01 MAR: ha escrito (.) que el mejor día de su vida (.) sí (.)
she has written (.) that the best day of her life (.) yes (.)
02 el mejor día de (.) ha puesto que el mejor de día de su
the best day of (.) she put the best day of her
03 vida es el día del eid (.)
life is the day of eid (.)
04 bueno (.) es una fiesta (.)
well (.) it is a party (.)
05 DIE: vale (.) no passa res (.)
ok (.) that’s ok (.)
06 MAR: y (.) entonces (.) yo supongo que la palabra (.) sería eid
and (.) then (.) I suppose that the word (.) would be eid

In doing the final part of the *First words* task, Zaya needed to write a sentence in Spanish linking her words. As Bete did not know how to help Zaya, she asked another secondary school student ‘teacher’.

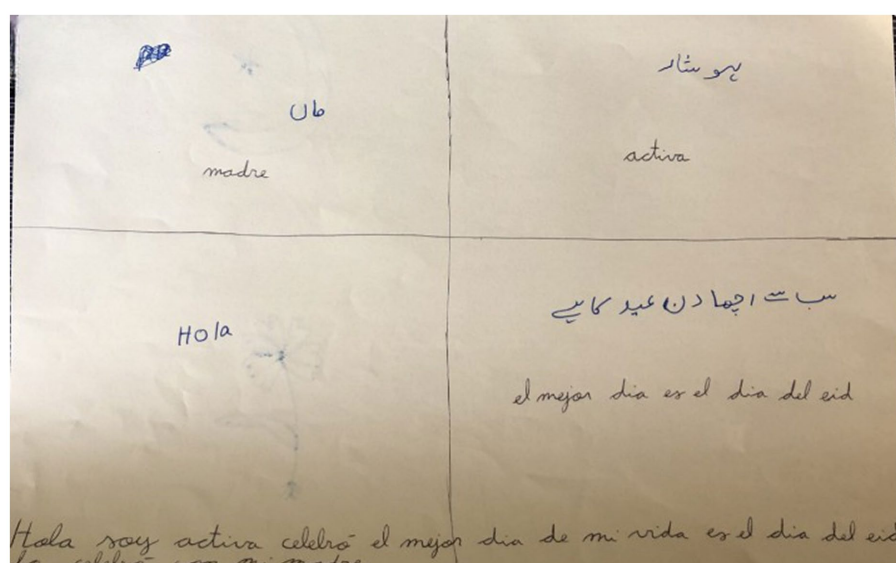


FIGURE 1
Zaya's completed First words activity.

Jessica, to assist. Jessica identified as speaking Spanish and Catalan. The conversation in Extract 3 takes place between Bete, Jessica, and Zaya in Spanish:

Extract 3

- 01 BET: yo no sé cómo ayudarle (.) a hacer una frase (.)
I don't know how to help her (.) make a sentence (.)
- 02 cómo la ayudo?
how do I help her?
- 03 JES: ((incomprehensible))
- 04 BET: pero cómo se las explico?(.)
but how do I explain them to her?(.)
- 05 no se lo puedo escribir yo (.) tiene que escribir ella (.)
I can't write it for her (.) she has to write it (.)
- 06 JES: qué palabras son? (.)
which words are they? (.)
- 07 BET: éstas (.)
these ones (.)
- 08 JES: vale (.) vale (.) sí (.)
ok (.) ok (.) yes (.)
- 09 hola (.) madre (.) activa (.) es el día de (.)
hello (.) mother (.) active (.) it is the day of (.)
- 10 BET: eid(.)
eid(.)
- 11 JES: eid (.) eid.(.) qué es eid? (.)
eid (.) eid.(.) what is eid? (.)
- 12 BET: una cosa de su país (.)
a thing from her country (.)
- 13 JES: ah vale vale (.) hola mi madre es activa (.)
ah okay okay (.) hello my mother is active (.)
- 14 ZAY: fiesta (.)
party (.)
- 15 JES: ah una fiesta vale (.)
ah a party okay(.)

- 16 hola (.) madre activa (.)
hello (.) active mother (.)
- 17 soy activa no? (.)
I'm active right? (.)
- 18 hola (.) soy (.) activa (.)
hello (.) I'm (.) active. (.)
- 19 BET: hola soy activa (.)
hello I'm active. (.)
- 20 JES: y celebro (.) el (.) día (.) de (.) eid con mi madre
and I celebrate (.) the (.) day (.) of (.) eid with my mother.

We see in Extract 3 how the two secondary school student 'teachers' actively take on the role of supporting Zaya to write her final sentence in Spanish. At the same time Zaya, who carefully listens to the conversation in Spanish between them, speaks up to explain that Eid is a "fiesta" (line 14) — seemingly taking up the description she had heard Mara previously give to Diego — which in turn helps Bete and Jessica to suggest incorporating the idea of a celebration in the sentence.

During the workshop sessions, the secondary school student 'teachers' who helped the adult learners in the process of co-artistry were not always the same for all the activities. In writing her poem (untitled), Zaya had the support of a different student, Arial. Arial's parents were from Morocco, and Arial identified as speaking Spanish and Catalan. Figure 2 is a photograph of Zaya and Arial's completed poem. Below the photographs of all the poems we have included transliterations and translations of them.

Transliteration of Zaya's poem (untitled):

میری ماں بہت پیاری ماں ہے۔
Mi madre tierna, tú eres mi centro en centro en este mundo.
میرا ملک پاکستان بہت اچھا ہے۔
Pakistan mi hermoso país natal del cual me fui.

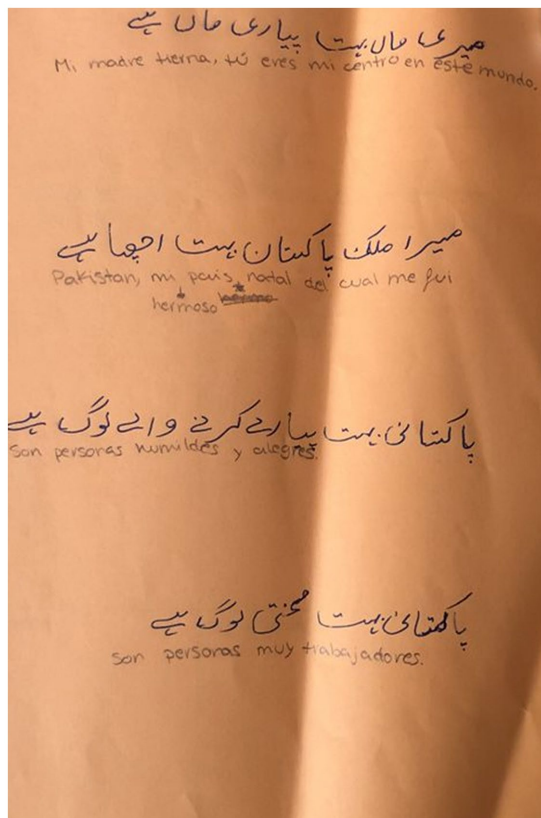


FIGURE 2
Zaya and Arial's poem (untitled).

پاکستانی بہت پیار کرنے والے لوگ ہیں۔
Son personas humildes y alegres.
پاکستانی بہت محنتی لوگ ہیں۔
Son personas muy trabajadoras.

Translation of Zaya's poem (untitled):

My mother is a very sweet mother.
My tender mother, you are my centre in this world.
My country Pakistan is very good.
Pakistan my beautiful birth country which I left.
Pakistanis are very loving people.
They are humble and cheerful people.
Pakistanis are very hardworking people.
They are very hardworking people.

The first thing we might notice about Zaya and Arial's poem is that it is untitled, which might have different explanations (e.g., she could not think of an appropriate title, or she forgot to add one). Interestingly, we find traces of Zaya's response to the *First words* activity in the poem: Zaya's poem describes her mother, her country of origin (Pakistan), and Pakistani people. Zaya's poem does not describe a specific first day, in accordance with the theme of the *Mostra de Poesia Plurilingüe* (Plurilingual Poetry Display). Rather, Zaya's poem expresses her emotions and makes connections to her roots.

While Zaya is fluent in English and Punjabi, she only uses Urdu and Spanish in her poetry. The poem is written in two different scripts, with lines in Urdu (bold font in the translation) followed by ones in Spanish (standard font). Zaya first wrote her poem in Urdu; however, the activity was to write a plurilingual poem. Arial thus helped her to express her ideas in Spanish. As Arial did not speak Urdu, she and Zaya called on the facilitator (Mara) to translate lines from Urdu to Spanish. However, the translation is not a literal one, with the lines in Spanish adding ideas, actions, and emotions to the Urdu original (e.g., compare "My country Pakistan is very good" in Urdu with "Pakistan my beautiful birth country from which I left" in Spanish). The plurilingual poem was thus the result of collaboration between the adult learner, the secondary school student 'teacher', and the facilitator. In incorporating Urdu and Spanish in the poem, the co-artists engaged emotionally and aesthetically with the task, going beyond the literal, word-for-word meaning of the lines to jointly craft the plurilingual poem.

3.2 Aram

The day of the collage activity (activity 2 of the workshop, see 2.1.2.) was the first day for the Moroccan siblings, Aram and Safira, in the AFEX-AFFM program. They joined the sessions to learn Spanish. They decided to do the collage activity together with the help of Arial (a secondary school student 'teacher' introduced in section 3.1). Arial suggested that Aram and Safira complete the collage activity by cutting out letters from the poems provided in different languages to make sentences about their first day in their new country and in the program:

Extract 4

- 01 ARI: eh (.) recortamos así las frases y (.) vamos (.)
eh (.) we cut the sentences like this and (.) we go (.)
- 02 cortando las letras (.) para
cutting the letters (.) to
- 03 poder hacer palabras (.)
be able to make words (.)
- 04 SAF: sí (.) mejor letras (.)
yes (.) better letters (.)

Safira, in Extract 4 (line 4) agrees to Arial's suggestion as to how to do the task. As there were no other Arabic speaking adult learners in the group, and Aram and Safira were not expected, the workshop leaders had not prepared poems in Arabic. Thus, Aram and Safira had to write their own words in Arabic to complete the plurilingual collage task. Their completed collage is depicted in Figure 3.

Transliteration of Aram and Safira's collage:

el primer día me seti.
في أول يوم أحسست بكل شيء غريب.

Translation of Aram and Safira's collage:

the first day i felt.
On my first day everything felt strange.

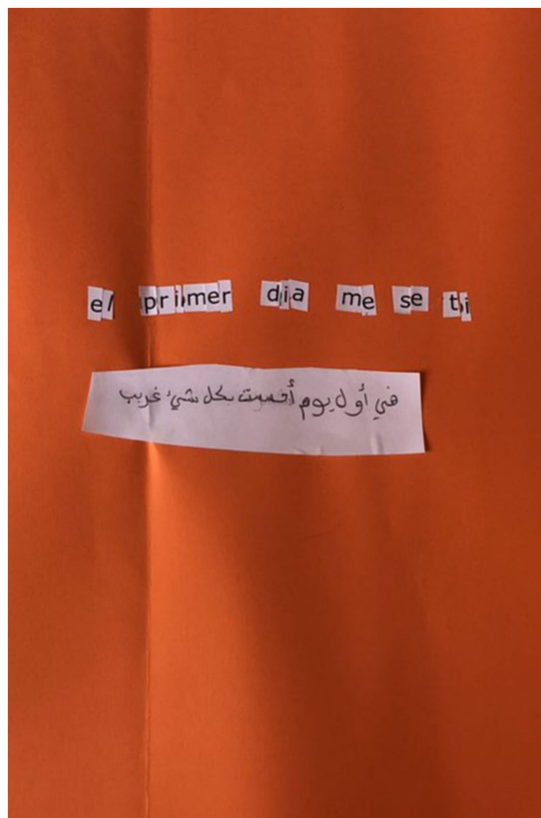


FIGURE 3
Aram and Safira's completed collage.

We deduce that the first line of the collage, in Spanish (standard font in the translation), means “the first day I felt,” although the “n” is missing in Spanish (i.e., the collage reads “seti” instead of “senti”). The second line, in Arabic (bold font in the translation), reads: “On my first day everything felt strange.” We do not know whether Aram and Safira were reflecting on the strangeness of their first day in their new country, or on the strangeness of their first day in the AFEX-AFFM program, although their collage would probably adequately describe both situations for them.

When it came to writing their own poems, Aram and Safira were put in different groups. Safira decided not to continue her writing process, claiming that writing poetry was difficult for her, and instead chose to do more traditional language learning exercises provided in the AFEX-AFFM sessions. Aram did continue and was assisted by two secondary school student ‘teachers’, Madu and Karina, who crafted the poem *Primer día en Barcelona* (First day in Barcelona) with him. Madu identified as speaking Spanish and Catalan. In some sessions, he was very quiet. Working with Aram and Karina, however, he contributed ideas and wrote the poem with the other participants. Karina was born in Barcelona, but she identified as being from Ecuador. She spoke Spanish and Catalan. The poem is depicted in Figure 4.

Transliteration of Aram's poem (*Primer día en Barcelona*):

Le gusta la ciudad.
أعجبتني المآثر السياحية في برشلونة.
Me gusta los monumentos.

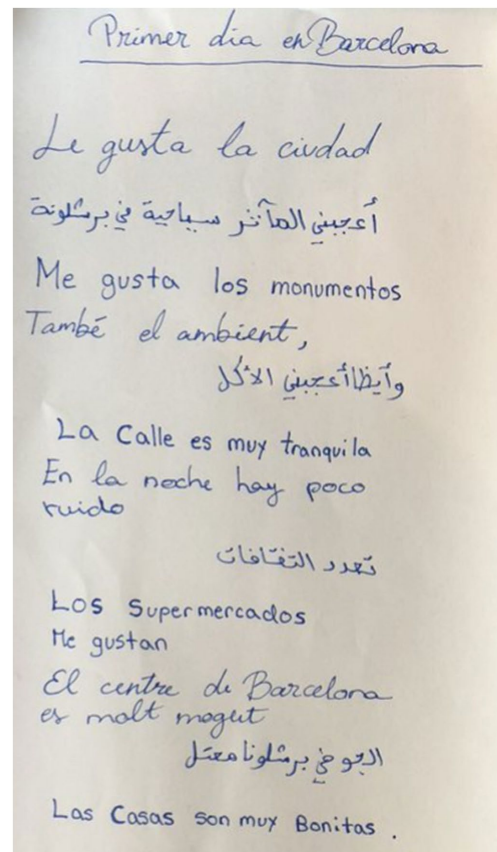


FIGURE 4
Aram, Madu and Karina's poem (*Primer día en Barcelona*).

También el ambiente,
وأيضاً أعجبتني الأكل.

La Calle es muy tranquila.
En la noche hay poco
ruido.
تعدد الثقافات.

Los Supermercados.
Me gustan.
El centre de Barcelona.
es molt mogut.
الجو في برشلونة معتدل.

Las Casas son muy bonitas.

Translation of Aram's poem (*Primer día en Barcelona*):

He likes the city.
I liked the tourist monuments of Barcelona.
I like the monuments.
Also the atmosphere,
and I liked the food too.

The Street is very quiet.

At night there is little.
noise.

Multiple cultures.

The Supermarkets.
I like.
The centre of Barcelona.
is very busy.

The climate is mild.

The Houses are very beautiful.

Primer dia en Barcelona (First day in Barcelona) was not only the topic, but also the title of Aram, Madu and Karina's poem. The poem is written in Arabic (bold font in translation), Spanish (standard font) and Catalan (italics) and, as we can see in Figure 4, there are three different scripts. Each participant was responsible for writing in one language: Karina wrote the lines in Spanish, Madu in Catalan, and Aram in Arabic. Of the four poetic processes examined in this article, this one was the most collaborative. Indeed, the poem carries includes three voices in a single description.

Primer dia en Barcelona is a description of Aram's first day in Barcelona: the atmosphere, the monuments, the supermarkets, the food, and so on. Linguistically, there are some interesting features. The first line, in Spanish, talks about a third person who likes the city: the object pronoun "le" in Spanish indicates that "he (or she) likes." In the second line, in Arabic, the author is placed in the poem, affirming "I liked the tourist monuments." The third line, in Spanish, reads "I enjoy the monuments." It is interesting to observe that in three lines of the poem, both the indirect object pronouns (third- and first-person singular) and the tense (present and past) change. We do not know for sure, but the poem appears to be a conversation between three people. In the fourth line of the poem, the Catalan language appears for the first time to allude to the atmosphere of the city (note that "el ambient" should be written as "l'ambient," but this is not relevant to our analysis). The fifth line, in Arabic, reads "I liked the food," once again in the first person and in the past. The next stanza of the poem, written in Arabic and Spanish, includes a description of the streets, noises, and cultures of the city of Barcelona. The third stanza, written in Spanish, Catalan and Arabic, combines aspects of the previous two, including both affirmations of what the poet(s) like, and a description of the city. The last line of the poem, in Spanish, describes the city's houses.

The poem thus manifests a trialogue between the participants and their languages. Aram needed to collaborate with the secondary school student 'teachers' to help him include Spanish, the language he wanted to learn, in his poem, as well as Catalan. The incorporation of Catalan is also meaningful, both linguistically — as it exposed Aram to the other (official) language spoken in the city — and aesthetically, as it affords the reader a more realistic visualisation of the city of Barcelona, where at least two languages are constantly present.

3.3 Zakia

On the day of the collage activity, many of the secondary school student 'teachers' went on a school field trip, and activities needed to

be adapted for the adult language learners who attended. Thus Diego (facilitator/researcher/co-author) partnered with Zakia. Zakia is originally from Pakistan and spoke Urdu, Punjabi (Pakistan), Arabic, English, and Spanish, while Diego is originally from Brazil and spoke Portuguese, English, Spanish and Catalan. Working together, the pair discovered they had several commonalities: both are English teachers, have a master's degree in English, and are writers and poets. Conversations between the two alternated between Spanish and English. Zakia commented to Diego that she joined the AFEX-AFFM program because she needed to learn Spanish to get her Spanish citizenship, for which she needed to take a language proficiency test.

In her collage, which Zakia worked on mainly independently, she mixed poems by Shakespeare, the English poet (underlined in the translation), Joan Maragit, the Catalan/Spanish poet (standard font in the translation), and two Urdu poems by the Pakistani poet Allama Iqbal (bold italics in the translation), as depicted in Figure 5.

Transliteration of Zakia's collage:

Las ventanas, de noche, con luz amarillenta,
La luna hacer brillar los cables negros.
But thy eternal summer shall not fade,
So long as men can breathe or eyes can see,
Nor lose possession of that fair thou ow'st;

دیار عشق میں اپنا مقام پیدا کر
نیا زمانہ، نئے صبح شام پیدا کر
خدا اگر دل فطرت شناس دے تجھ کو
سکوتِ لالہ و گل سے کلام پیدا کر
ہو مرا کام غریبوں کی حمایت کرنا

Translation of Zakia's collage:

The windows, at night, with yellowish light,
The moon makes the black cables shine.
But thy eternal summer shall not fade,
So long as men can breathe or eyes can see,
Nor lose possession of that fair thou ow'st;

Create your place in the land of love.

Create a new age, a new morning and evening.

If God grants you a heart that can understand nature.

Create words out of silence.

May my work be to support the poor.

When combining the poems, Zakia created a collage in which she portrays an event that occurs on a moonlit night. Later, in conversation with Diego (Extract 5), Zakia explained how she connected the poem with the day of her son's birth:

Extract 5

01 DIE: eh (.) este poema es sobre qué? (.)
eh(.) this poem is about what? (.)

02 ZAK: eh (.) explico? (.)
eh (.) shall I explain? (.)

03 DIE: sí (.)
yes (.)

04 ZAK: ok (.) las ventanas (.) este del castellano sí (.)

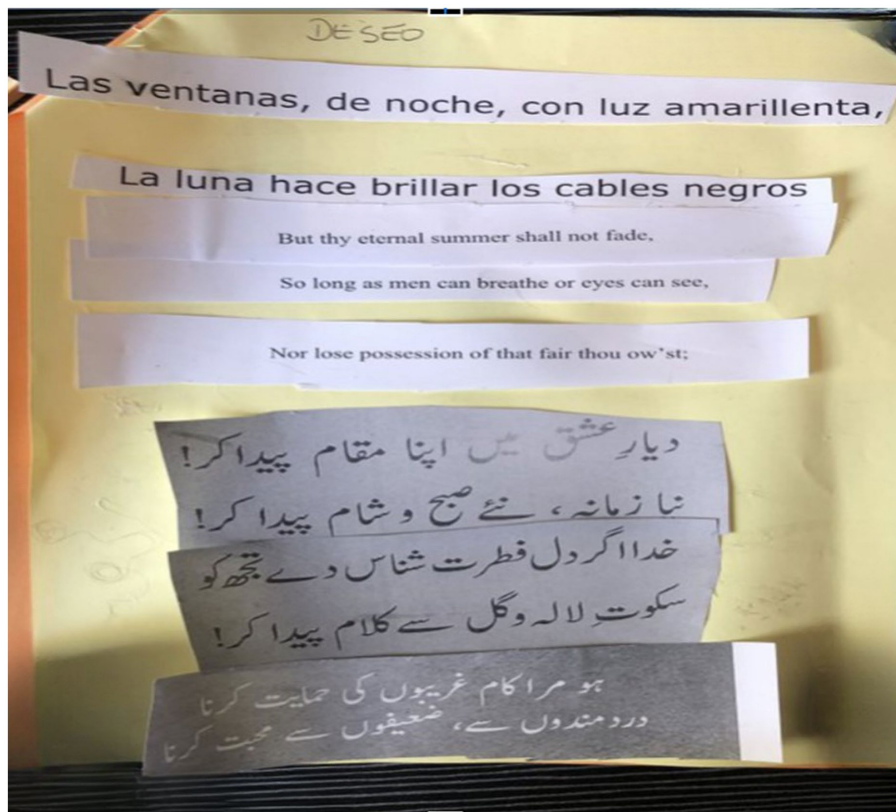


FIGURE 5
Zakia's completed collage.

- ok (.) the windows (.) this from Spanish yes (.)
- 05 DIE: no (.) pero (.) es sobre qué primer día? (.)
no (.) but (.) it's about what first day? (.)
- 06 ZAK: ah (.) este (.) eh (.) yo (.) I was thinking of my son (.)
ah (.) this (.) eh (.) I (.)
- 07 when I was having (.) and I was thinking (.)
- 08 what is he doing in this world (.)
- 09 what (.) I wish for him? (.)

Zakia explains in Extract 5 that as she was doing the collage, she remembered giving birth to her son and was thinking about her hopes for him. It is interesting to observe in this short extract of conversation, when the researcher asks questions in Spanish, Zakia tries to answer in Spanish, and changes to English when she can no longer continue. Later, when naming the collage, the following exchange takes place between the pair (Extract 6), in which Zakia asks Diego how to translate “wish” from Spanish to English, after which Zakia writes the title *Deseo* on her the collage:

Extract 6

- 01 ZAK: eh (.) how (.) do you (.) write wish in castellano? (.)
spanish
- 02 wish (.)
- 03 DIE: deseo (.)
wish

As mentioned, Zakia identifies as a poet and usually writes poems in Urdu. Zakia's final poem, which she also entitles *Deseo* (see Figure 6), does not describe the day of her son's childbirth, but the feelings and wishes that she has for him. The poem projects the future that she imagines for him and her role as a mother. Of all the poems crafted by the participants, Zakia's is the most plurilingual, combining five languages. In writing her poem, she also had help from a secondary student ‘teacher’, Míriam, who assisted her to write lines in Spanish (standard font in the translation) and Catalan (italics in the translation).

Transliteration of Zakia's poem (*Deseo*):

I want to the world to be happy.
Para Todo el mundo.
کیسے اپنا حصہ ڈالوں۔
Puc fer de tot.
میںوں سب کچھ کرنا آندائن۔
ساقوم بنشیر السلام
I can see a day in future.
Felicidad, paz, Tranquilidad.
جب سب رکھیں گے خیال دوسروں کا۔
Ningú no dominará els altres.
آوے گا جلدی اے دن۔
کل العالم سیکون فی ذلک الوقت قریبا

Translation of Zakia's poem (*Deseo*):

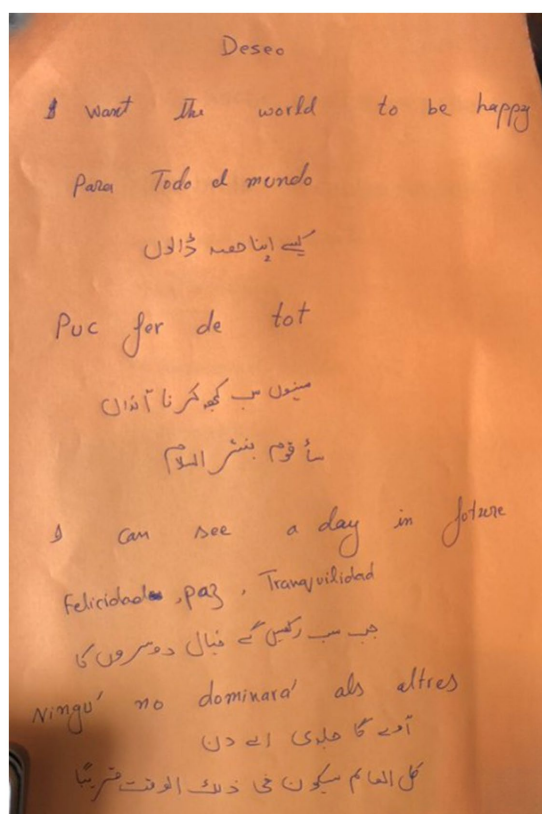


FIGURE 6
Zakia's poem (Deseo).

I want the world to be happy.
for Everyone.

How do I contribute?

I can do everything.

I want to do everything.

I will spread peace.

I can see a day in the future.
Happiness, peace, Tranquility.

When everyone takes care of others.

No one will dominate others.

The day will come soon.

All the world will be there at that time soon.

Zakia's poem is divided into two verses, and every line is written in a different language. The two verses follow a pattern in terms of languages used: English (underlined in the translation), Spanish (standard font in the translation), Urdu (bold italics in the translation), Catalan (italics in the translation), Punjabi (bold, italics, underlined in the translation), and Arabic (bold in the translation). All the verses converse with each other, narrating the author's desire for her son and the world. Zakia introduces her poem desiring happiness for everyone, asking what she can do to make the world a peaceful place for her son. She projects a future with happiness, peace, and tranquillity where no one will dominate others. The poet reassures the readers that this day is

coming. It is interesting to note that the poem communicates in different languages without losing connection with the main topic. In short, in her poem, Zakia uses the languages she knows, including both Spanish and Catalan, thanks to the support of her co-artist Míriam.

3.4 Hasbia

Hasbia is originally from Pakistan, and she speaks and writes Urdu and English, as well as being a learner of Spanish. Her process during the workshop was very independent, and she did not seek help from the secondary school student 'teachers', only recruiting assistance briefly from a student named Rasheed for the collage task. It is interesting to point out that Diego (facilitator/researcher/co-author) tried several times to communicate with her in Spanish during the workshop, but she answered in monosyllables and appeared to be very shy. It was only when Diego discovered that she spoke fluent English that he was able to establish conversation with her.

In addition to Shakespeare's and Allama Iqbal's poems (also used by Zakia), Hasbia's collage (Figure 7) includes parts of a poem by Lope de Vega, a Spanish poet. She also includes a photo of the Allama Iqbal because he reminds her of her home country. Hasbia explained to Diego that the poet is very famous in her homeland, and she likes his poems.

Transliteration of Hasbia's collage:

Shall I compare thee to a summer's day?

نیا زمانہ، نئے صبح شام پیدا کر۔

mostrarse, alegre.

Thou art more lovely and more temperate;

خدا اگر دل فطرت شناس دے تجھ کو۔

And every fair from fair sometime declines,

سکوت لالہ و گل سے کلام پیدا کر۔

So long lives this, and give life to thee.

Translation of Hasbia's collage:

Shall I compare thee to a summer's day?

Create a new age, a new morning and evening.

Show oneself, cheerful.

Thou art more lovely and more temperate;

If God grants you a heart that can understand nature.

And every fair from fair sometime declines,

Create words out of silence.

So long lives this, and give life to thee.

Hasbia's collage seems to be a description of a person. While most of the sentences are in Urdu (bold italics in the translation) and English (underlined in the translation), the languages she feels more confident using, there is one sentence in Spanish (standard font in the translation). In her final poem, however, Spanish disappears, and she composes a bilingual poem in Urdu and English. Hasbia completed her poem without assistance. The topic of her poem (Figure 8), entitled *My baby my whole world*, was her daughter Issa:

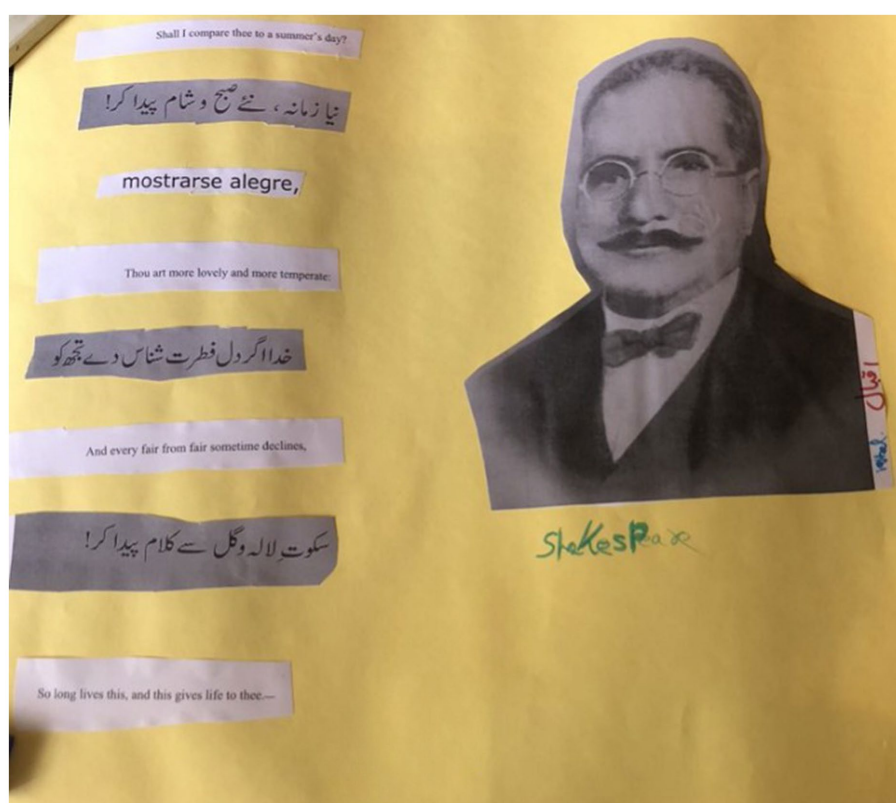


FIGURE 7
Hasbia's completed collage.

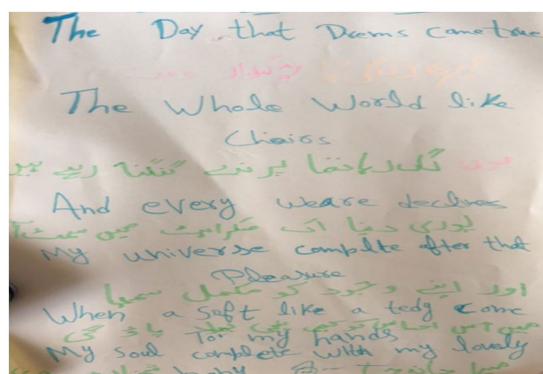


FIGURE 8
Hasbia's poem (*My baby my whole world*).

Transliteration of Hasbia's poem (*My baby my whole world*):

The Day that Dreams come true.
خوشگوار وقت میری زندگی کا.
The Whole World like.
Chairs.
یوں لگ رہا تھا پرندے گنگنا رہے ہیں۔
And every weare declines.
پوری دنیا ایک مسکراہٹ میں سمٹ گئی۔

My universe complete after that.
Pleasure.
اور اپنے وجود کو مکمل سمجھا۔
When a soft like a teddy come.
میں اس احساس کو کبھی نہیں بھول پاؤں گی۔
For my hands.
My soul complete with my lovely.
Issa بڑا دمہ، میرا چاند جیسا

Translation of Hasbia's poem (*My baby my whole world*):

The Day that Dreams come true.
Happy time of my life.
The Whole World like.
Chairs.
It seemed like the birds were humming.
And every weare declines.
The whole world turned into a smile.
My universe complete after that.
Pleasure.
And considered his existence complete.
When a soft like a teddy come.
I'll never forget this feeling.
For my hands.
My soul complete with my lovely.
Issa **is like my moon baby princess.**

In her poem, Hasbia narrates her feelings about the birth of her daughter. The narrative intercalates verses in English (underlined in the translation) and Urdu (bold italics in the translation). She describes the day of her daughter's birth as the happiest day of her life. It is interesting to observe that she makes a comparison between the world and chairs sounding like birds singing. This sentence could allude to a hospital visiting room full of chairs, and her family was happy about her dream coming true. In the sentence "and every wear declines" (which could be an adaptation of Shakespeare's "every fair from fair sometime declines" used in her collage; note that the misspelling of "wear" is not relevant to our analysis), Hasbia seems to be referring to the exhaustion of childbirth vanishing when she saw her baby, and the shared happiness with other people ("The whole world turned into a smile"). She continues by describing how her life and universe are complete now. She compares her daughter to a soft teddy bear (the misspelling of "tedy" is not relevant to our analysis) arriving in her arms. She finishes claiming that her soul is also complete and tells the readers her daughter's name: Issa, her moon, and her baby.

Hasbia did not use the host languages, Spanish or Catalan, in her poem, writing instead alone in the languages in which she felt confident. Her poem is heavily symbolic; the moment she describes is unique and personal to her and writing it with others was perhaps less meaningful to Hasbia than doing the activity alone.

4 Discussion and conclusions

The above analysis traces processes of crafting poetry by adult migrant learners, in a program aimed at teaching host languages (Catalan/Spanish), and the outcomes of this process. Reflecting on the case studies, the argument we will put forward here is that co-artistry — following [Piazzoli \(2018\)](#) — was central to promoting language learning. We see this co-artistry operating in two closely linked ways:

- 1) In the design and enactment of the workshop activities by the teachers, facilitator, researcher, and student 'teachers'.
- 2) In the improvised ways that the adult learners sought assistance and others supported them to incorporate the host languages in the workshop.

Regarding the first point, we see co-artistry operating in the collaborative design of the sessions, which drew on different professional and life experiences of those involved, encouraging the adult learners to use their full linguistic repertoires to make meaning, and foregrounding emotion and affect as educational resources. We also see it emerging in the ways the proposed artefacts were used in carrying out the activities. Arial, for example, suggested that Aram and Safira do the collage activity by cutting out letters from the poems provided in different languages to make sentences, which was different from the process followed by others, who used full words or lines, and resulted in a different collage.

Regarding the second point, we refer to how spontaneous interactions during the sessions supported language learning. The above analysis suggests the assistance provided by others (co-artists) supported the incorporation of the host languages in the learners' poems, alongside those already known, as in the case of Zaya, Aram and Zakia. These three learners actively sought and received linguistic

assistance. Hasbia's process was different from her peers in that she mainly worked alone, and she did not include the language(s) she was learning in her final poem. Thus, while we see point (1) above as being a fundamental starting point for supporting the aesthetic and plurilingual/pluriliteracies approach to additional language teaching and learning put forward in this article, in that it accounts for different ways of knowing and doing, we see point (2) as enhancing opportunities for learning new language within existing plurilingual repertoires.

It is vital to note that these improvised human interactions not only supported language learning, but also contributed to poetic production. Mara (the facilitator) and Arial (the secondary school student 'teacher'), in working with Zaya on her poem, built upon the concept and mood of Zaya's words, in addition to translating the Urdu lyrics into Spanish. They were able to comprehend, recognise, and interpret Zaya's thoughts and feelings in helping her to incorporate Spanish. In the case of Aram's poem, Madu and Karina not only assisted Aram in incorporating the Spanish and Catalan languages, but they also actively contributed to the poem's creation by contributing ideas and lines in a type of poetic conversation. When reading these two poems, we see different scripts connecting ideas and emotions, suggesting the collaborative nature of their artistry.

As we highlighted in the introduction to this article, our approach to teaching and learning languages as plurilingual and aesthetic practices responds to calls in the field of additional language education to foreground learners' experience, affect, and emotions. It is also consistent with [Hanauer's \(2011, 2014\)](#) concept of meaningful literacy in writing poetry in the language classroom, which emphasises how people's emotional lives play a role in how they encounter a new language. It is worth noting that the adult language learners' reactions to each activity making up the poetry workshop, and the trajectories of their texts ([Kell, 2009, 2015](#)), varied. We notice Zaya's ties to her mother and country in the *First words* activity; these ties re-appear in her final poem. In the collage exercise, we feel the strangeness and unease that Aram and Safira experience upon entering a new environment, whether it be the AFEX-AFFM program or their new city, followed by a more positive description of the new city in *Primer dia en Barcelona*.

In the analysis, we also see how Safira decides not to continue with the poetry writing, claiming the activity was too difficult for her. [Chamcharatsri \(2013\)](#) and [Iida \(2016\)](#) also observed the challenge for some students of using poetry to express their emotions in a language they are learning, and this is a point for continued consideration. We believe that our aesthetic and plurilingual/pluriliteracies approach to using poetry might offer some ways forward. On the one hand, learners can be encouraged to use their full linguistic repertoires, not limiting them to the languages they are learning. On the other hand, in our interpretation of the poems, we have foregrounded meaning over linguistic accuracy.

We would finally like to reflect on the position of 'not knowing' inherent to [Creese and Blackledge's \[\(2023\), essay 2\]](#) ethical-aesthetic ethnographic perspective, and the need for co-artistry also as researchers. In interpreting the poems written in languages unknown to us for their linguistic and aesthetic qualities, following [Niaz \(2019\)](#), 'extra processing effort' was required. This extra processing meant collaborating with speakers of those languages, without whom our research would not be possible, but it also meant accepting gaps in our

understanding as an inherent part of working with and through the arts.

Bringing these different discussion points together, our aesthetic and plurilingual/pluriliteracies approach to additional language education proposes: (1) active collaboration (co-artistry) in the design and enactment of language teaching and learning, both by those acting as teachers and by learners; (2) going beyond the teaching of languages in isolation from others to support learners' existing plurilingualism/pluriliteracies and their use of new languages; (3) a holistic approach to learners' linguistic repertoires which foregrounds aesthetic/meaningful use of the languages they know and are learning; (4) as researchers, reflecting on what we do not know, and being willing to engage also in co-artistic processes of building knowledge with others.

Data availability statement

The original contributions presented in the study are included in the article/supplementary material, further inquiries can be directed to the corresponding author.

Ethics statement

The study involving humans was approved by Comitè d'Ètica en la Recerca (CERec), Universitat Autònoma de Barcelona. The study was conducted in accordance with the local legislation and institutional requirements. The participants provided their written informed consent to participate in this study. Written informed consent was obtained from the individual(s) for the publication of any potentially identifiable images or data included in this article.

Author contributions

DA: Conceptualization, Data curation, Formal analysis, Project administration, Writing – original draft, Writing – review & editing.

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Conflict of interest

The authors declare that the research was conducted in the absence of any commercial or financial relationships that could be construed as a potential conflict of interest.

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Chapter 06

Scoping Review of Child Language Brokering in Schools

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Scoping Review of Child Language Brokering in Schools

Revisión exploratoria sobre el child language brokering en escuelas

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Universitat Autònoma de Barcelona



Abstract

This scoping review explores research on child language brokering (CLB) in schools from 1995 to 2024. CLB refers to situations where young people translate or interpret in everyday school-related interactions. The review includes 57 studies identified through database searches and expert input. Findings show that CLB research has evolved from focusing on school-family communication to more nuanced insights into adolescent agency, identity, and mediation roles. However, important gaps remain, particularly in peer interactions, informal school dynamics, and how educators support CLB. There is also a lack of research from regions such as Asia, Africa, and Latin America. The review highlights the need to recognize CLB as a multilingual asset and recommends future work on inclusive school policies, teacher training, and digital tools to assist young brokers.

Keywords: Child Language Brokering; Multilingual education; Linguistic mediation; School settings; Cultural mediation

Resumen

Esta revisión exploratoria analiza la literatura sobre el child language brokering (CLB) en escuelas entre 1995 y 2024. El CLB ocurre cuando los jóvenes actúan como mediadores lingüísticos en contextos escolares cotidianos. Se incluyeron 57 estudios obtenidos mediante bases de datos y consultas a expertos. Los resultados muestran una evolución desde un enfoque en la comunicación escuela-familia hacia perspectivas más complejas sobre la agencia adolescente, la identidad y los roles de mediación. Persisten vacíos importantes sobre las interacciones entre iguales, las dinámicas informales escolares y el papel docente. También se detecta una escasa representación geográfica, especialmente en Asia, África y América Latina. La revisión subraya la necesidad de reconocer el CLB como un recurso educativo multilingüe y llama a investigar políticas escolares inclusivas, formación docente y tecnologías digitales para apoyar a los jóvenes mediadores.

Palabras clave: Child language brokering; Educación multilingüe; Mediación lingüística; Contextos escolares; Mediación cultural

INTRODUCTION

Child Language Brokering (CLB) refers to the mediation and translation tasks performed by bi/plurilingual children and adolescents to assist their families and communities in navigating institutional and social structures (Angelelli & Ceccoli, 2023). CLB is common among children of immigrant parents and occurs in contexts such as homes, healthcare, legal institutions, and government offices (Iqbal & Crafter, 2022; Kaur & Mills, 1993; McQuillan & Tse, 1995; Orellana, 2003; Rubio-Rico et al., 2014; Tse, 1996; Valdés, 2003; Weisskirch, 2007). These young brokers handle tasks such as form-filling, document translation, appointment scheduling, and in-person interpreting (Crafter & Iqbal, 2021). CLB extends beyond linguistic function, shaping brokers' identities and cognitive development (Crafter & Iqbal, 2020), and affecting their emotional well-being (Weisskirch, 2006; Weisskirch & Alva, 2002). Unlike professional translators, CLBs rely on both linguistic and cultural knowledge (McQuillan & Tse, 1995; Tse, 1996), engaging in complex intercultural exchanges.

In educational contexts, CLBs bridge communication gaps between educators, students, and families (Antonini & Torresi, 2022; Cline et al., 2014c). Their activities foster inclusion while also influencing their bilingual and bicultural identity development (Llompart, 2016, 2017; Llompart et al., 2019). Research has explored CLB's role in acculturation (Angelelli, 2016; Chao, 2006; Valdés et al., 2003; Weisskirch, 2013), family dynamics (Cline et al., 2017; Arumí & Carbonero, 2023), and socio-emotional growth (Dorner et al., 2007). Particularly in multilingual regions such as Catalonia, CLB supports identity formation and adaptation (Rubio et al., 2021; Vargas-Urpí & Romero Moreno, 2023). Although CLB often begins in early childhood, it tends to persist into adolescence and even early adulthood. Brokers may assume responsibilities beyond their developmental capacities. Antonini and Torresi (2022) note that the term "child language brokering" gained traction in the 1990s, especially in U.S.-based studies among Latino, Vietnamese, and Russian populations. Related terminology has included "children-interpreters" (Kaur & Mills, 1993), "immigrant children mediators" (Chu, 1999), "paraphrasing" (Orellana et al., 2003), "family interpreters" (Angelelli, 2017; Valdés, 2003), "culture brokering" (Jones & Trickett, 2005), and "literacy brokering" (Perry, 2009), among others. Over time, "CLB" has become the most widely accepted term for this multifaceted phenomenon.

Research into CLB began to emerge in the 1970s as an incidental topic in broader studies. By the 1990s, it gained prominence, especially in examining

psychological, educational, and identity-related impacts (Antonini, 2019). Early European research concentrated in the UK and later expanded to Spain, particularly within Moroccan communities. Tse (1996) was the first to comprehensively review CLB literature, highlighting school–home communication. Morales and Hanson (2005) emphasized that CLB is distinct from bilingualism, as it develops from necessity. Harris (2008) and Orellana (2009, 2010) expanded on its theoretical and empirical foundations. Antonini et al. (2017) examined CLB in institutional contexts, yet noted that little research focused specifically on CLB in schools — especially where students assume adult-like roles. Schools are increasingly recognised as key CLB settings. Communication barriers between educators and migrant parents are not always addressed by professional interpreters or bilingual staff (Cline et al., 2014). As children typically acquire the host language faster than their parents, they often mediate interactions between families and schools (Cline et al., 2014c). They do so in classrooms, meetings, and informal spaces (Antonini & Torresi, 2022). Depending on the context and how adults perceive them, CLB in schools can have both positive and negative effects on youth development (Prokopiou et al., 2022).

Despite the generational presence of CLBs, empirical attention to their role in schools remains limited (Morales & Hanson, 2005). Recent interdisciplinary contributions highlight the psychological (Crafter & Iqbal, 2022), sociolinguistic (Orellana, 2009), anthropological (Romero-Moreno & Vargas-Urpí, 2021), and educational (Tse, 1996) dimensions of CLB. However, the literature remains fragmented, particularly regarding strategies used by brokers, the role of educators, and the social and academic outcomes of brokering. Efforts to integrate cross-disciplinary approaches to CLB are still emerging, and there is a clear need for more focused research in school settings. This scoping review addresses that gap by examining studies on CLB in schools published from 1995 to 2024. It aims to map existing knowledge and identify research gaps by answering two guiding questions:

What is the nature and scope of research on CLB in school contexts? What are the identified gaps concerning strategies, educators' roles, and academic/social impacts?

METHODS

This scoping review was conducted in accordance with the JBI methodology for scoping reviews (Peters et al., 2020) and guided by the PRISMA flow diagram (Page et al., 2021).

Preliminary Phase

During the initial phase, field specialists were consulted to identify potentially relevant studies that might not be captured through database searches alone. Based on their expertise, 22 articles were recommended, and an additional 35 were identified through citation tracking. This strategy aligns with established scoping review methods, such as those outlined in the JBI Manual for Evidence Synthesis (JBI, 2020), which advocate for expert consultation to enhance the comprehensiveness of the review. These studies were subsequently assessed against the inclusion and exclusion criteria to ensure their relevance to the review objectives.

Search Strategy

The search strategy—comprising keywords and database selection—was developed by the author and implemented across three key social science and education databases: Web of Science, Scopus, and ERIC. Boolean operators were employed to combine keywords and identify studies from a range of disciplinary perspectives and contexts. The keywords were categorised into thematic groups reflecting the central concepts of the review, with a specific focus on child language brokering within school settings. The search string used was: (“child language brokering” OR “language brokering”) AND “schools”. This process yielded a total of 116 articles.

Inclusion and Exclusion Criteria

Clear inclusion and exclusion criteria were established to guide the selection process, based on three main parameters:

Population: studies involving children or adolescents acting as linguistic mediators, interpreters, or translators, particularly within educational contexts;

Context: research conducted in school settings;

Thematic Scope: studies addressing child language brokering in relation to interactions between students, teachers, parents, and school staff.

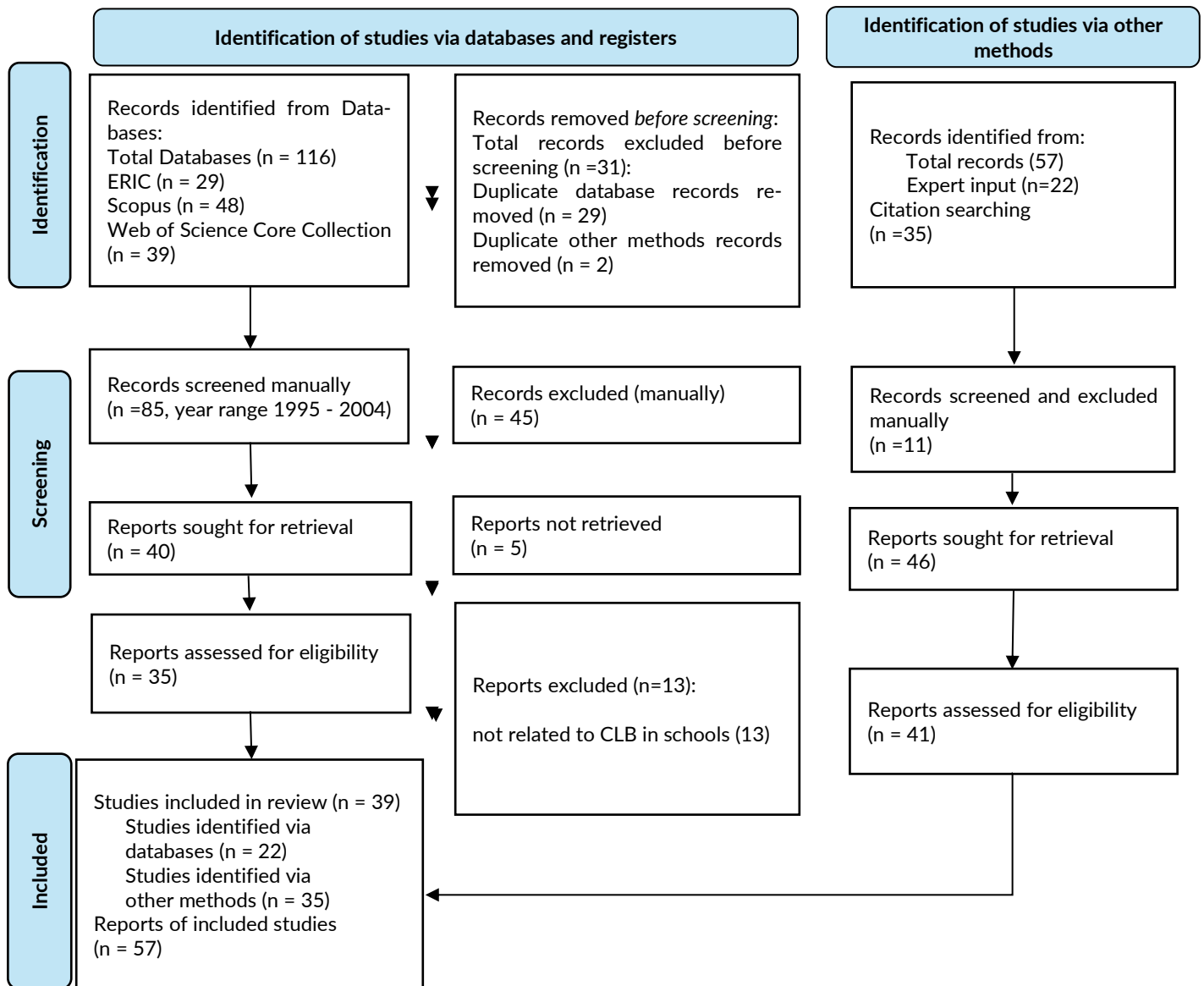
Eligible sources included empirical studies (quantitative or qualitative), systematic or scoping reviews, academic book chapters, and relevant technical reports. In total, 39 articles, 7 book chapters, 3 theses, 2 reports, and 1 guide for schools were included. Initially, only English-language studies were considered, with a publication window starting in 1995 to ensure relevance to current educational contexts. However, to reflect the linguistic diversity of the field, two articles in Spanish, two in Catalan, and one in Italian were also included.

Exclusion criteria applied to studies that focused exclusively on adults as mediators (e.g., professional interpreters), or those situated in non-educational contexts such as healthcare, legal, or community settings. Studies that did not specifically address the role of children or adolescents as linguistic mediators, or that centred solely on general linguistic competencies, were also excluded. Research published prior to 1995 was not considered historically significant for the scope of this review. These criteria ensured the inclusion of relevant, high-quality studies while systematically excluding irrelevant or lower-quality materials.

Data Extraction

All publications retrieved from the databases were imported into Excel for de-duplication. The remaining records were screened by title and abstract in a blinded process by the authors, followed by comparison and discussion. Full-text screening was conducted independently, and the following data were extracted: author(s), purpose, population, research design, and key findings. Data extraction also included details on participants, conceptual focus, context, methodology, and results relevant to the review questions. Excel was used for its practicality and efficiency in managing and organising data during the scoping review process (Peters et al., 2020).

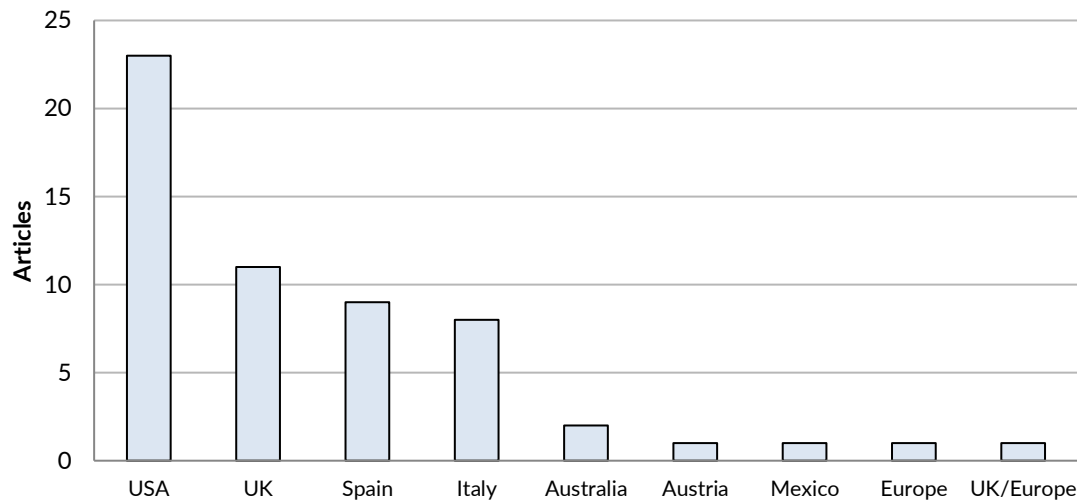
Figure 1. PRISMA flow diagram based on Page et al. (2021)



RESULTS

Basic attributes of the studies

Figure 2. Number of CLB articles by country



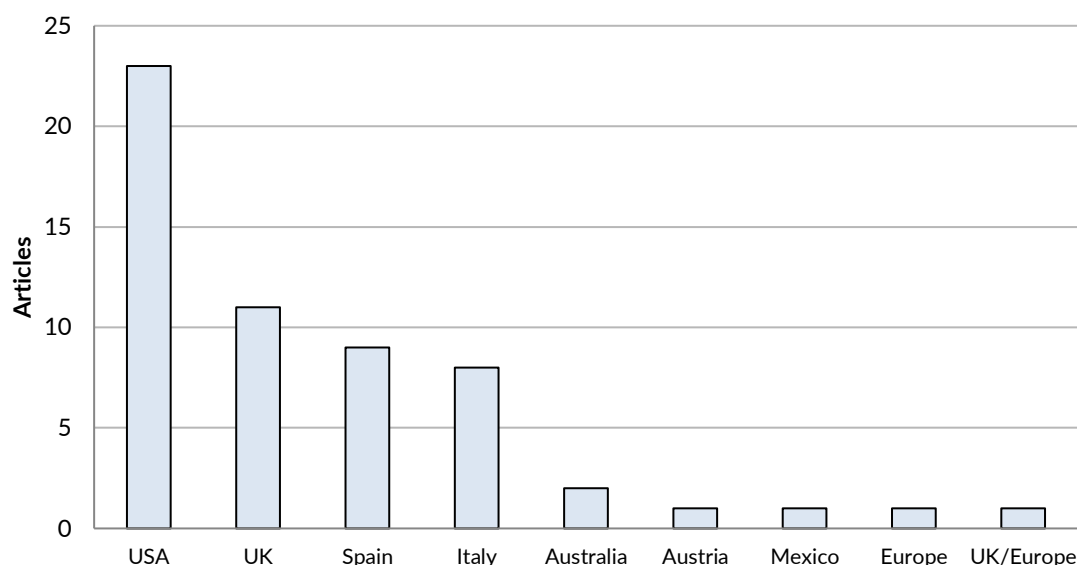
The analysis of the number of CLB articles by country from 1995 to 2024 reveals significant trends and evolving patterns in educational research. The data shows a predominance of studies from the United States (23 articles), followed by the United Kingdom (11), Spain (9), Italy (8), and Australia (2). Other contributions include Austria (1), Mexico (1), Europe as a regional focus (1), and a shared reference to UK/Europe (1).

The significantly higher number of publications from the USA reflects the country’s large immigrant population and the longstanding focus on educational inclusion, particularly since the 1990s. During this period, policies promoting linguistic and cultural integration in schools gained traction. Foundational studies such as Tse (1995a, 1996) highlighted the active roles of bilingual students as language brokers, a phenomenon deeply embedded in the broader social, political, and educational context of immigration and multiculturalism in the United States.

As globalization and international migration intensified, other countries began to recognise the relevance of CLB in their own educational landscapes. The UK, Spain, Italy, and Australia emerged with increasing scholarly contributions. From the 2000s onward, the growing recognition of multilingualism in schools, combined with shifts in migration patterns, led to a broader interest in how children navigate linguistic responsibilities. The emergence of publications from

Austria, Mexico, and regional European perspectives further demonstrates the globalisation of the field and the universal challenges posed by migration, language acquisition, and intergenerational communication within educational contexts.

Figure 3: Language Distribution of CLB articles (1995-2024)

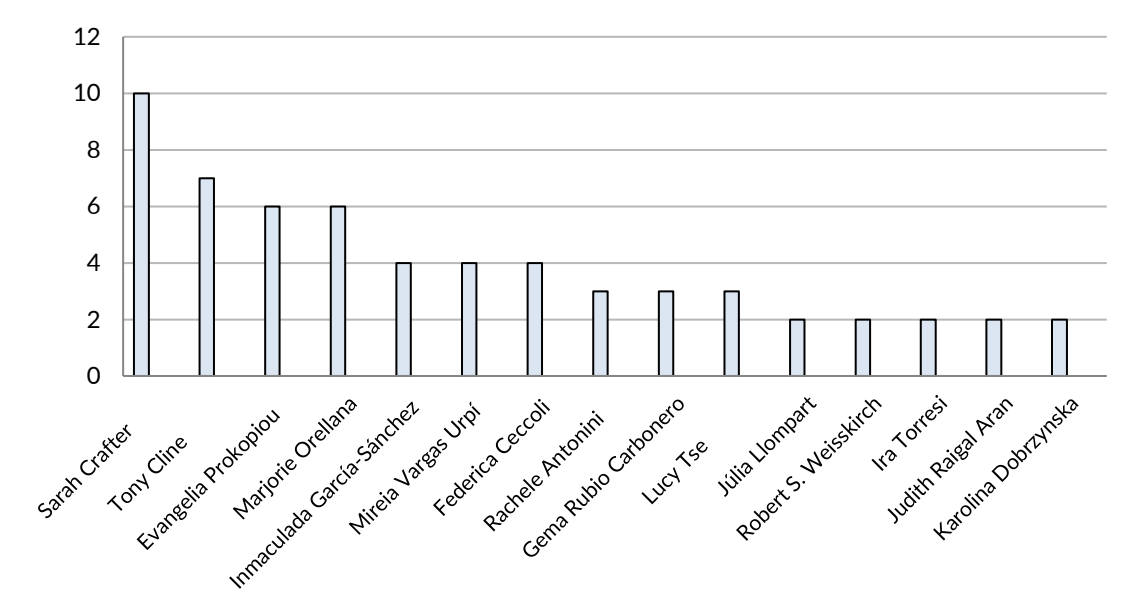


While English-language studies dominate the field (91.2%), five non-English articles were included for their direct relevance, offering localised insights into CLB in Catalonia, Italy, and Mexico. Limiting study inclusion based on the language of publication is a standard practice in systematic reviews, and the scoping review has grown in popularity as a method for summarising research data (Pham et al., 2014). Because English is the primary language used in academic communication, concentrating on English-language publications helps guarantee that high-impact and often referenced research is included, increasing the review's relevance and scope. The search parameters of many protocols and reviews submitted to JBI Evidence Synthesis are limited to English only, and authors often cite a lack of resources as the main justification for this decision (Stern & Kleijnen, 2020).

The two Spanish-language articles, Foulquié-Rubio (2015) and Hunt-Gómez (2020), were added because they were pertinent to the citation search. Foulquié-Rubio (2015) examines the role of language brokers in intercultural communication within the educational system, while Hunt-Gómez (2020) focuses on CLB among Spanish-speaking immigrant populations in Mexico. Additionally, Llompart (2016), written in Catalan and English, Llompart (2017), written in Catalan, and Ceccoli (2018), published in Italian, were included due to their direct

relevance to the topic. Although not written in English, these articles offer valuable perspectives on child language brokering in diverse linguistic settings, emphasising the importance of incorporating local and regional languages to better understand the realities of plurilingual education across different countries.

Figure 4. Number of Articles Published by Researchers on Child Language Brokering

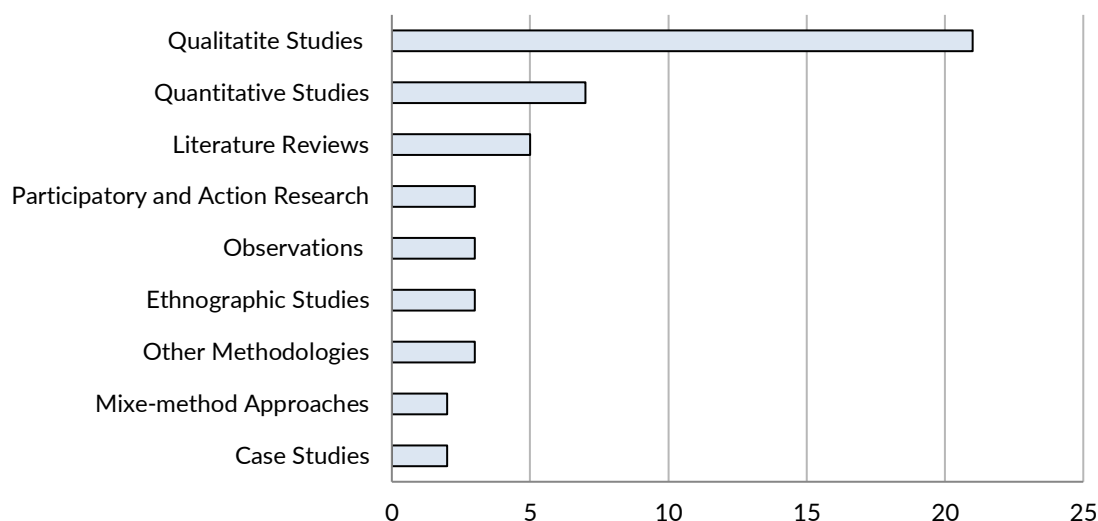


Key figures in U.S.-based CLB research include Lucy Tse (3 foundational studies), Marjorie Orellana (6, often co-authored with García-Sánchez), and Robert Weisskirch (2), whose works explore identity and family dynamics. In the UK, Sarah Crafter (10 articles), Tony Cline (7), and Evangelia Prokopiou (6) have shaped both theoretical and practical discourse. Spain and Italy have seen contributions from Vargas Urpí, Rubio Carbonero, Antonini, and Ceccoli, all examining CLB’s integration in multilingual classrooms.

This body of research, with its emphasis on the number of publications, illustrates the growing importance of child language brokering as a critical practice in multilingual classrooms. It reflects the international scope and collaborative nature of the field, as well as the significant impact of CLB research on educational practices worldwide. A key reference in the European context is the collaborative publication (Vargas-Urpi, et. al 2022) that includes contributions from scholars such as Mireia Vargas Urpí, Sarah Crafter, Rachele Antonini, Karolina Dobrzynska, Evangelia Prokopiou, Judith Raigal Aran, Gema Rubio Carbonero, and Ira Torresi. This book focuses on secondary education and includes activities designed

to explore and support the role of child language brokering in multilingual classrooms.

Figure 5. Methodology Distribution in CLB Research



Of the 57 studies, 21 are qualitative (11 interview-based, 4 analytical, 3 ethnographic), while others include 7 quantitative, 2 mixed-methods, 3 case studies, and 3 classroom observations.

DISCUSSION

Academic Performance and Emotional-Social Dimensions of Child Language Brokering

The impact of child language brokering (CLB) on academic performance and emotional well-being has been widely explored, particularly in the U.S. and Italy. In the U.S., Tse (1995b, 1996) positioned students as key mediators between schools and families. Later studies (Acoach & Webb, 2004; Weisskirch & Alva, 2002) highlighted stress, acculturation difficulties, and gender differences, with Weisskirch (2007) noting discomfort due to underdeveloped skills. In Italy, Antonini (2022), Ceccoli (2020, 2022), and Torresi (2017) emphasized CLB's dual emotional impact—both stressful and empowering—shaped by age, setting, and family context. Academically, CLB has shown both benefits and challenges. Dorner et al. (2007) argued that it enhances analytical and problem-solving skills, while Bayley et al. (2005) showed how students navigate academic language. Chen et al. (2020) noted that discrimination may reduce brokering efficacy. In Austria, Friehs (2016) found that frequent brokering correlated with higher self-efficacy and academic

performance. Overall, CLB fosters cognitive growth but may cause stress when children feel unsupported. These experiences are shaped by national contexts, with the U.S. and Italy focusing on emotional aspects and Austria providing insights into academic benefits.

From Task to Competence: Institutional Perspectives and the Recognition of Brokering as a Skill

Research has expanded to include the UK, Australia, and Italy, offering a global lens. In the UK, Cline et al. (2009, 2010) examined how CLB reflects schools' multicultural transitions, revealing a lack of support for teachers and students. Studies by Prokopiou et al. (2013) emphasized the need for institutional awareness of CLB practices. Cirillo (2017) compared brokers' and teachers' views, reinforcing this call in the Italian context. CLB has increasingly been seen as a multifaceted skill. García-Sánchez et al. (2011) showcased the competencies involved in mediating parent-teacher interactions. Lee et al. (2011) explored CLB's role in identity construction in dual-immersion programs. D'Warte (2012) highlighted the development of metalinguistic awareness in Australia. Orellana and García (2014) linked CLB to translanguaging, reinforcing its role in cultural integration. Together, these studies reposition CLB as a practice that builds identity, awareness, and intercultural competence, urging for institutional recognition.

Power Dynamics, Institutional Challenges, and Recognition of Brokering as Labour

CLB research has increasingly addressed power dynamics and institutional gaps. Although brokers play a critical role in school-family communication, their efforts are often unrecognized. Crafter et al. (2017) discussed how brokering responsibilities may conflict with school expectations, leading to stigma. Wesely (2018) emphasized parents' struggles navigating educational systems, underscoring brokers' importance. Studies like Foulquié-Rubio (2015) and Antonini (2016) advocate for professionalizing parent-teacher communication, acknowledging brokers' roles. Despite these challenges, CLB is also recognized for its value. In the U.S., Martinez and Montaña (2016) highlighted brokers' adaptability, while Crafter et al. (2017) found positive views among UK students and teachers. Reynolds et al. (2015) described brokers as cultural intermediaries, though also linked them to institutional surveillance. Hall (2004) and Ceccoli (2019) emphasized brokers' agency in constructing meaning and managing communication. These findings frame CLB as both a vital practice and a form of labour warranting institutional support.

The Powerful Resilience of CLB in Schools: Brokering as Leadership and Identity Construction

Research has also highlighted how CLB fosters resilience, leadership, and identity development. In the U.S., Yoo (2019) emphasized how CLB validates students' cultural resources. García-Sánchez (2019) showed that brokering strengthens immigrant students' resilience and school connections. Dorner et al. (2020) identified brokers' leadership in shaping family-school relationships. In Spain, students developed strategies to manage brokering demands (Pena-Díaz, 2019; Hunt-Gómez, 2020). Crafter and Iqbal (2020) introduced the "contact zone" concept, where students negotiate cultural roles. Llompart (2016) argued that brokering requires advanced skills and disrupts traditional family roles, calling for school support. García-Sánchez and Orellana (2006) showed how brokers shape moral and social identities while mediating institutional demands. Collectively, these works present CLB as a dynamic force in leadership and identity construction.

CLB and Multilingualism in Multicultural Contexts

Recent studies explore the link between CLB and multilingualism, particularly in diverse educational settings. Orellana and García (2014) noted how CLB and translanguaging support communication and cultural integration. In Catalonia, Rubio et al. (2021) studied how bilingual environments shape language practices. Rubio and Vargas Urpí (2021) showed how CLB influences linguistic identities. In rural Australia, Kettle (2021) described how CLB fosters school-family bonds. Prokopiou et al. (2022) proposed guidelines for using student brokers in UK schools, emphasizing emotional and identity outcomes. Jutorán and Vargas-Urpí (2022) studied how Spanish teachers perceive student brokers. Young (2022) showed how Polish students in the UK are seen both as experts and outsiders. Llompart (2021) highlighted how students in multilingual classrooms act as both learners and educators. These studies underscore the significance of CLB in multilingual, multicultural contexts.

Educational Policies and Frameworks

Recent U.S.-based research has returned focus to educational policies. Thoma & Draxl (2022) questioned whether current policies support immigrant students and brokering practices. Sattin-Bajaj et al. (2023) examined how policies around bilingual education impact CLB, while White et al. (2024) discussed the inclusion of translanguaging and CLB in evolving school policies. These studies suggest a shift toward recognising CLB within educational frameworks. As schools increasingly

adopt multilingual pedagogies, brokering is being acknowledged as a valuable communication tool and skillset. This evolution supports the integration of CLB into broader inclusion and equity strategies in schools.

See Supplementary Table (Albuquerque, 2025), available at: <https://doi.org/10.6084/m9.figshare.29578439.v1>

CONCLUSIONS, LIMITATIONS AND FUTURE DIRECTIONS

The body of research on child language brokering (CLB) has evolved significantly, moving from early U.S.-focused studies to a broader international scope. While CLB fosters language development, critical thinking, and cultural mediation, it also places young brokers in complex social roles. These dual responsibilities influence their identities, school integration, and emotional well-being. Educational systems are increasingly recognising the value of CLB, shifting toward multilingual and translanguing pedagogies. However, gaps remain—particularly in the study of peer interactions, informal school dynamics, and underrepresented regions such as Asia, Africa, and Latin America.

This scoping review also faced limitations due to the predominance of English-language sources. Although a few studies in Spanish, Catalan, and Italian were included, broader linguistic inclusion would capture a more diverse range of perspectives. Future reviews should integrate studies in multiple languages to better reflect the global nature of CLB. Emerging research should explore how schools can support brokers through inclusive policies and teacher training, while avoiding the overburdening of students. Questions around the pedagogical integration of CLB and the use of bilingualism as an educational resource deserve further exploration. Additionally, the role of technology, particularly AI and digital tools, offers promising avenues to support young mediators and enhance cross-cultural communication.

Ultimately, CLB is a dynamic and vital practice for fostering linguistic, social, and cultural competencies. Future studies should prioritize equity, multilingualism, and institutional support, ensuring that brokers are recognized not just as translators, but as key contributors to inclusive educational environments.

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Chapter 07

Post-Age Pedagogy and Language Mediation in Plurilingual Contexts: Rethinking Educational Roles in the *Parelles Lingüístiques* Project

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Post-Age Pedagogy and Language Mediation in Plurilingual Contexts: Rethinking Educational Roles through the *Parelles Lingüístiques* Project

Abstract: This study explores an emerging pedagogical proposal in language education that emphasises intra-generational collaboration and dialogue, positioning adult “students” or “learners” and adolescent “teachers” as co-constructors of knowledge. Adopting a post-age lens, it challenges traditional age-based hierarchies in education by focusing on a case study of Saima, a secondary school student, who teaches Spanish to adult migrants through the *Parelles Lingüístiques* (PL) project in Barcelona. Drawing on short-term ethnographic methods—including field notes, observations, video, and audio recordings—the study analyses three classroom interactions to uncover how Saima engages in interlinguistic mediation, language brokering, and peer co-teaching. The findings highlight how adolescent-led instruction can effectively support adult language learning, questioning some age-related assumptions about expertise in educational contexts and offering an expanded vision of teacher-student-learner categories.

Key-words: post-age pedagogy; cross-age teaching; intra-generational learning; language brokering; interlinguistic mediation; co-teaching

Resumen: Este estudio explora una propuesta pedagógica emergente en la enseñanza de lenguas que enfatiza la colaboración y el diálogo intrageneracional, situando a los adultos “estudiantes” o “aprendientes” y a los adolescentes “docentes” como co-constructores del conocimiento. Adoptando una perspectiva post-etaria, cuestiona las jerarquías tradicionales basadas en la edad en la educación mediante el análisis de un estudio de caso centrado en Saima, una estudiante de secundaria que enseña español a personas adultas migrantes a través del proyecto Parelles Lingüístiques (PL) en Barcelona. A partir de métodos etnográficos de corta duración —incluyendo notas de campo, observaciones y grabaciones de vídeo y audio—, el estudio analiza tres interacciones en el aula para descubrir cómo Saima participa en procesos de mediación interlingüística, language brokering y coenseñanza entre pares. Los resultados ponen de relieve cómo la enseñanza liderada por adolescentes puede apoyar eficazmente el aprendizaje lingüístico de adultos, cuestionando ciertos supuestos relacionados con la edad en torno a la noción de experiencia en los contextos educativos y ofreciendo una visión ampliada de las categorías de docente, estudiante y aprendiente.

Palabras clave: pedagogía post-etaria; enseñanza entre edades; aprendizaje intrageneracional; language brokering; mediación interlingüística; coenseñanza

1. Introduction

Traditionally, expectations of educational performance and development have been closely tied to age, shaping not only what learners are expected to know/do and when, but also the roles they are assumed to take on in the educational process (Shi, 2022). As Haynes and Murriss (2017) observe, the age/stage framework has long dominated educational

assumptions and practices, shaping curricular design, classroom organisational structures, learner categorisations, and so on. These authors propose moving beyond this framework by imagining post-age pedagogies that challenge fixed, linear understandings of life stages (see section 2.1). In this view, roles such as “teacher”, “student” or “learner” are not pre-determined by age but are shaped by situated experience, knowledge, and interaction. This resonates with the pedagogical design of the *Parelles Linguistiques* (PL) project focused on in this article, where secondary students take on teaching roles with adult migrants. It should be noted that while this study adopts a post-age lens, terms such as “adolescent” and “adult” are used descriptively to mark the institutional categories being questioned, rather than seeing them as fixed indicators of ones’ knowledge or capacity.

The analysis in this article focuses on a case study of Saima, a 15-year-old of Pakistani descent, who embodies multiple roles—learner, teacher, language broker, and co-teacher—in interactions with adult participants in PL project. The analysis draws on three excerpts of classroom interaction to explore how these roles are enacted, negotiated, and shifted. Particular attention is paid to the strategies Saima uses, such as interlinguistic mediation and scaffolding, to support adult learners in a plurilingual setting.

In section 2 of the article, the theoretical underpinnings of this work are presented. This is followed by an overview of the methodology followed in section 3, the analysis in section 4, and a discussion and conclusions in section 5.

2. Theoretical Framework

2.1. Post-Age Pedagogies: Reconceptualizing Age in Education

Imagining a post-age pedagogy, Haynes and Murris (2017) argue that categorising learners by age restricts educational possibilities and advocate for intra-generational spaces where cross-age interactions are valued. Building on this, Peach and Haynes (2023) show how intra-generational learning spaces challenge traditional authority narratives, fostering more reciprocal forms of knowledge construction. Similarly, Haynes et al. (2024) demonstrate how children can become active mediators and teachers in such spaces, repositioning themselves as knowledge brokers through social interaction. Shi (2022) adds to this intra-generational perspective, focusing in particular on how shared reading of picturebooks creates environments where children and adults co-construct meaning, moving beyond hierarchical roles. Together, these studies highlight the relational and dynamic nature of learning in intra-generational spaces and the potential of post-age pedagogies.

The notion of *intragenerational learning* refers to learning processes within the same generation, where individuals at similar life stages exchange knowledge and experience (Huang et al., 2024). Haynes and Murriss (2017), however, reconceptualise *intra-generational education* through a post-age lens that questions age as an organising principle. From this view, intra-generational relations become pedagogical encounters that unsettle distinctions between children and adults. Within the broader field, intergenerational learning (IGL) involves structured practices that bring together younger and older participants for mutual learning (Kaplan, 2002; Mannion, 2012; Campillo et al., 2020). Cross-age teaching similarly entails exchanges across age groups, often with older students mentoring younger peers (Dixon, 2017; Karcher, 2005). This study adopts Haynes and Murriss's (2017) framework to explore pedagogy as relational and immanent, where adolescents teach adults and knowledge emerges through encounters that challenge hierarchies of age, authority, and expertise.

2.2. Mediation and Child Language Brokering within Plurilingual and Pluricultural Educational Settings

This study focuses on plurilingual and pluricultural interactions between adolescents and adult learners and mediation is used a central concept to understand how languages and cultures are bridged to achieve intersubjectivity. In plurilinguals and pluricultural educational settings, mediational activities support both communication and learning (Council of Europe, 2018; North & Piccardo, 2016). North and Piccardo (2016) argue that language mediation, intended to facilitate understanding, is inherently a form of cultural mediation. Shifting from one language to another involves navigating across different cultural contexts, linking socially distinct subcultures within a broader societal framework through the social use of language. Linguistic mediation includes and extends beyond translation and interpreting; it involves agentively reconstructing meaning for others and adapting messages to diverse cultural and situational contexts to foster mutual understanding through plurilingual repertoires (Zhang & Llompert, 2021; Zhang, 2023). Linguistic mediation can take the form of intra or interlinguistic mediation, with the latter being the focus of this study.

A form of interlinguistic mediation described in the literature is child language brokering (CLB), where plurilingual children and adolescents actively negotiate and convey meaning by acting as informal interpreters and translating for others, often within family, educational or community domains (Angelelli & Ceccoli, 2023; Antonini & Torresi, 2022). CLB exemplifies how young people take on mediational roles that may typically be

associated with adults, deploying their plurilingual competence to bridge linguistic and cultural divides for parents, teachers or others. While research on CLB has traditionally emphasised informal settings, this study broadens its scope to structured teaching-learning scenarios, examining how adolescents act as brokers who mediate language learning for adult migrants (Llompert, 2016, 2017; Zhang, 2024).

3. Methodology

This study was conducted within the framework of *Parelles Lingüístiques* (PL), a collaborative educational initiative involving Casa Asia's AFEX-AFFM programme and a secondary school in Barcelona's Sant Martí district. The author of this article participated in PL as part of the CULT research Project (see Acknowledgements). Sant Martí is a superdiverse urban area with a high concentration of migrant families, particularly from Pakistan and Morocco. The PL project paired adolescent students—many of whom shared linguistic and cultural backgrounds with the adult participants—with adult migrants, creating intra-generational learning spaces focused on basic literacy, grammar and oral communication in Spanish. While various activities comprise the PL programme, this study focuses specifically on the weekly sessions held on Tuesday mornings, where one hour was dedicated to grammar lessons, and a second hour was devoted to a poetry-based activity led by the author of this article in collaboration with an AFEX-AFFM program facilitator and the school teachers. This article examines the grammar sessions only. The focus is on Saima, a 15-year-old student of Pakistani heritage who played a key role as a linguistic and cultural mediator for adult migrants, using her fluency in Punjabi and her shared background to support adult learners in the grammar sessions.

The research employed a short-term ethnographic approach (Pink & Morgan, 2013; Brockmann, 2011), a method suited to capturing the complexity of situated encounters over a limited timeframe (Unsworth, 2023). Fieldwork took place over four months, beginning in November 2021, and involved participant observation, fieldnotes, informal conversations, digital communication with participants and exchanges with other members of the CULT Project team. Interpretation of the linguistic and cultural features of the observed encounters was carried out in collaboration with Pakistani linguist Eqraa Arif, who also contributed to the transcription and translation of selected interactions. Three lines are used in the transcriptions for each utterance: the first line is the original, the second is a transliteration, and the third is a translation (Masats & Noguero, 2021). The transcription conventions used

are included in the appendix. Ethical protocols were followed, with informed consent obtained from both the adolescents and adult participants following the procedures approved by the university ethics board.

4. Analysis

In the grammar lessons, students followed a dossier previously prepared by the AFEX-AFFM program. The material was organised by themes, each addressing everyday situations relevant to adult migrants. This section analyses three extracts from these grammar lessons, focusing on the interactions involving Saima. Each extract highlights how she assumes multiple roles within the project: linguistic and cultural mediator, language broker and co-teacher.

4.1. Saima as Linguistic and Cultural Mediator

In this section, we examine how Saima introduces the topic of Greetings to Samina, an adult migrant from Pakistan who speaks Urdu and Punjabi. Following the activity instructions provided in Lesson 1 of the dossier, Saima guides the discussion using a visual (represented in Figure 1) that depicts various forms of greeting. She engages Samina in a culturally reflective dialogue by asking how people greet each other in their country of origin, in line with the pedagogical goals of the material.

Español (Original)	English (Translation)
Saludamos con la mano	We wave (greet) with the hand
Nos damos la mano	We shake hands
Damos dos besos en la cara	We give two kisses on the cheek
Nos abrazamos	We hug each other

Table 1: Illustrates common forms of greeting in Spanish-speaking cultures. Table adapted and translated by the author from the educational material prepared by AFEX-AFFM (Lesson 1: Greetings).

Extract 1

01 SAIM: buenos días (.) [بونینوس دیاز اوند اے کہ مطلب۔۔]

buenos días (.) [onda ay ke mtlb]

good morning (.) [good morning means]

02 SAMI: [سورج نکلا اے؟ (یہ)]

[suraj nikla ae (?)]

[is the sun out (یہ)]

03 SAIM: جی آ، تے آکھو، بونینوس دیاز

ji aa, te aakho, buenos días

yes and you say good morning

04 SAMI: buenos (.) días.

good (.) morning

05 SAIM: Buenas noches (.) رات آگئی اے۔ بونیناس نوچیز،

buenas noches (.) raat aa gi ae

good night (.) when the night has come

06 سوہنی رات اووے۔ :

sohni rat owae

have a good night.

07 SAMI: یہ؟ (یہ)

(یہ) yeh

this (یہ)

08 SAIM: sí (.) buenas noches (.) buenas tardes تے بونیناس تاردیز

sí (.) buenas noches (.) buenas tardes, te

yes (.) good night and good afternoon

09 SAMI: bue::nas tardes (.) buenas noches (.) eh (.) buenas días (.)

días (.) (¿) اور یہ کیا ہے؟

bue::nas tardes (.) buenas noches (.) eh (.) buenas días (.)

días (.) (¿) aur ye kia hai

go :: od afternoon (.) good night (.) eh (.) good morning (.)

morning (.) and what is this (¿)

10 SAIM: como estás (.)

how are you (.)

11 SAMI: (¿) کیا حال ہے۔

kia hal hai (¿)

how are you (¿)

12 SAIM: yeah

13 SAMI: [como (.) como nos (.) eh (.)]

[how (.) how we (.) eh (.)]

14 SAIM: [como nos salu (.) کِنج اسی سلام دینے آ اسپین تے]

[kinj asi salam (.) dene aan spain te]

[how we greet (.) how we greet each other in spain]

15 SAMI: [(¿) کہاں ہے؟]

[kahan pe (¿)]

[where (یہ)]

16 SAIM: *como nos saludamos* (.) اسپین تے (.)

como nos saludamos (.) *spain te*

how we greet each other (.) in spain

17 SAMI: [اسپین میں مطلب کہ...]

[*spain main matlab ke...*]

[it means that in spain]

18 SAIM: [*saludamos con la mano*] (.) ہاتھ نال (.)

[*saludamos con la mano*] (.) *hath naal*

[we greet with the hand] (.) by hand

Analysing the plurilingual dynamics of this exchange, Samina (the adult) consistently asks questions in Urdu, while Saima (the adolescent) responds in Punjabi (lines 9, 11, 15, and 17). Saima plays a crucial pedagogical role acting as a mediator (or teacher) in this interaction. From the line 1, she introduces Spanish greetings and immediately provides Punjabi translations to ensure Samina's understanding. She then asks Samina for the meaning of *buenos días* by associating it with a natural phenomenon—the sunrise (line 2)—demonstrating a mediation strategy that connects new knowledge to a familiar concept. Similarly, in line 5, Saima introduces *buenas noches* and explains its meaning in Punjabi, which enables Samina to quickly grasp the context and respond appropriately in line 6 with *have a good night*. Saima thus does more than simply present greetings; she ensures that Samina can relate Spanish terms to concepts within her linguistic and cultural repertoire, reinforcing comprehension. In line 8, Saima also employs confirmation and repetition strategies to support Samina. She clarifies the distinction between *buenas noches* and *buenas tardes*, ensuring that Samina understands their different contextual uses. In line 14, she introduces the Spanish structure *¿cómo nos saludamos?* and immediately provides a Punjabi equivalent: *how do we greet in spain?* When Samina expresses uncertainty (line 15), Saima rephrases her explanation, emphasizing *Spain* as the context and incorporating familiar words in Punjabi, making the concept more accessible. In this interaction, we therefore see how and

with what resources Saima takes on the role of linguistic and cultural mediator. In the following section, we consider a slightly different role, being that of language broker.

4.2. Saima as Language Broker

In the PL project, the adolescent tutors employed various strategies to teach Pakistani students. In the following excerpt, Arial, a 15-year-old student and daughter of Moroccan parents, adopts English as the language of instruction to teach Zaya, an adult migrant from Pakistan. Following a lesson focused on food, Arial proposes that Zaya colour the items discussed. However, the communication becomes fragmented, and Arial (ARI) has difficulty conveying her instructions clearly. At this point, she turns to Saima (SAIM) for support. Saima then acts as a language broker, mediating the exchange and bridging the communication gap between Arial and Zaya (ZAY).

Extract 2

01 **AR:** do you want (.) eh (.) pintura (.) pintar?

do you want eh colouring to colour?

02 **ZAY:** colour (i)

colour (i)

03 : >no colour<

>no colour<

04 : ((incomprehensible))

05 : >no (.) colour (.) نو، کلر نئیں اے

>no (.) colour (.) nai hai

>no (.) colour (.) i have no colors

06 **AR:** no (.)

no (.)

07 **ZAY:** no (.)

no (.)

08 **ARI: saima. (.)**

saima. (.)

09 **ZAY: saima. (.)**

saima. (.)

10 **ARI: o sea (.) si quiere (.) pintarlo. (.)**

i mean. () If she wants (.) to colour it. (.)

11 **SAIM: (.)** آندی اے پنی تسی رنگ کرنا اے؟ (.)

aaindi ay pai tusi rang karna ay (.)

is she asking you if you want to colour (.)

12 **ZAY:** میں ایہے ای او نا نوں کہہ رنی آن کہ کلر نئیں اے، نو کولور

main ehi ona nu keh rai aan ke color nai ay no colour

this is what i'm saying i have no colours

13 **SAIM: ah (.) >no tiene colores<**

oh (.) > she does not have coloured pencils<

14 **ARI: ah (.) vale (.) vale (.)**

ah (.) ok (.) ok (.)

15 **ARI: pero (.) quiere (.) no (.) pintar (.)**

but (.) she wants (.) not (.) to paint (.)

16 **SAIM: (.)** تواڈا دل اے وے رنگ کرن دا؟ (.)

tuwada dil ae we rang karan da(.)

do you want to colour (.)

17 **ZAY:** ہاں میں بیٹھی کر دوں گی، کہ ٹائم تے بے ای اے۔

han main bethi kr dun gi ke time te hai i e

yes i can do it we have time

In this interaction, Saima mediates between Arial, who speaks Spanish and some English, and Zaya, who primarily communicates in Urdu and Punjabi. The exchange begins when Arial suggests a colouring activity (line 1), yet her message is not fully understood. Zaya responds with confusion, eventually clarifying that she lacks the materials to complete the task (lines 2–5). This breakdown in communication prompts both participants to seek Saima’s assistance (lines 8–9), recognising the limitations of their shared communicative resources.

Saima enters the interaction in line 11, offering a clarifying reformulation in Punjabi: *آندی اے پئی تُسی رنگ کرنا اے؟* (is she asking you if you want to colour?). Saima’s intervention is not a simple translation; she actively interprets Arial’s question, adapting it to Zaya’s language skills and communicative needs. Zaya then confirms and expands on her earlier point in Punjabi (line 12), explaining that she has no colours. Saima, continuing in her brokering role, translates this back into Spanish for Arial (line 13), using the concise phrase “no tiene colores,” and subsequently reformulates the message with greater precision—“she does not have coloured pencils.” This instance illustrates a form of reciprocal brokering, with Saima facilitating mutual understanding between both interlocutors rather than assuming a one-way mediating role. Beyond translation, she continues to scaffold the interaction affectively. In line 16, she checks Zaya’s understanding, and Zaya’s positive response in line 17 confirms that the communicative gap has been effectively bridged. Saima’s intervention as broker exemplifies the complexity of plurilingual and pluricultural communication, as she actively interprets and reformulates messages in ways that resonate with both interlocutors’ linguistic and cultural repertoires (Wadensjö, 2017). In the following section, we analyse a third role taken on by Saima, being that of co-teacher.

4.3. Saima as Co-teacher

One of the main challenges of the PL project was the irregular attendance of adult migrants, which often required flexibility in forming the learning pairs. On some occasions, adolescents had to adapt spontaneously, working in trios with two adults or taking on co-teaching roles to support a single learner. In the following excerpt, this second dynamic becomes evident as Arial (ARI) and Saima (SAIM) jointly support Yasmin (YAS), an adult migrant from India who speaks Punjabi, English, and Hindi. The co-teaching arrangement

emerges as an interactional response to the situation, rather than a pre-assigned structure. The activity, based on written materials on noun-adjective agreement in Spanish (see Table 2), includes a note instructing the tutor to ensure the learner understands the concept by offering examples and prompting them to select the correct option.

Español (Original)	English (Translation)
1. El perro es muy (peludo/peluda)	1. The dog is very (hairy [masculine] / hairy [feminine])
2. Gustavo y Cristina son (altos/alta)	2. Gustavo and Cristina are (tall [masculine plural] / tall [feminine singular])
3. La casa (linda/lindo)	3. The house (beautiful [feminine] / beautiful [masculine])
4. Las moscas (negras/negros)	4. The flies (black [feminine plural] / black [masculine plural])

Table 2: Adaptation and translation of a Spanish grammar exercise illustrating noun–adjective agreement extracted from the educational material prepared by AFEX/AFFM. Lesson 10: *Feminine, Masculine, Articles, Agreement, and Root & Derived Words*.

Extract 3

01 SAIM: el perro es muy (.)

the dog is very (.)

02 YAS: [el perro es muy (.)]

[the dog is very (.)]

03 SAIM: [اے وی اوہ اے] (.) peludo (.) o peluda (.)

[ay we oh ay] (.) peludo (.) o peluda (.)

[This is the one] (.) furry (.) o furry (.)

04 YAS: el (.) pel (.) lu (.) eda (.) ((trying to pronounce “peluda”))

the (.) fur(.) ry (.) ((trying to pronounce “furry”))

05 ARI: [el (.)]

[the (.)]

06 YAS: [el (.) perro (.) es (.)]

[the (.) dog (.) is (.)]

07 ARI: eh (.) dile que (.) cuando pone él (.) suele (.) ser con la o

(.) o sea que termina con la o

hey (.) tell him that (.) when he puts (.) it usually (.) is

with the o (.) that is, it ends with the o ((the letter “o”))

08 SAIM: جینویں ایل اوندا اے نا، ختم ہوندے او نال

jinven el onda ay na khatam honday o nal

when there is *el*, ((the word)) ends with o

09 : Peludo

Furry

In this excerpt, Saima plays a central role as both co-teacher and language broker in supporting Yasmin, an adult migrant learner and her peer Arial. While the lesson focuses on noun-adjective agreement in Spanish, it is through Saima’s plurilingual mediation that the concept becomes accessible. In line 3, she prompts Yasmin with the options *peludo* or *peluda*. Arial, while also a co-teacher, leans on Saima’s brokering skills to mediate the explanation. In line 7, she speaks in Spanish to clarify the rule (“cuando pone él... termina con la o”) and cues Saima with “dile que” (“tell her that”), implicitly positioning Saima as the linguistic conduit. This indicates a clear division of roles, where both contributions are essential: while Arial manages the grammatical framing in Spanish, Saima ensures comprehension by rephrasing and mediating through accessible, familiar language. Together, they construct a collaborative and effective learning experience.

In line 8, Saima, switches to Punjabi to clarify the grammatical rule—explaining that when the article *el* is used, the adjective typically ends in *-o*. This act of plurilingualism is not merely a translation; it is a pedagogical move that bridges Yasmin’s existing linguistic resources (Punjabi, Hindi, English) with Spanish grammar. Saima and Arial are not simply relaying information—they are actively shaping the learner’s understanding, adapting to Yasmin’s needs in real time. However, Saima’s contribution goes beyond interpretation—she initiates, models pronunciation (line 3), and guides the learner directly, confirming her dual position as both broker and teacher. This co-teaching dynamic, with Saima at the centre, exemplifies effective plurilingual pedagogy in a setting with adult migrant learners.

5. Discussion and Conclusion

Haynes and Murriss (2017) argue that age prejudice in education does not exist in isolation, as ageism is driven by social factors and evolving attitudes toward age. They acknowledge that their theorising has been provocative. The *Parelles Lingüísticas* project aligns with this provocation by challenging conventional education models, where knowledge and authority are primarily age-defined. Instead, the interactional excerpts presented here emphasise how adolescents assume teacher roles and enact ways of practising teaching.

We might ask: is the age of those assuming the role of “teachers” relevant? This question invites us to rethink age in teaching and focus instead on the interactions shaping learning. Arial and Saima assume active roles as linguistic and cultural mediators, language brokers and co-teachers, fostering an inclusive, dynamic environment where knowledge is co-constructed and linguistic boundaries are transcended. Their practices exemplify how pedagogy can transcend traditional hierarchies and how linguistic and cultural diversity can enrich learning processes.

While Saima remains central in this analysis—as language and cultural mediator, language broker and co-teacher—Arial’s presence in two interactions illustrates how adolescent collaboration enhances mediational activities. Her contributions support the idea that peer dynamics are key to constructing inclusive learning environments. Saima and Arial bridged cultures and languages. The flexible use of Urdu, English, Punjabi, and Spanish made learning more accessible and inclusive of learners’ linguistic backgrounds.

Some limitations of adolescent-led teaching must be considered. A key challenge is the lack of pedagogical structure. In sessions led by Saima and Arial, there was no clear framework. Lessons often involved repetition without explanations, and improvisation rather

than planning. Trained teachers typically design lessons progressively—a feature not consistently observed in this study.

Cross-age teaching and IGL programmes have been widely recognised for promoting diversity, empathy, abstract thinking, and other benefits for adolescents. However, our aim is first to analyse the PL project through an interactional lens—considering how cross-age teaching is achieved in specific interactional moments. This approach allows us to critically examine adolescent-led mediation and question the idea that teaching effectiveness is inherently tied to age. This article is not about praising or critiquing adolescent-led teaching, but about questioning the lens through which education is viewed. Rather than defining learning by age, it proposes focusing on human interaction—on the co-construction of knowledge. By examining how teaching is enacted, the data challenge traditional hierarchies.

Notes

1. Casa Asia is a public consortium including the Spanish Ministry for Foreign Affairs, European Union and Cooperation, the Government of Catalonia and the Barcelona and Madrid City Councils. AFEX stands for Aprenem Famílies en Xarxa ('We learn as networked families'). AFFM stands for Activitats Formatives per a Famílies Migrades ('Training Activities for Migrant Families').

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Appendix

Transcriptions conventions

(.) micropause, hearable but too short to measure.

>he said< ‘greater than’ and ‘lesser than’ signs enclose speeded-up talk. Occasionally they are used the other way round for slower talk.

↗ Vertical arrows precede marked pitch movement, over and above normal rhythms of speech. They are used for notable changes in pitch beyond those represented by stops, commas and question marks.

((**stoccato**)) Additional comments from the transcriber, e.g. about features of context or delivery.

she wa::nted Colons show degrees of elongation of the prior sound; the more colons, the more elongation.

[] Square brackets mark the start and end of overlapping speech. They are aligned to mark the precise position of overlap as in the example below.

→ Side arrows are used to draw attention to features of talk that are relevant to the current analysis.

Underlining indicates emphasis; the extent of underlining within individual words locates emphasis and also indicates how heavy it is.

Chapter 08

Conclusions

This concluding chapter brings together the main contributions, findings, and implications of this doctoral research. Drawing on the four empirical and theoretical contributions presented in Chapters 4, 5, 6, and 7, this study has sought to illuminate how adolescents and adult migrants co-construct meanings in plurilingual encounters. Addressing key gaps in scholarship, the analysis of each article legitimises often marginalised educational practices, such as poetry, plurilingualism and adolescent language brokering. It examines how acts of mediation help construct what counts as teaching, learning, and linguistic expertise. By validating plurilingual, creative and intra-generational dynamics in a context bridging formal and non-formal education, the thesis challenges normative assumptions about age, knowledge, and language repertoires. Methodologically, the study draws on a short-term ethnographic approach to capture the situated and affective nature of classroom interaction, combining observation, audiovisual recording, interviews, and creative artefacts to explore how participants negotiate meaning across languages and generations. This chapter reflects on how these insights contribute to both theory and practice, revisiting the research questions in light of the empirical findings, and pointing toward future directions for educational research that embraces plurality, creativity, and human connection.

This doctoral research was guided by a single overarching objective, articulated through three research questions that informed the publications presented in this thesis. The objective and overarching research questions are restated below to frame the discussion of the main findings.

General Objective:

To investigate if and in which ways language teaching and learning are achieved in the *Parelles Lingüístiques* or PL project, with a focus on creative, plurilingual and intergenerational mediation processes.

Research Questions:

RQ1: (How) do practices support language teaching and learning in the PL project, and how does this challenge or extend understandings of language education?

RQ2: (How) do poetry-based practices support language teaching and learning in the PL project, and how does this challenge or extend understandings of language education?

RQ3: (How) do adolescents mediate learning and co-construct knowledge with adults in different types of activities in the PL project, and how does this challenge or extend understandings of language education?

The specific research questions guiding each individual article were considered within the respective publications and their findings collectively inform the synthesis presented in this concluding chapter.

8.1 Summary of Main Findings

This doctoral research examined a school-based initiative in which adolescents—many of them from migrant backgrounds—acted as language tutors for adult migrants. Situated within a plurilingual and intragenerational educational context, the study explored how learning emerged through collaborative and creative encounters. The analysis was grounded in debates on post-age language education, mediation, plurilingualism and creativity which converged in the *Parelles Lingüístiques* (PL) project.

The findings of this research confirmed that the PL project embodies key principles highlighted in recent discussions on plurilingualism in language education. In line with calls to de-privilege monolingual approaches and to move beyond rigid separations of languages, the results demonstrated how adolescents and adult migrants engaged fluidly across languages, creating meaningful learning experiences that transcended traditional curricular boundaries. Mediation emerged as a central mechanism within the PL project, offering insight into how languages and cultures were bridged to foster intersubjectivity. In the PL project, linguistic mediation went beyond mere translation or interpreting; it encompassed the shared construction of meaning and the use of plurilingual repertoires to facilitate mutual understanding. Both the poetry workshop and the standard PL classes revealed multiple

forms of mediation at play, including symbolic mediation, interlinguistic mediation, and language brokering.

The study drew on the post-age pedagogy framework to reconceptualise educational interactions across generations as relational and emergent processes. Observations from the PL project showed that rather than reinforcing traditional hierarchies based on age, knowledge was co-constructed through encounters between individuals, regardless of their generational position. The findings extended understandings of intra-generational learning and cross-age teaching by revealing an interactional dynamic in which adolescents assumed teaching roles and adults became learners, thereby challenging conventional assumptions about authority, expertise, and age in educational practice.

In the following section, the findings are presented in relation to the research objective, highlighting how the study addressed it.

8.1.1 Research Findings in Relation to the Research Questions

The thesis included two empirical articles examining how co-artistry and poetry-based practices support additional language learning (RQ1) in plurilingual (RQ2) and intra-generational contexts (RQ3). Addressing RQ2, Article 1 (Chapter 4) revealed that collaboration between adolescents and adult migrants fostered meaningful social engagement and expanded plurilingual repertoires, showing that poetry can act as a space for linguistic and symbolic mediation. Addressing RQ1, Article 2 (Chapter 5) extended these insights by conceptualising co-artistry as a pedagogical and relational process, where collective creativity and emotional expression enabled participants to negotiate meaning and integrate multiple languages. Across both chapters, adolescents acted as linguistic and cultural mediators, fostering reciprocal learning and challenging traditional hierarchies of age and language, in relation to RQ3. These findings demonstrate that plurilingual collaborative poetry not only facilitates language learning but also exemplifies post-age pedagogy, transforming the ways teaching, learning, and intra-generational relationships occur.

Building on these empirical studies and addressing RQ3, Article 3 (Chapter 6) conducted a scoping review of Child Language Brokering (CLB) research, highlighting gaps in understanding peer interactions and the pedagogical role of adolescents as mediators. The review emphasised that CLB is both formative and challenging, requiring recognition as a competence that promotes equity, plurilingualism, and inclusion. Article 4 (Chapter 7)

addressed these gaps by examining adolescent language brokering in practice, directly addressing RQ3. Adolescents acted as mediators, co-teachers, and reciprocal brokers, connecting linguistic and cultural codes while enabling adult learners to access new languages. This process exemplified post-age pedagogy: knowledge emerged from interaction and symbolic mediation rather than age-based hierarchies.

8.2 Theoretical Contributions

This research consolidates co-artistry as a key theoretical concept that connects the aesthetic and relational dimensions of language learning. Beyond simple collaboration, co-artistry is understood here as the co-creation of meaning and emotion within an environment where hierarchies are flattened and participants engage as equals. Importantly, this study expands Piazzoli's (2018) conceptualisation of co-artistry, originally theorised through performative processes in theatre education, by demonstrating how similar dynamics emerge in the creation of poetry. Within the school setting, the plurilingual poetry workshop functioned as a collective and creative process of co-artistry, where adolescents and adult learners co-constructed verses, meanings, and emotions. The poetic genre—often marginalised or undervalued in formal education—proved to be a powerful medium for relational learning, aesthetic engagement, and plurilingual expression. Furthermore, by bringing together Piazzoli's (2018) notion of co-artistry and Hanauer's (2012) concept of meaningful literacy, this research advances an integrated framework that positions affectivity, aesthetics, and sociocultural mediation as central components in language education. Poetry offered a lens through which emotion and imagination became educational resources, becoming a site for symbolic and interlinguistic mediation. This research thus highlights the potential of artistic pedagogies to promote collaborative, humanistic and linguistically inclusive understandings of language education.

The research also contributes to the study of language mediation, refining theoretical understandings of how *interlinguistic* mediation and language brokering intersect within non-familial settings such as schools. While the poetry workshop revealed symbolic mediation as a means of affective and aesthetic co-construction, the standard PL sessions illustrated interlinguistic mediation in action, where adolescents effectively supported adult learners' understanding of linguistic structures in the target languages. By drawing on shared linguistic repertoires, students acted as linguistic and cultural intermediaries, bridging

communicative gaps and facilitating access to Spanish and Catalan. In the data, seemingly “traditional” language classes became key sites of interlinguistic mediation, and where the adolescents’ heritage languages played a central role in explaining language concepts such as nominal agreement in Spanish. This illustrates the pedagogical potential of interlinguistic approaches in additional language teaching, and of language brokering as a legitimate and powerful adolescent-led educational practice. The scoping review conducted as part of this research, which examined 57 studies on child language brokering (CLB) in school contexts, provided the theoretical foundation for addressing how language brokering operated in plurilingual and intra-generational classroom interactions.

The research also advances theoretical understandings of post-age pedagogy by demonstrating how age can cease to function as an *a priori* marker of authority. The PL project disrupted traditional educational roles, where teacher and student roles are generationally stratified. By positioning adolescent students as “teachers” and adult migrants as “learners,” the project challenges the normative division of pedagogical authority and helps redefine the classroom as a space of plurality, where knowledge is distributed rather than transmitted. The results suggest that adolescent-led instruction can be effective, not only in facilitating language learning but also in expanding theoretical conceptions of who can teach, who can learn, and how knowledge circulates across age boundaries. The interactions between adolescent and adult participants produced a bilateral exchange: adults were supported in their learning of the host languages (Spanish and Catalan), while adolescents engaged with the participants’ languages. Crucially, the results expand the theoretical framework proposed by Haynes and Murriss (2017). While prior discussions of post-age education have often been conceptual or situated in early childhood contexts, this research situates post-age pedagogy within a plurilingual setting spanning formal secondary education and non-formal adult education. It also contributes a novel articulation of post-age pedagogy with approaches to plurilingual and aesthetic educational paradigm, by positioning the PL project as an educational model that challenges generational and linguistic hierarchies, and that incorporates creativity and affect (through the poetry workshop) as teaching and learning resources.

8.3 Methodological Contributions

Methodologically, this thesis demonstrates the value of combining short-term ethnography (Pink & Morgan, 2013) with creative inquiry (art-based methods). First, the thesis validates the potential of short-term ethnography to generate meaningful data within a limited timeframe. The fieldwork was short but intensive and deeply reflexive. Following Pink and Morgan (2013), the study challenges the traditional assumption that long-term engagement is necessary for ethnographic depth. Instead, it argues that intensity, relational immersion, and continuous reflexivity can also provide rich insights. The study underscores the reciprocal and collaborative nature of ethnographic research. The interpretation of plurilingual texts and poems written in Urdu, Punjabi, and Arabic required transliteration and co-analysis with native speakers (Eqraa Arif and Loubna Hassak). These collaborations foregrounded the researcher's position of "not-knowing" as an ethical stance acknowledging uncertainty as a productive condition for learning and interpretation.

Second, the methodology advances the use of *creative inquiry*—specifically poetry workshops and analysis of creative productions—in ethnographic research. Through creative methods, the project captured emotional and aesthetic processes that would remain invisible in other ethnographic methods. This creative dimension not only served as a data source but also as a lens for analysing relational and aesthetic processes of language learning. The thesis thus contributes also a multimodal dimension to ethnography, with the use of audiovisual recording, field notes, and so on, being analysed together with creative artefacts such as collage and poems.

Finally, the scoping review conducted as part of this thesis also made a methodological contribution by uncovering methodological trends in the study of child language brokering (CLB). This review provides methodological foundations for understanding the intersection between linguistic and social dimensions of learning.

8.4 Pedagogical Implications

Building upon the theoretical insights discussed above, the *Pareilles Lingüistiques* project offers a series of concrete implications for language education in plurilingual and intra-generational school contexts. The study demonstrates that artistic and affective practices can become powerful resources for language learning, symbolic mediation, and social

connection. In practical terms, poetry workshops can be implemented in formal and non-formal educational contexts as spaces where learners are invited to use their full linguistic repertoires to co-create texts that reflect their experiences and identities. This approach treats all languages as resources rather than barriers, and by validating hybrid linguistic practices that naturally occur in diverse classrooms. Through creative and collective writing, “students” and “teachers” engage in processes of co-artistry that flatten hierarchies and privilege participation, imagination, and emotion. Learning becomes relational and horizontal, transforming the classroom into a shared space of creative exploration rather than knowledge transmission. The workshops not only supported language learning but also encouraged experimentation with forms of expression, deepening affective engagement with the language.

The research also points to the importance of recognising language brokering as a legitimate teaching and learning practice. Traditionally associated with informal or family contexts, language brokering in the PL project emerged as a crucial form of interlinguistic mediation, where adolescent students acted as linguistic and cultural intermediaries for adult learners. Integrating this practice into their adolescents’ formal education meant acknowledging the linguistic capital of students who navigate multiple languages daily. The data suggest that adolescents can assume meaningful roles as mediators, tutors, and co-facilitators of learning, thereby enhancing their agency and contributing to inclusive and participatory education.

For teacher education, the study highlights the need to prepare educators who are sensitive to the aesthetic and plurilingual dimensions of language teaching. Teachers should be equipped not only with linguistic and methodological competence but also with the ability to guide creative and emotional processes. Training facilitators in aesthetic activities—for example, in interpreting and producing art across languages—would be a step forward. Furthermore, teachers who adopt post-age and co-artistry perspectives can foster classrooms that are less hierarchical and more collaborative, enabling students to engage as active participants in the learning process. This shift requires educators to see themselves less as transmitters of fixed knowledge and more as curators of spaces for interaction, exploration, and co-creation. This has implications also for how teachers conceptualise linguistic proficiency and assessment. By prioritising meaning, creativity, and affect, and recognising students’ complete linguistic repertoires as legitimate tools for learning, teachers can cultivate engaging and inclusive experiences for learners from diverse linguistic backgrounds.

Ultimately, the pedagogical implications of this study advocate for a reimagining of language education as a plural, aesthetic, collaborative and intra-generational practice. The thesis provides evidence that language learning can extend beyond the acquisition of linguistic forms to encompass emotion, artistry, and social interaction. The *Parelles Lingüístiques* project serves as a model for how schools might cultivate spaces of creativity and shared learning, through acts of mediation across languages, generations, and experiences.

8.5 Challenges, Limitations, and Directions for Future Research

This research was conducted within a complex and dynamic educational context, and as such, it presents several limitations that should be acknowledged. The first relates to the irregular attendance of adult migrants in both the standard language lessons and the poetry workshop, which affected the continuity of the learning pairs. As a result, not all interactions evolved consistently over time, limiting the possibility of observing sustained “teacher”-“learner” relationships and longitudinal language gains. The second limitation concerns the short-term ethnographic design. Although this approach was appropriate for capturing situated and multimodal interactions, the relatively brief engagement constrained the depth of observation and the ability to trace participants’ evolving learning trajectories. Longer-term ethnography might have provided richer insights into how *intra-generational* mediation develops and transforms across time.

The third limitation relates to the data collection process. Most video recordings were captured in wide shots, making it difficult to observe finer gestures, gaze, and other multimodal aspects. This limitation was mitigated, to some extent, by detailed field notes, but some micro-interactional nuances were inevitably lost. Another methodological challenge was the plurilingual nature of the data. Interactions frequently involved Urdu, Punjabi, Arabic, Catalan, Spanish, and English, requiring collaboration with translators to ensure both linguistic accuracy and cultural sensitivity. While this process enriched the interpretive depth of the analysis, it also introduced additional layers of mediation that may have shaped meaning-making.

A further limitation concerns the informal pedagogical structure of the sessions led by adolescents such as Saima and Arial. At times, these sessions lacked systematic scaffolding or exhibited repetitive use of vocabulary without progression. However, this informality also

reflected the authenticity of *post-age* and *intra-generational* learning, in which spontaneity, improvisation, and peer collaboration replaced hierarchical organisation. Rather than viewing this as a methodological weakness, it can be understood as a feature of the ecological validity of the PL project, which foregrounds co-agency and relational pedagogy.

Despite these limitations, the study points to a range of promising directions for practice and future research. First, longer-term ethnographic studies could examine how adolescent mediation and co-artistry evolve over time, and how these interactions influence adult learners' language development. Comparative studies across diverse school contexts and linguistic communities could also assess the transferability of the PL model and identify how local conditions shape intra-generational learning practices. At a theoretical level, the intersection of post-age pedagogy, mediation, aesthetics and plurilingualism warrants deeper examination. Future scholarship could continue to refine how symbolic, linguistic, and affective forms of mediation interact in plurilingual education. Moreover, the rapid emergence of generative artificial intelligence (GenAI) introduces new questions for this field. While GenAI can perform translation and linguistic mediation with remarkable efficiency, it lacks the emotional, aesthetic, and contextual depth that human mediators bring to teaching and learning. Future research might examine how GenAI could coexist with, rather than replace, human mediation. For instance, poetry workshops could use texts produced by GenAI as prompts for participants to “humanise” and re-mediate through collaborative interpretation and emotional engagement. Such practices would highlight the irreplaceable value of human co-artistry and provide fertile ground for theorising the affective and creative boundaries between technological and human mediation.

Acknowledging the limitations of this research does not diminish the value of the findings; rather, it underscores the deeply human character of the teaching and learning processes studied, and the evolving awareness of the author of the research process.

8.6 Final Remarks

I would like to end this thesis on a personal note. Writing this thesis—and being part of the project not only as a teacher of languages and poetry but also as a foreigner and beginning researcher—has been deeply meaningful to me, both professionally and personally. It has reaffirmed my belief in the transformative potential of education and in the power of human connection across difference. I hope that this thesis, along with the articles derived

from it, can contribute to the broader academic discussion and, more importantly, inspire educators and communities to reimagine schools as spaces of plurilingual, aesthetic, and intra-generational co-creation.

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Appendix A – Informed Consent From Adult Participants (Spanish)

CULT



CONSENTIMIENTO INFORMADO

CULT – Constructing a collaborative understanding of learning and teaching for the XXI century

Por favor, lee este documento detenidamente antes de decidir participar en el estudio.

Objetivos

El proyecto tiene como objetivo ofrecer una nueva comprensión de la educación plurilingüe y la inclusión en el desarrollo de futuros agentes educativos (maestros/as, pedagogos/as y educadores sociales), y también proporcionar bases para el crecimiento mutuo hacia una educación y una vida social más equitativas, a través de iniciar y evaluar una colaboración con entornos educativos no formales para establecer un espacio de aprendizaje multidireccional.

Cómo trabajamos

Nuestra metodología se basa en la colaboración entre futuros educadores, formadores de profesorado, estudiantes voluntarios y participantes del programa AFEX/AFFM. Llevaremos a cabo observaciones, discusiones en grupo y sesiones de formación. Para entender lo que ocurre y analizarlo en detalle, lo registraremos en notas de campo y lo grabaremos mediante dispositivos de video y audio.

Tiempo requerido

El tiempo al que te comprometes dependerá de las actividades de investigación en las que participes, las cuales se pueden negociar con la investigadora. Las discusiones en grupo durarán aproximadamente 1 hora. La grabación de audio y/o video de tus sesiones de enseñanza-aprendizaje serán de sesiones completas.

Riesgos y beneficios

Tu participación en el proyecto ayudará a:

- Comprender las prácticas comunicativas y educativas plurilingües en contextos formales (formación universitaria) y no formales (sesiones del programa AFEX/AFFM).
- Proponer una visión y estrategias renovadas para el aprendizaje y la enseñanza de lenguas en el siglo XXI y de la profesión docente y educadora.
- Construir una propuesta colaborativa para la formación de futuros docentes, pedagogos, educadores sociales y participantes de AFEX/AFFM para ser profesionales lingüística y culturalmente sensibles en diversos contextos del siglo XXI.
- Promover y apoyar conexiones sostenibles y transferibles entre la universidad, los programas sociales y las prácticas y políticas educativas escolares.

No existen riesgos asociados con la participación en esta investigación.

Compensación

No se te compensará por tu participación en este proyecto.

Confidencialidad

Si eliges participar en el estudio, los datos en los que participes serán incorporados en una base de datos segura. La grabación y el análisis de los datos respetarán la privacidad y la confidencialidad de los participantes. Si eliges participar, tu identidad permanecerá confidencial

y sólo los miembros del equipo de investigación tendrán acceso a los datos del proyecto. Se hará todo lo posible por anonimizar los datos cuando se utilicen fuera del equipo de investigación.

Anonimizar significa que cuando usamos los datos de investigación, los nombres serán reemplazados por seudónimos, se alterarán las imágenes y, si fuera necesario, se modificará la información para que no puedas ser identificado. Sin embargo, debes tener en cuenta que la anonimización de imágenes en videos no es siempre posible.

La investigadora principal guardará este consentimiento informado en una base de datos segura y será destruido una vez hayan pasado 5 años desde la finalización de la investigación. Cuando se haya finalizado el estudio y los datos se hayan analizado, se anonimizará completamente toda la base de datos y se pondrá a disposición de otros investigadores interesados.

Participación voluntaria

La participación en este estudio es completamente voluntaria. No hay penalización por no participar.

Derecho a retirarse

Tienes derecho a retirarte del estudio en cualquier momento sin dar explicaciones y sin ninguna consecuencia negativa, pudiendo comunicar este deseo en cualquier momento de forma oral o escrita. Además, si lo deseas, puedes ejercer los derechos que reconoce el Reglamento Europeo de Protección de Datos de Carácter Personal sobre el fichero de datos legalizados de este proyecto (código PID2020-115446RJ-I00) enviando una solicitud y una fotocopia de tu DNI a la investigadora principal (ver datos de contacto más abajo). En todo caso, recibirás una respuesta por escrito sobre la actuación realizada dentro del plazo legalmente establecido. Los documentos para ejercer tus derechos están disponibles en la web de la Oficina de Protección de Datos de la UAB (<https://www.uab.cat/web/coneix-la-uab/itineraris/proteccio-de-dades/drets-de-les-persones-interessades-1345764799916.html>).

También puedes presentar una reclamación ante la Autoridad Catalana de Protección de Datos (<https://apdcat.gencat.cat/ca/contacte>), y si lo consideras necesario puedes dirigirte al Delegado de Protección de Datos de la UAB (proteccio.dades@uab.cat).

Eventual publicación y/o reutilización de datos una vez el estudio haya finalizado

Los datos de la investigación pueden ponerse a disposición de otros investigadores totalmente anonimizados una vez haya pasado 5 años desde la finalización del estudio. Se eliminará toda la información y cualquier imagen que pueda identificarte.

Autorización para grabar

___ Acepto que se me grabe en audio y/o video durante las observaciones de sesiones de AFEX/AFFM, formaciones y/o discusiones en grupo.

___ Autorizo el uso de textos escritos y/o citas literales realizadas por mí y/o la reproducción de extractos de audio y/o video en los que participo, sin que se utilice mi nombre.

___ Autorizo el uso de mis grabaciones de audio y/o video para fines de divulgación científica, siempre que existan procedimientos para proteger mi privacidad.

Contacto

En caso de dudas o preguntas, contacta a:

Investigadora principal:

Dr. Júlia Llompart

Edificio G5, Plaça del Coneixement, 08193 Bellaterra

Universitat Autònoma de Barcelona

Julia.llompart@uab.cat

+34 98 581 2637

Consentimiento

- He leído la información sobre el proyecto de investigación y he tenido la oportunidad de formular preguntas, que han sido respondidas satisfactoriamente.
- Entiendo que los datos anonimizados (sin identificadores personales) de este proyecto se pondrán a disposición de otros investigadores una vez finalizado el proyecto.
- Acepto participar y he recibido una copia de este consentimiento.

Nombre y apellido de la persona participante:

Firma _____ Fecha: _____

Investigadora:

Firma _____ Fecha: _____

Si deseas recibir un resumen de los resultados al final del estudio, por favor incluye tu dirección de correo electrónico en este formulario de consentimiento.

Correo electrónico: _____

Appendix B – Informed Consent From Minors Participants (Spanish)

CULT



MINISTERIO
DE CIENCIA
E INNOVACIÓN



HOJA DE ASENTIMIENTO Y DE CONSENTIMIENTO

CULT – Construir colaborativamente qué entendemos por aprender y enseñar en el siglo XXI

Por favor, lee este documento con mucha atención antes de decidir participar en este proyecto.

Objetivos

El objetivo de este proyecto es trabajar para la formación del futuro profesorado, de pedagogos/as y de educadores sociales en la educación plurilingüe y la inclusión. Para hacerlo, llevaremos a cabo una colaboración entre futuros/as educadores/as estudiantes de la universidad y el programa AFEX/AFFM. Queremos conseguir un crecimiento y aprendizaje común para ir hacia una educación y una sociedad más justas.

Tu participación

Nosotros observaremos y participaremos en las sesiones AFEX/AFFM y, en algunos momentos, grabaremos parte de las sesiones y actividades. Por tanto, te pediremos permiso para grabarte (en audio y/o video) durante la sesión mientras ayudas a alguna persona participante y/o mientras trabajas con tus compañeros y compañeras en alguna actividad y/o preparando las sesiones.

Duración

Grabaremos durante alguna de las sesiones AFEX/AFFM. Por lo tanto, el tiempo que participarás en el proyecto es el mismo tiempo que dedicas al programa. No te pediremos ninguna participación fuera de esto.

Riesgos y beneficios

No existe ningún riesgos asociado a la participación en este proyecto. Tu participación nos ayudará a entender cómo funciona el programa AFEX/AFFM y ayudará a mejorar la formación de profesorado, de pedagogos/as y de educadores/as sociales.

Compensación

No hay ninguna compensación prevista por participar en este proyecto.

Confidencialidad

Si decides participar en este proyecto, tu identidad será confidencial y solamente los miembros del equipo de investigación podrán tener acceso. Si hay que presentar datos en los que participas, se usarán siempre pseudónimos.

Las personas investigadoras guardarán esta hoja de asentimiento/consentimiento en un lugar seguro y, una vez hayan pasado 5 años desde el final del proyecto, se destruirá. Cuando acabe el proyecto y se hayan analizado todos los datos recogidos, todos los datos se anonimizarán completamente.

Voluntariedad de participación

Tu participación en este proyecto es totalmente voluntaria. No pasa nada si no quieres participar y podrás continuar participando en el programa AFEX/AFFM con normalidad.

Derecho a retirarse del proyecto

Si durante el proyecto cambias de opinión y no quieres seguir participando, puedes dejar de hacerlo sin ningún problema y sin tener que dar ninguna explicación. Solo tienes que informarnos de ello. También puedes ejercer tus derechos reconocidos por la Ley Europea de Protección de Datos Personales sobre los datos de este proyecto (con código PID2020-115446RJ-I00), enviándonos una fotocopia de tu DNI (tenéis el correo donde enviarlo abajo). Las solicitudes para ejercer tus derechos están disponibles en la web de la Oficina de Protección de Datos de la UAB (<https://www.uab.cat/web/coneix-la-uab/itineraris/proteccio-de-dades/drets-de-les-persones-interessades-1345764799916.html>).

También tienes derecho a presentar reclamaciones a la Autoritat Catalana de Protecció de Dades (<https://apdcat.gencat.cat/ca/contacte>), y siempre y cuando lo consideres necesario puedes contactar con el delegado de protección de datos de la UAB (proteccio.dades@uab.cat).

Uso de los datos

Los datos recogidos serán analizados solamente por los/as investigadores/as que participan en este proyecto y se guardarán durante un tiempo una vez haya acabado el estudio. Estos datos se anonimizarán para que no se os pueda reconocer y se pondrán a disposición de otros investigadores/as pasados 5 años de la finalización del proyecto.

Autorización para grabar

- ☐ Estoy de acuerdo en que se me grabe en audio y/o video durante las sesiones AFEX/AFFM.
- ☐ Estoy de acuerdo en que se usen textos escritos y/o citas literales de mis intervenciones sin mencionar mi nombre y que se reproduzcan en audio y video intervenciones mías sin usar mi nombre.
- ☐ Estoy de acuerdo en que mis intervenciones de audio y video se usen con finalidades de divulgación científica y docente, siempre y cuando se preserve mi identidad.

Persona de contacto

En caso de duda o consulta puedes contactar a:

Júlia Llompart
Investigadora Principal
Edificio G5, Plaça del Coneixement, 08193 Bellaterra
Universitat Autònoma de Barcelona
Julia.llompart@uab.cat
+34 98 581 2637

Asentimiento / Consentimiento

- He leído la información sobre el proyecto, he podido preguntar lo que necesitaba y se me ha respondido satisfactoriamente.
- Entiendo que los datos en los que participo se anonimizarán.
- Quiero participar en este proyecto y he recibido una copia de esta hoja de asentimiento / consentimiento.

Nombre y apellido del/de la participante:	Nombre y apellido del padre/madre/tutor/a legal del/de la participante:	Nombre y apellido de la investigadora:
Firma:	Firma:	Firma:

Fecha:	Fecha:	Fecha:
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Si quieres recibir un resumen de los resultados al final del proyecto, escribe tu correo electrónico a continuación:

Correo electrónico: _____

Appendix C – Overview of the Interviews

Summary of the interviews

Two informal/non-structured interviews were conducted in Catalan with key stakeholders involved in the AFEX-AFFM programme. The interviews were audio-recorded and later transcribed for analysis. The first interview was carried out with the programme coordinator (46 minutes and 43 seconds), with the aim of gaining an in-depth understanding of the programme's design, objectives, and overall implementation across different centres. This interview provided a macro-level perspective on the pedagogical, organisational, and social dimensions of the initiative. The second interview was conducted with a teacher from the participating school (43 minutes and 54 seconds). Its purpose was to explore the programme's implementation at the school level, focusing on classroom dynamics, student participation, and the perceived impact on both students and adult participants.

A focus group and one individual informal/non structured interviews were conducted with adolescent participants involved in the project. Both were carried out in Spanish and audio-recorded for subsequent transcription and analysis. The focus group (14 minutes and 30 seconds) involved three adolescents who voluntarily agreed to participate. Its purpose was to explore their experiences as “student-teachers” within the programme, with particular attention to their training process, classroom dynamics, and their perceptions of teaching adult participants. In addition, an individual interview (7 minutes and 4 seconds) was conducted with Saima, a key participant in the project. As she was unable to attend the focus group due to a school examination, a separate interview was arranged. Saima played a central role as a language broker within the group, and the interview focused on her mediation practices, as well as the interpersonal relationships she developed with participants who shared a similar linguistic and cultural background.

Table 1. Summary of Interview Data

Interview	Participant Profile	Duration	Language	Purpose
Interview 1	Programme Coordinator (AFEX-AFF M)	46:43	Catalan	To examine the design, objectives, and development of the programme.
Interview 2	Teacher (Secondary School)	43:54	Catalan	To explore the implementation of the programme within the school context.
Interview 3	Saima (Adolescent Participant and Language Broker)	7:04	Spanish	To examine her role as a language broker and her relationships within the group.
Focus Group	3 Adolescent Participants (Secondary School Students)	14:30	Spanish	To explore adolescents' experiences as student-teachers within the programme.

Additional Note: The choice of languages used in the interviews reflects the plurilingual environment of the PL project. While Catalan was used in interviews with institutional actors, Spanish emerged as the preferred language among adolescent participants. This linguistic distribution is consistent with the everyday communicative practices within the project, where multiple languages coexist and are strategically mobilised by participants according to context, roles, and interpersonal dynamics.

Appendix D – Overview of Data Collected

A wide range of data was collected to provide a comprehensive understanding of the PL project.

Data Type	Quantity / Duration / Words	Notes	Data Category
Audio and Video Recordings	34 audio recordings, 23 video recordings; Total: 1.461 min 34 sec	Captured classroom interactions, collaborative lesson planning, and poetry workshops	Raw Data
Fieldnotes	26.993 words	Documented spontaneous reflections, participant behaviours, and classroom dynamics	Raw Data
Individual Interviews	3 interviews: 97 min 41 sec	Semi-structured; full protocol in Appendix 1	Raw Data
Focus Group	1 session: 14 min 30 sec	Explored peer teaching, mediation strategies, and classroom experiences	Raw Data
Documents	-	School documents, lesson plans, agreements between school and Casa Asia. CULT documents.	Raw Data
Poetry and Artefacts	5 poems, 3 collages, 1 first words.	Materials from poetry workshops and co-created poems.	Raw Data
Translations and transliterations of the poems and extracts for the classroom dynamics.	5 translations and transliterations of the poems, 9 translations and transliterations of the extracts	Translation of poems and extracts from Arabic, Urdu, and Punjabi into English, with the support of translators.	Processed Data