

Multilingual, Multimodal, and Multivocal Creative Songwriting based on Tomi Ungerer's Picturebooks

Esriptura creativa multilingüe, multimodal i multivocal de cançons basades en els àlbums de Tomi Ungerer

Escritura creativa multilingüe, multimodal y multivocal de canciones basadas en los álbumes de Tomi Ungerer

Esa Christine Hartmann. University of Strasbourg, France. e.hartmann@unistra.fr

<https://orcid.org/0000-0002-1731-6082>

Abstract

As creative writing research has shown, literary education in the context of teacher education at university greatly benefits from the collaborative practice of creative forms of literary expression for the development of creative literacies and imaginative agency. Accordingly, this study analyses the creative processes and outcomes of a bilingual songwriting workshop that was carried out in 2022 at the University of Strasbourg with 18 bilingual student teachers, in collaboration with the Franco-German world hip-hop artists Zweierpasch. This research was guided by the following research questions: What are the pedagogical affordances of translanguaging creative writing for the acquisition of multiliteracies in bilingual education? What are the impacts of this creative writing workshop on the bilingual student teachers' attitudes and beliefs towards creative pedagogical approaches in bilingual education? What are the effects of this workshop on the development of their linguistic, cultural, and professional identities?

This study presents a literary analysis of the poetic outcome of this creative action research, as well as an evaluation of the workshop in the form of a qualitative content analysis of the student teachers' reflections and perspectives. Overall, the student teachers considered creative writing as a valuable pedagogical approach for multimodal literacy teaching and learning in bilingual education. Their discourses reveal the transformation process of their attitudes and beliefs towards creative pedagogical approaches, and the enrichment of their linguistic and cultural identity through multilingual creative writing.

Keywords: Creative writing, literacy, songwriting workshop, creative action research

Resumen

Como muestra la investigación en escritura creativa, la educación literaria en el contexto educativo en la universidad se beneficia considerablemente de la práctica colaborativa de formas creativas de expresión literaria para el desarrollo de literacidades creativas y de agencia imaginativa. Por lo tanto, este estudio

analiza los procesos creativos y los resultados del taller de composición de canciones bilingües que se llevó a cabo en la Universidad de Estrasburgo con 18 estudiantes de Magisterio bilingües, en colaboración con los artistas franco-alemanes de hip-hop *Zweierpasch*. Este estudio fue guiado por las siguientes preguntas de investigación: ¿Cuáles son las potencialidades pedagógicas de la escritura creativa translingüística para la adquisición de multiliteracidades en educación bilingüe? ¿Qué impacto tiene este taller de escritura creativa en las actitudes y las creencias del estudiantado de magisterio bilingüe respecto al enfoque pedagógico creativo en educación bilingüe? ¿Cuáles son los efectos de este taller en el desarrollo de sus identidades lingüísticas, culturales y profesionales?

Este estudio presenta un análisis literario de los resultados poéticos de la investigación y también una evaluación del taller en forma de análisis cualitativo del contenido de las reflexiones y perspectivas del estudiantado de magisterio. Sobre todo, el alumnado consideraba la escritura creativa como un acercamiento pedagógico valioso para la enseñanza-aprendizaje de la literacidad multimodal en educación bilingüe. Sus discursos revelan el proceso de transformación de sus actitudes y creencias acerca de los enfoques pedagógicos creativos, y el enriquecimiento de sus identidades lingüísticas y culturales a través de la escritura bilingüe.

Palabras clave: Escritura creativa, literacidad, taller de composición, investigación de acción creativa

Resum

Com mostra la recerca en escriptura creativa, l'educació literària en el context educatiu a la universitat beneficia considerablement, des de la pràctica col·laborativa de formes creatives d'expressió literària, el desenvolupament de literacitats creatives i d'agència imaginativa. Per tant, aquest estudi analitza els processos creatius i els resultats del taller de composició de cançons bilingües que es va dur a terme a la Universitat d'Estrasburg amb 18 estudiants de Magisteri bilingües, en col·laboració amb els artistes francoalemanys de hip-hop *Zweierpasch*. L'estudi va ser guiat per les següents preguntes de recerca: Quines són les potencialitats pedagògiques de l'escriptura creativa translingüística per a l'adquisició de multiliteracitats en educació bilingüe? Quin és l'impacte d'aquest taller d'escriptura creativa en les actituds i les creences de l'alumnat de magisteri bilingües cap a l'enfocament pedagògic creatiu en educació bilingüe? Quins són els efectes d'aquest taller en el desenvolupament de les seues identitats lingüístiques, culturals i professionals?

Aquest estudi presenta una anàlisi literària dels resultats poètics de la recerca, i també una avaluació del taller en forma d'anàlisi qualitatiu del contingut de les reflexions i perspectives de l'estudiantat de magisteri. Per damunt de tot, l'alumnat considerava l'escriptura creativa com a un acostament pedagògic valuós per a l'ensenyament-aprenentatge de la literacitat multimodal en educació bilingüe. Els seus discursos revelen el procés de transformació de les seues actituds i creences cap als enfocaments pedagògics creatius i l'enriquiment de les seues identitats lingüístiques i culturals a través de l'escriptura creativa bilingüe.

Paraules clau: Escripura creativa, literacitat, taller de composició, investigació en acció creativa

1. Introduction

As creative writing research has shown, literary education in the context of teacher education at university greatly benefits from the collaborative practice of creative forms of literary expression for the development of creative literacies (Healey, 2013, 2015; Woods, 2001) and imaginative agency (Anae, 2014; Harper & Kroll, 2007; Munden, 2013). Engaging student teachers in creative writing not only means encouraging playful artistic experiences with the materiality of language (Vandermeulen, 2011), but also contributes to the development of their linguistic, cultural, and professional identity through creative modes of self-expression that can be read as autoethnographies (Alexander 2014; Bochner, 2016; Spry 2011). The creative writing artefact as artistic outcome of this experience can serve as a pedagogical resource for stimulating young learners' multiliteracies (Bull & Anstey, 2019; Cope & Kalantzis, 2000, 2009), allowing student teachers to gain autonomy, creativity, and critical thinking in the production of stimulating learning material. More so, the discovery of the pedagogical affordances of multilingual creative writing at university may engage student teachers in developing new pedagogical approaches to literary education and literacy teaching in multilingual classrooms through the use of children's literature.

In the case study presented here, creative songwriting based on Tomi Ungerer's picturebook stories (Hartmann & Hélot, 2021) was used to enable bilingual student teachers to collaboratively conceive, develop, and produce a challenging pedagogical tool for multilingual and multimodal literacy acquisition in bilingual classrooms (Brown & Hao, 2022). Investigating the pedagogical affordances of creative writing as an arts-based approach (Cahnmann-Taylor & Siegesmund, 2008; Leavy, 2009) in bilingual teacher education, the aim of this creative action research was to change bilingual student teachers' attitudes and beliefs towards creative pedagogical approaches fostering the acquisition of multiliteracies in multilingual education, and towards their own creative agency.

Accordingly, this study analyses the creative processes and outcomes of a bilingual songwriting workshop that was carried out in 2022 at the University of Strasbourg with 18 bilingual student teachers, in collaboration with the Franco-German world hip-hop artists Zweierpasch. This creative action research was guided by the following research questions:

- What are the pedagogical affordances of translingual creative writing for the acquisition of multiliteracies in bilingual education?
- What are the impacts of this creative writing workshop on the bilingual student teachers' attitudes and beliefs towards creative pedagogical approaches in bilingual education?
- What are the effects of this workshop on the development of their linguistic, cultural, and professional identities?

This article is divided into five parts. The next section provides the theoretical framework as background to this study, exploring the affordances of multilingual and multimodal creative writing based on picturebooks in bilingual teacher education. Then I present the research context and design, followed by a description of the data collection and analysis procedures. The fourth section is dedicated to the research results and presents a genetic and literary analysis of the artistic processes and outcomes of the creative writing workshop. The final section proposes an evaluation of this creative action research in the form of a qualitative content analysis of the student teachers' reflections and perspectives.

2. Theoretical framework of the creative action research

The creative writing workshop presented in this study illustrates an innovative experiment in bilingual teacher education. It is part of the European project "Sprache Macht Europa: Sprachliche Vielfalt als Ressource in Schule und LehrerInnenbildung (SMiLe)" [Language Power(s) Europe: Linguistic Diversity as Resource at School and in Teacher Education], funded by the European Commission.

2.1 Creative writing in teacher education: Creative literacies, multimodality and multiliteracies

Creative writing is linked to critical thinking, empowerment, and teacher autonomy, with a special focus on critical literacies (Pandya et al., 2022) and creative literacies (Harper, 2013; Healey, 2013, 2015; Kiosses, 2019), since creative writing "spotlights the importance of students' access to creative modes of self-expression particularly, not just in school classrooms, but also within teacher-education programs" (Anae, 2014). Indeed, creative writing practices in teacher education include reflexive narrativity in the form of journal writing (Lee, 2008), and storytelling in teacher identity studies (Loughran, 2002). These literary productions are often interpreted as autoethnographies (Adams et al., 2021; Bochner, 2016), which explore the writing self as a form of data attesting the expression and evolution of identity. In this perspective, multimodal narratives enact the translation of experience, attitudes, beliefs, emotions, and visions through the integration of various semiotic elements.

According to the visual and performative turns in literacy education (Brown & Hao, 2022; Kalaja & Pitkänen-Huhta, 2018, Mentz & Fleiner, 2018), creative writing no longer just refers to reading and writing texts, but includes the coding and decoding of various semiotic modes. Consequently, visual, audio, gestural, digital, and spatial signs contribute to the emergence of multimodal texts and multiliteracies (Bull & Anstey, 2019; Cope & Kalantzis, 2000, 2009; Kress 2010).

Creative literacies thus represent a key element of multiliteracies, since they embody “not only the ability to make literary works, but more generally: the ability to use language (along with visual images and many other media) to produce complex emotional and psychological states in an audience; the ability to think and communicate in associative, metaphorical, non-linear, non-hierarchical ways; the ability to create evocative stories with fully realized characters, personas, voices; the ability to manipulate or destabilize received meanings and to produce new meanings”. (Healey, 2009, p.29).

[...]cross-border workshops offering multilingual creative writing activities contribute to the participants' experience of linguistic, cultural, and social diversity, as well as to their linguistic, cultural, and spatial mobility within a multilingual and multicultural learning environment.

Through creative writing, the original text and its meaning-making processes are critically received and multimodally transformed into a new text, according to a transmedial transformation: “The concept of creative literacy, therefore, is not only integrated in the theoretical framework of the pedagogy of multiliteracies [...], but it is asserting a dominant place in it. [...] Thus, at the heart of this new approach to multiliteracies lies the concept of creative *transformation*” (Kiosses, 2019, p.20). Meaning making in creative multiliteracies is thus an active, transformative process (Cope & Kalantzis, 2009).

Creative writing workshops represent a powerful learning environment for thinking and acting in contexts of complex linguistic landscapes, multiculturalism, and multilingualism (Lee, 2017; Chavez, 2021). In this sense, cross-border workshops offering multilingual creative writing activities contribute to the participants' experience of linguistic, cultural, and social diversity, as well as to their linguistic, cultural, and spatial mobility within a multilingual and multicultural learning environment. As “any creative writing involves imagination, practice and critical engagement, working together, questioning and supporting each other” (Kroll & Harper, 2019, p.3), the collaborative aspect of international workshops represents one of the key aspects of today's creative writing – in its artistic, but also cultural and political features that can be defined as collaborative imagination and narration.

2.2. Picturebooks as a medium for multimodal creative writing

Stimulating picturebooks, which constitute a rich research domain for literary education, offer a significant resource for creative writing in teacher education. As powerful visual narratives, they enable playful language and literacy acquisition by young children (Kümmerling-Meibauer et al., 2022), and especially by emergent bilingual learners (Bland, 2020; Hélot et al., 2014, Mourão, 2015). Picturebook stories therefore represent a rich pedagogical approach in bilingual teacher education (Hartmann & Hélot, 2021), as well as a valuable stimulus for creative writing.

Visual and textual interplays in picturebooks enable multimodal literacy acquisition (Hasset & Curwood, 2009; Kümmerling-Meibauer, 2013), engaging readers in active imagination and meaning-making, and transforming the reading practice into a holistic aesthetic experience. This beneficial multimedial feature of picturebooks can be enhanced by multimodal storytelling performances, which foster visual and verbal literacy acquisition through additional semiotic elements, such as sounds, music, gestures, mimic, movements, costumes, decorum, accessories, and soft toys. On the learner's side, these elements participating in the staging and performing process of picturebook stories facilitate the comprehension of the narrative through intersemiotic mediation. Illustrating the performative turn in literary education (Mentz & Fleiner, 2018), the transformation of picturebook stories into multimodal storytelling performances through creative writing and staging thus represents a thrilling pedagogical experience for bilingual student teachers. This transmedial transformation process reveals a postmodern conception of the literary oeuvre as work in progress, as an open work (Eco, 1989) with innumerable intertextual development possibilities.

Practicing various literary genres in creative writing means multiplying the artistic span of this intertextual transformation process. In fact, multimedial storytelling performances can adopt and combine various forms of artistic expression: installations, musicals, plays, storytelling carpets, kamishibai theatres, animation films, digital picturebook apps... or, like in this case, a multilingual music performance within a video clip. Accordingly, creative writing constitutes an important intermedial step in this transmedial transformation process, leading from the reception of a picturebook story to the production and performance of a multimodal music performance, which combines visual, musical,

Accordingly, creative writing constitutes an important intermedial step in this transmedial transformation process, leading from the reception of a picturebook story to the production and performance of a multimodal music performance, which combines visual, musical, textual, gestural, and corporeal elements.

textual, gestural, and corporeal elements. In fact, as creative writing invests other artistic spaces and forms, such as drama, music, visual performance, dance, filmmaking, and design, it becomes an interdisciplinary activity. This interrelationship between textual creation and other art forms mirrors the complex interrelationship of creative writing studies in general, as "Creative Writing Research is [...] concerned with actions as well as outcomes, with the individual as well as culture and, furthermore, with concepts and theories that illuminate

these complex interrelationships." (Kroll & Harper, 2019, p.2).

3. Research context

Creative writing workshops are still underdeveloped in university curricula in France and Germany, even in bilingual teacher education. Therefore, this study investigates creative writing as an innovative art-based approach to language, literacy and literature teaching within a multilingual educational context.

3.1 Creative writing in bilingual teacher education

The creative action research presented in this study was carried out with 18 bilingual student teachers at the Graduate School of Education of the University of Strasbourg. The bilingual student teachers were enrolled in the first year of the Master Program in French-German Teacher Education for bilingual preschools and primary schools in the border region of Alsace, France. The bilingual pedagogy seminar that hosted the creative writing project was dedicated to creative approaches fostering multimodal biliteracy acquisition. The working languages of the workshop were German and French; the creative writing task integrated the two languages German and French in the translingual writing process (Weissmann, 2018, Hartmann, 2018), and the produced literary artefact showed French-German translanguaging (Hartmann, 2020; Otheguy et al., 2015).

3.2 Academic and linguistic profile of the participants

At the time of the creative writing project, the participating student teachers were in the middle of the first year of the Bilingual Master program for bilingual preschool and primary teacher candidates, which follows a three-year Undergraduate Program (Bachelor's Degree) in different subject areas. The student teachers had accomplished two training practices of two weeks in bilingual preschool and primary classes in France, where they were in charge of the German part of the curriculum, as well as one week of training practice in primary classes in Germany.

At university, the student teachers had already taken several course units in bilingual education pedagogy and acquired theoretical and pedagogical experience in multimodal literacy acquisition. During the previous semester (October-December 2021), they had created five multimodal storytelling performances in German and successfully performed them in front of eleven bilingual preschool and primary classes. These multimodal storytelling performances were based on Tomi Ungerer's picturebooks *Die drei Räuber* [*The Three Robbers*] (1961), *CriCTOR, die gute Schlange* [*CriCTOR, the good snake*] (1958), *Adelaide, das fliegende Känguru* [*Adelaide, the flying kangaroo*] (1959), and *Rufus, die bunte Fledermaus* (*Rufus, the bat who loved colours*) (1961).

Based on the fruitful experiences of these multimodal storytelling performances, the participating student teachers selected Tomi Ungerer's stories of three fabulous mythological creatures – *Rufus*,

Crictor, and *Adelaide* – to create a musical performance entitled “Fabelhaft – Fabuleux” [Fabulous], based on translingual and transmedial creative writing.

As far as the linguistic profiles of the participants are concerned, all of the student teachers showed a bilingual French-German profile, although their bilingual repertoire turned out to be highly diverse (see Hartmann & Hélot 2021, p.183). Hence, the collaborative design of the bilingual creative writing workshop enabled all students to contribute to the textual invention and production process according to their individual repertoires and language proficiency in German and French.

3.3 Tomi Ungerer’s picturebooks as medium for creative writing

The bilingual education context in Alsace particularly invites the pedagogic exploration of multilingual picturebooks written by multilingual Alsatian authors, since they reflect the pluralistic cultural identity of bilingual learners (Hartmann & Hélot, 2021). The participating student teachers thus favoured the works of Tomi Ungerer (1931, Strasbourg, France - 2019, Cork, Ireland), a multilingual Alsatian painter, illustrator and author, whose famous picturebooks fascinate both children and adults.

The fabulous mythological creatures *Rufus*, *Crictor* and *Adelaide*, whose stories embody the narrative foundation of the creative songwriting workshop, illustrate diversity as joyous otherness and marvellous joie de vivre, and thematise difference, tolerance, and acceptance.

Rufus the bat sees life in black and white until he discovers the marvellous world of colours. Inspired, Rufus paints his wings and explores the universe of daylight, until his unusual appearance earns him hostility and rejection. Thanks to his scientist friend Dr. Arturo, Rufus finally recovers from his wounds, accepts his difference and happily returns to his nocturnal life.

Born with wings, Adelaide caused quite a stir. But thanks to her singularity, an adventurous life awaits her: she follows an airplane in the sky, visits Paris and admires the sights, becomes the star of a music hall, saves the life of two children, and falls in love with another kangaroo.

One morning the postman brings Madame Bodot a package with a boa constrictor in it. The both become best friends and Crictor turns out to be a good snake: he teaches children to read, plays with them, saves Madame Bodot from a dangerous thief, and is hailed as a hero of the town.

3.4 Zweierpasch’s *Rapconte* as model for translingual creative writing

The French-German artists Zweierpasch who collaborated to this creative songwriting workshop live in Strasbourg (France) and Freiburg (Germany) and were awarded the prestigious Adenauer-De Gaulle-Price in 2018, for their numerous educational actions in bilingual schools located on both sides of the Rhine River, as well as for their outstanding engagement for French-German friendship and

cooperation. Their bilingual world hip-hop creations integrate poetical French-German code-switching (creative translanguaging) and proved to be valuable pedagogical resources for bilingual education in Alsace, and for foreign language learning in France and Germany (Klett, 2015).

The creative action research presented in this study was inspired by Zweierpasch's bilingual creation *Rapconte. Deutsch-französischer Märchenrap* [Raptale. German-French Fairy-Tale Rap] (2016), presenting bilingual music performances as transmedia creations of four famous fairy tales by the Brothers Grimm: *Der gestiefelte Kater / Le chat botté* [Puss in Boots], *Das tapfere Schneiderlein / Le Vaillant Petit Tailleur* [The valiant little tailor], *Hänsel und Gretel / Hansel et Gretel* [Hansel and Gretel], and *Rapunzel / Raiponce* [Rapunzel]. These creations are accompanied by pedagogical activities based on the French-German lyrics, and represent a popular pedagogical resource in bilingual primary classrooms in Alsace.

4. Research design

From monolingual picturebook readings to a translingual music performance - in this project, creative writing is conceived as a transmedial transformation process. In this sense, creative songwriting illustrates a multimodal writing process, which needs to be structured in different creative stages.

4.1 Zweierpasch's *Rapconte* as springboard for the writing of *Fabelhaft – Fabuleux*

Unfolding their poetic power through virtuous translingual rhymes and the rappers' individual flows, Zweierpasch's bilingual narratives of the famous fairy-tales served as a model and springboard for the creative writing workshop based on Tomi Ungerer's picturebooks. First, the student teachers analysed the rhetorical elements of the *Rapconte* lyrics: they identified the song structure as a musical composition made of codified elements: introduction (intro), verse, chorus, and bridge. In addition, the student teachers analysed translingual writing strategies such as regular code-switching from line to line, monolingual and translingual rhymes, alliterations and assonances creating phonetic and semantic analogies throughout the verses, as well as metaphors constructing visual networks. These rhetorical elements served as a poetic palette for the creation of the translingual lyrics of "Fabelhaft – Fabuleux".

Second, listening to the music performances of Zweierpasch's *Rapconte* creations sensitized the student teachers' perceptions of the multimodal dimension of songwriting as multidimensional poetic writing. They analysed the meter (number of syllables) in the lines corresponding to the musical beat, the rhythm of the verses that determine the syntactic structure of the sentences, the melody of the

chorus conditioning the length of the lines, the individual hip-hop flows of the two rappers accentuating, stretching, accelerating or counterbalancing the rhythm within the lines.

4.2 The different steps of the multimodal writing project

The creative writing workshop was organised during ten class sessions of two hours (January-April 2022) with the collaboration of Zweierpasch, who intervened as “masters of ceremony” in three class sessions of two hours. These participative sessions were dedicated to the creative writing of the lyrics, the training of the singing performance, and the choreography for the dancing performance. Additionally, Zweierpasch coached and supervised an audio-recording session of three hours in their recording studio in Freiburg (Germany), as well as a filming session of four hours in front of a street art wall in Colmar (France) for the production of the clip.

The scenario of the clip was developed by the students and was conceived as a multimodal transmedia creation. It integrated the filmed dancing performance, three key illustrations of Rufus, Adelaide, and Crictor, as well as the calligraphies of the translingual lyrics. The filming and montage of the clip was conducted by cameraman S. Lucht of Freiburg, in collaboration with the students. Zweierpasch also collaborated textually and musically to the clip, by creating and performing a bilingual hip-hop featuring.¹

To create an aesthetic-narrative interaction of different semiotic elements, the creative writing workshop was completed by the creation of three visual artefacts illustrating the picturebook stories: an aquarelle painting for *Rufus*, a collage for *Crictor*, and an acrylic painting for *Adelaide*. These visual artworks were accompanied by four different calligraphies of the lyrics (3 verses + chorus). During the dancing performance, the visual artworks and the calligraphies were projected on a street art wall serving as decorum for the filming of the video clip. This procedure created an interesting visual, semiotic and semantic interplay between the illustrations of Tomi Ungerer’s three picturebook stories, the street art fresco, and the calligraphy of the lyrics.

4.3 Research Method: data collection and analysis procedures

First, the participating student teachers chose a project manager who was asked to write a creative protocol defining the various project steps as well as the distribution of the collaborative work. This creative log served to organise the creative process of the transmedia creation and to trace it retrospectively. The participating students formed four groups: group one was in charge of Tomi Ungerer’s picturebook story *Crictor*, group two dedicated their creative writing to *Rufus*, group three

¹ The artistic outcome of this creative writing workshop can be seen here: <https://www.youtube.com/watch?v=IKKULhsZits>

rewrote *Adelaide's* adventures, and group four chose to work on the chorus. Each group kept their creative writing drafts and entered their textual productions on a shared Google document. This working document was edited by myself at an early stage of the collaborative writing process, as well as by Zweierpasch during the first joint workshop. Additionally, three student teachers volunteered to create the illustrations, costumes, make-up, and accessories, and were also asked to conserve their notes and drafts. All drafts and notes documenting the creative process were collected and analysed according to a genetic approach that traces the genesis (coming into being) of a nascent text (Hartmann 2018, among others). In addition, the different collaborative writing stages were registered, shared and pictured by screen shots, in order to trace the overall evolution of the lyrics.

After completing the project, the student teachers participated in a written survey that addressed their attitudes and beliefs towards creative approaches in bilingual education, as well as the evolution of their linguistic, cultural, and professional identities through this creative action research. The collected discourses of the participating student teachers were examined using qualitative content analysis (Dörnyei, 2007; Mayring, 2004) and provided an overall evaluation of the creative writing workshop.

5. Findings

In the context of literary education, creative writing is understood as textual expression leading to literary artefacts made of words. Accordingly, the produced text is analysed from a literary perspective, including an observation of the different collaborative writing processes.

5.1 Description of the creative writing process

The pedagogical aim of this creative writing project was to transform three famous picturebook stories by Tomi Ungerer into a new literary genre – a translingual music performance. For this purpose, the student teachers formed four groups for collaborative creative writing; they had previously read, analysed and performed the picturebook stories and were thus familiar with their narrative content.

First, the student teachers chose the beat sample *Anita Latina*, a Caribbean reggaeton soundtrack made of a balancing, sensual Latino rhythm with a regular 4/4 beat. Then, the students designed the overall composition of the song and cut the soundtrack accordingly, using a digital music edition program. The overall composition of the song included three verses (A1, A2, A3) and a recurring chorus (B), as well as a bridge (C) for the featuring by Zweierpasch, and could be schematized like this: A1 B A2 B A3 B C B, preceded by a short instrumental introduction. The chorus (B) united a rapped part by Zweierpasch and a song part by the student teachers.

According to this threefold song structure and the rhythmic pattern of the beat, each picturebook story had to fit into one verse of 16 lines, each verse being composed of four stanzas of four lines. Since the thematic unity of *Fabelhaft-Fabuleux* celebrates diversity, the students adopted the following thematic structure: verse A1 tells Crictor's heroic actions, verse A2 evokes Rufus' colours, verse A3 ends with Adelaide's adventures. To illustrate the theme of diversity musically, each verse, although following the same beat, adopted a different melody, mixing singing and rapping parts.

During their first session, Zweierpasch discussed the song structure with the students, as well as the length of each song part (number of lines). The musicological terms concerning song composition (beat, lyrics, melody, harmony) and song structure (intro, verse, chorus, bridge, interlude) were listed in French, German and English on the blackboard, and analysed according to contrastive lexicology. Then, Zweierpasch coached the student teachers with rhetoric and rhythmic songwriting tips and edited their translingual texts.

The professional songwriters explained that the creative use of rhetorical figures such as metaphors and similes enhances the poetic quality and captivating character of the song, since strong metaphors evoke visual images stimulating the listeners' emotive imagination. Furthermore, Zweierpasch recommended that code-switching should occur between lines or every two lines, facilitating the understanding of the bilingual lyrics and increasing the combination possibilities of rhyming words. Concerning the meter, every line should be composed of 6 to 14 syllables, allowing variances of the singing and rapping flow. Like in poetry, the verses should have regular rhyme schemes, such as couplets (AA BB CC DD), enclosed rhymes (ABBA CDDC) or alternate rhymes (ABAB CDCD). Internal rhymes, alliteration and assonance should reinforce the poetic character of the lyrics, as well as its catchy tune potential. Finally, the student teachers and Zweierpasch brainstormed together and adopted the title *Fabelhaft – Fabuleux* [Fabulous] for their creation.

The professional songwriters explained that the creative use of rhetorical figures such as metaphors and similes enhances the poetic quality and captivating character of the song, since strong metaphors evoke visual images stimulating the listeners' emotive imagination

The student teachers took notes of Zweierpasch's recommendations and structured them as a poetics of songwriting. The four groups then started their collaborative writing. They produced the lyrics while listening frequently to the music, trying to find a rhythm for their lines, but also a melody for their verses. This parallel and integrated process of musical and textual composition reveals the multimodal character of creative song writing, and leads to an increased sensitivity for the poeticity and musicality

of language and its phonic and rhythmic characteristics. Creative songwriting is therefore an excellent medium for the development of literary awareness.

When the composition of a stanza was completed, the students sang it together, trying to fit it into the beat, while composing a melody that would correspond to the harmony of the soundtrack. Sometimes, the text of a line wouldn't fit into the rhythm of the beat or into the melody that was sung by the students and had to be modified accordingly. For example, the students of the third group had first invented the following variant, speaking of Adelaide: "Wahre Liebe suchst du weltweit" [You seek true love worldwide], but this version contained eight syllables, whereas the musical unit for this line had only seven beats. Consequently, the text was modified into "Wahre Liebe gibt's weltweit" [True love is everywhere]. This version is reduced to seven syllables and profits sonically from an assonance of [i]: Liebe / g**i**bt's.

Thanks to mutual inspiration and alternate verbal suggestions, the collaborative writing process can be described as highly productive. Every group member contributed with her individual gifts: one member benefited from many years of musical training and turned out to be particularly efficient for musical composition. Other students were particularly strong in composing in German lines, others showed great verbal virtuosity in French, others had a keen sense for the metric count of syllables, others a natural feeling for rhythm when it came to adjusting the length of the lines to the beat and to singing the lines rhythmically.

5.2 Analysis of the poetic outcome: *Fabelhaft-Fabuleux* as translingual poetry

The collaborative translingual genesis of the lyrics was quite interesting to observe. The members of each group did not use translation or self-translation, but directly produced lines in the two languages, so that we can speak of a simultaneous translingual genesis (Anokhina, 2017; Hartmann, 2018, 2019). The phonic constraints of the rhymes dominated the narrative development of the lines: in poetic invention, the signifier directs the signified (Hartmann, 2018).

To study the constants of language allocation and its translingual poetics, the song text is presented below. German passages are marked in blue, while French passages are written in black, followed by an English translation in green. We also indicated the rhyme schemes in capital letters at the end of each line, and we distinguished the rapping parts (in italics) from the singing parts. The number of syllables in each line are indicated in brackets after the indication of the rhyme scheme. The three verses are respectively dedicated to the three fabulous mythological creatures Crictor, Rufus and Adelaide.

Fabelhaft – Fabuleux [Fabulous]First verse: Crictor

Guten Tag, ich stell' mich vor,	A [7]
Hello, I introduce myself	
Je m'appelle Crictor.	A [5]
My name is Crictor	
Ich bin 'ne Boa Constrictor,	A [8]
I am a boa constrictor	
Je viens de loin, du Brésil.	B [7]
I come from far away, from Brasil.	
Mann, kein Stress, ich hab' mein' eigenen Stil !	B [10]
No stress, bro, I have got my own style!	
Accepter la différence,	C [7]
Accepting difference	
C'est une forme de tolérance.	C [7]
Is a form of tolerance.	
Peu importe ce que tu es,	D [7]
It doesn't matter who you are	
Que tu sois enfant ou serpent.	E [8]
If you are a child or a snake.	
Keine Angst, wir sind da,	F [6]
Don't be afraid, we are here,	
Il faut savoir être bienveillant.	E [8]
You have to know how to be kind.	
Hey Kinder, kommt in uns're Mannschaft!	G [9]
Hey kids, join our team!	
Changeons nos comportements,	E [7]
Let's change our behavior,	
Unterschied ist uns're Kraft!	G [7]
Diversity is our strength!	

Second verse: Rufus

La chauve-souris, die Fledermaus,	H [8]
The bat [French], the bat [German]	
Unser Held, er will heraus!	H [7]
Our hero, he wants out!	
Kunterbunt durch die Welt,	I [6]
Colourful through the world	
Leben, wie es uns gefällt!	I [7]
Live as you like!	
Rufus ist 'ne Fledermaus,	J [7]
Rufus is a bat	
Die sieht ziemlich seltsam aus.	J [7]
It looks pretty strange	
Vert, rouge, rose et bleu,	K [5]
Green, red, pink and blue	
Il est plutôt fabuleux!	K [7]
He is rather fabulous !	

Tarturo macht ihm klar: L [6]
Tarturo makes it clear to him
Anderssein ist wunderbar! L [7]
Being different is wonderful
Avec sa peinture, M [5]
With his painting
Il s'est créé son armure. M [7]
He created his armour

Rufus rayonne en couleurs, N [7]
Rufus shines in colours
L'amitié, c'est son bonheur! N [7]
Friendship makes his happiness
Rufus wurde langsam klar, L [7]
Rufus began to realize
Dass seine Welt die Nacht war. L [7]
That his world was the night.

Third verse: Adelaide

Adelaide, ja, das bin ich. O [8]
Adelaide, yes, that's me
Ich bin so einzigartig! O [7]
I am so unique !
Devinez quoi, moi je suis née P [8]
Guess what, I was born
Avec des ailes pour voyager ! P [8]
With wings to travel
Ich fliege hoch, fühle mich frei! Q [8]
I fly high, feeling free
Zeit für Unabhängigkeit ! Q [7]
Time for independence !
Mais partout, on s'étonne R [6]
But everywhere, people are surprised
De mes ailes, oui, ça détonne ! R [7]
By my wings, yes, they are unique!
Tout Paris ne parl(e) que d'toi. S [7]
All Paris speaks only of you
Malgré tout, tu n'te sens pas d' joie. S [7]
But you are not happy.
Dein Herz schlägt gegen die Zeit. T [7]
Your heart beats against time
Wahre Liebe gibt's weltweit! T [7]
True love is everywhere!
Eines Tages im Zoo triffst du U [8]
One day at the zoo, you meet
Ein Känguru, genau wie du ! U [8]
A kangaroo, just like you !
Oui, l'amour donne des frissons ! V [7]
Yes, love gives us chills !
Plus besoin de diapason! V [7]

*No more need for tuning !*Chorus

Nos trois héros vraiment géniaux	W [8]
<i>Our three awesome heroes</i>	
Adélaïde, Crictor, Rufus,	X [8]
<i>Adelaide, Crictor, Rufus</i>	
Trois animaux complètement fous!	X [8]
<i>Three crazy animals!</i>	
<i>Diese Bande ist immer froh!</i>	W [8]
<i>This gang is always happy !</i>	
Nos trois héros vraiment géniaux	W [8]
<i>Our three awesome heroes</i>	
Adélaïde, Crictor, Rufus,	X [8]
<i>Adelaide, Crictor, Rufus</i>	
Trois animaux complètement fous!	X [8]
<i>Three crazy animals!</i>	
<i>Diese Bande ist fabulous!</i>	X [8]
<i>This gang is fabulous!</i>	

© A. Bernhardt, A. Jost, M. Poirier, G. Stahl, N. Ratzel, C. Risch, C. Rouillon, L. Saum, M. Schnepf, C. Vuille, A. Waechter.

The chromatic distinction of the two languages in the lyrics shows that language allocation is quite equilibrated and code-switching rather regular. The translingual narration coming to life in the verses evolves through rhymes that follow the classical poetic schemes of couplets (AA BB CC) ou triplets (AAA), alternate rhyme (ABAB), and enclosed rhyme (ABBA).

Language alternation occurs very regularly in the third verse dedicated to Adelaide, where code-switching takes place after each couplet: AA // BB // CC... This principle also appears in stanzas 2-4 of the second verse. On the other hand, in the first verse and the chorus, code-switching occurs between each line.

When language alternation takes place between the couplets (AA // BB), most rhymes are monolingual, as for example in the third verse: “frei / Unabhängigkeit // s'étonne / détonne” (AA BB). Yet, some interesting constellations show translingual couplets and triplets, such as “vor / Crictor / Constrictor” (AAA) and “Brésil / Stil” (BB) in the first verse.

Translingual alternate rhymes appear in the chorus: “géniaux / Rufus / fous / froh” (ABAB), “Rufus / fous” being a visual rhyme since the final –s of the French adjective “fous” [crazy] is not pronounced. The last line of the chorus integrates the only English word “fabulous” echoing the title of the song, thus creating a fascinating translingual triplet: “Rufus / fous / fabulous” (AAA).

Furthermore, alliteration and assonance enrich the phonic analogy of the rhyme scheme. Monolingual alliteration underlines the originality and otherness of the fabulous mythological creatures, such as an alliteration of [st] – “Stress / Stil” – and an assonance of [ã]: “enfant / serpent” (verse 1). On the other hand, translingual alliteration phonetically emphasizes the power of diversity and friendship, such as the alliteration of [k]: “Kinder / comportements / Kraft” (verse 1). Translingual assonance phonetically underscores the acceptance of Rufus' otherness, such as the assonance of [a]: “Tarturo / macht / klar / Anderssein / wunderbar / Avec / armure” (verse 2).

Some lines combine alliteration and assonance, creating tonic and semantic emphasis. For instance, verse 2 combines an alliteration of [w] and an assonance of [a]: “Rufus wurde langsam klar, dass seine Welt die Nacht war”. Verse 3 shows an even richer combination of alliteration and assonance: “Dein / Zeit / weltweit”; „Wahre / weltweit“, „Tages/du / Känguru / genau / du !“. Sound repetition induced by (translingual) alliteration and assonance contributes to the tonal expressiveness and semantic significance of the lyrics.

In addition, sound recurrence and phonic repetition are often associated with rhythmic variation. The rapped parts alternate between metric repetition, rhythmic acceleration, and vocal accentuation. The number of syllables show an average constant of 7 or 8 syllables per line. If the number of syllables per line exceeds 8 syllables, this corresponds to a rhythmic acceleration influencing the rapper's flow. If the number of syllables per line is less than 7 syllables, we are witnessing a rhythmic deceleration that corresponds to a vocal and semantic accentuation. In the song parts, however, the increase in the number of syllables corresponds to a melodic arc.

Consequently, the multimodal interplay of phonic, rhythmic, and vocal elements plays an important part in the invention of the translingual lyrics. Creative writing with two languages opens up the possibilities of lexical and phonic combinations, as exemplified by translingual rhymes, alliteration, and assonance. The translingual poetics of *Fabelhaft-Fabuleux* is rich in rhetoric and stylistic elements that create a semantic network and underscore the thematic universe of Tomi Ungerer's picturebooks.

6. Evaluation of the creative writing workshop

This final section proposes an evaluation of the creative action research in the form of a qualitative content analysis of the student teachers' reflections and perspectives, which I translated from German into English.

6.1 Evolution of the student teachers' linguistic, cultural, and professional identities

According to the student teachers, this creative writing workshop raised awareness about linguistic competences in two languages and the creative functionality of the students' complete linguistic repertoire: "Writing in two languages made me become aware of my creative abilities in my two working languages" (student 1).

The participants experienced the poetic possibilities of translingual writing, which they considered stimulating for the development of their creative multiliteracies: "Actually, I can use both languages well, and using these two languages for producing a poetic text shows that translanguaging can have an interesting poetic effect, such as making rhymes with two languages" (student 2).

Moreover, the students highlighted the contribution of this workshop to the development of a cultural identity: "Culturally, Tomi Ungerer's picturebooks represent the foundation of Alsatian children's literature. Creating something new with these stories is very interesting. It shows that creative writing has always a cultural dimension. In fact, writing means becoming aware of our own cultural heritage, since we always write within a literary tradition" (student 3).

Indeed, creativity was linked to multilingualism, as an identity-forming competence: "This creative project revealed my own creative bilingualism. Tomi Ungerer created with all his four languages: being multilingual means being creative. This creativity is now part of my bilingual identity" (student 4).

Last, the collaborative aspect of creative writing contributed to the social cohesion of the group, but also to the students' identification with the literary heritage of the Alsation region, embodied by Tomi Ungerer's works. "I think that this project strengthened our social and professional identity as bilingual teachers in Alsace working with our two languages, but also, in a more literary dimension, our linguistic and cultural identity. The final product, our clip, can be seen as a linguistic-cultural statement and identity text" (student 5).

6.2 Evolution of the student teachers' attitudes and beliefs towards creative approaches in bilingual education

According to the participants, translingual writing represents a valuable pedagogical approach for multimodal and multilingual literacy acquisition: "This workshop illustrated a multimodal approach to children's literature, and to multilingual literacy acquisition. Creative approaches such as creative writing help develop the entire linguistic repertoire of the bilingual learners and activate creative potential in both languages. In the creative writing process, these languages can be combined poetically. Creative writing shows the transformative power of bilingual invention" (student 6).

Thanks to this workshop, the student teachers were able to develop their own creative literacies and envision their pedagogic agency, in order to implement creative approaches in their bilingual classrooms: "This project revealed our own creativity, so that we learned how to activate the creativity of our bilingual pupils. The positive feed-back and support by our professor showed us that we must believe in the creative potential of our pupils, so that they can experience their autonomy and find their own creative energy to attain pedagogical objectives" (student 7).

Finally, the student teachers became aware that creative approaches in literacy teaching and learning represents a holistic experience: "I think this experience showed that literary education is a holistic experience, made of words, of voices, of sounds, and of images" (student 8). In fact, creative approaches highly contribute to the overall development of the learner's personality: "Creative approaches mean stimulating experiences. Creative writing is an embodied experience, because we don't only write with our brain, but with our whole body. It is also a holistic experience, because we write with all our senses. If a pupil experiences the joyful unfolding of their creative power, he or she will increase their confidence in their linguistic and literary proficiency and in their creative potential." (student 9).

However, conducting a creative writing project is not a child's play, but a matter of risk management. Creative tasks are difficult to plan, and teachers may need courage and confidence to carry them out: "Creative writing means dealing with risk. It is like walking in an unknown land, exploring a new poetic language. Creative projects are full of risk, but they empower both pupils and teachers, giving them a sense of creative autonomy" (student 10).

As the participants' statements have shown, the creative writing workshop enriched their personal and professional development of the student teachers. It offered a novel experience in bilingual teacher education in Alsace, and encouraged student teachers to conceive new creative approaches for language and literacy learning in multilingual classrooms.

6.3 Student teachers' perspectives on the pedagogical affordances of creative writing for the acquisition of multiliteracies in bilingual education

According to the student teachers, creative writing corresponds to a transmedial transformation process developing bilingual learners' multiliteracies: "Translingual songwriting based on picturebook stories represents a novel form of multimodal storytelling. It can be a powerful pedagogical tool for multiliteracy acquisition, since through translingual writing tasks bilingual learners are enabled to make use of their full linguistic repertoire. They practice written translanguaging as a holistic artistic experience" (student 11).

Another student teacher adds: “Translingual writing enhances the bilingual learner’s awareness of the rhetoric possibilities of each language, but also of the poetic combination of the two languages. This

The literary outcome of this project based on Tomi Ungerer’s picturebooks eloquently illustrates how creative writing can foster creative literacies as well as the literary and cultural skills multilingual learners develop through their knowledge of several languages. Indeed, multilingualism is primarily linked to creativity

awareness leads to writing competence in the two languages, but also to reading competence, since writing also means rewriting other texts. These two competences, reading and writing in two languages, correspond to ‘multiliteracies’ – a key competence in bilingual education” (student 12).

translingual songwriting, emergent bilinguals learn how to receive literary texts and transform them into a new genre or art form” (student 13).

In fact, the creative writing task also develops bilingual learner’s literary literacy: “By

Literary literacy is conceived as a transdisciplinary competence: “Songwriting is similar to the writing of poetry: there is an attention to sounds, rhythms, metaphors. All these elements develop the bilingual learners’ literacy competences. Yet, bilingual learners also develop their competences in Music and Math, as they have to listen to the beat, count the syllables of every line, and pose their lines on a melody” (student 14).

The research results show the student teachers’ reflections about the pedagogical affordances of creative writing in bilingual education. Overall, the student teachers considered creative writing as a valuable pedagogical approach for multimodal literacy teaching and learning in bilingual education.

Additionally, the qualitative analysis of the student teachers’ discourses reveals the transformation process of their attitudes and beliefs towards creative pedagogical approaches, and the enrichment of their linguistic and cultural identity through multilingual creative writing.

7. Conclusion

This creative action research argues for the use of multilingual creative writing for the development of multilingual and multimodal literacy in bilingual education, and more importantly, within teacher education at university. The literary outcome of this project based on Tomi Ungerer’s picturebooks eloquently illustrates how creative writing can foster creative literacies as well as the literary and cultural skills multilingual learners develop through their knowledge of several languages. Indeed, multilingualism is primarily linked to creativity (Kharkhurin, 2012). Therefore, the inclusion of two or

more languages in the creative writing process can be a productive approach for bilingual learners to develop their bilingual repertoire as well as their bilingual identity.

Today, multiliteracy teaching means teaching to read and write in several languages and in different semiotic modes: transmedial and translingual creative writing is thus a perfect medium for multimodal and multilingual literacy acquisition. The implementation of creative writing workshops in teacher education at university allows student teachers to experience their creative agency and develop innovative pedagogical approaches for literacy instruction in multilingual classrooms.

8. References

- Adams, T., Jones, S. H. & Ellis, C. (Eds.) (2021). *The Handbook of Autoethnography*. Routledge.
- Alexander, B. (2014). Critical autoethnography as intersectional praxis: a performative pedagogical interplay on bleeding borders of identity. In R. Boylorn & Orbe, M. (Eds.), *Critical autoethnography: intersecting cultural identities in everyday life* (pp. 110-122). Left Coast Press
- Anae, N. (2014). 'Creative Writing as Freedom, Education as Exploration': creative writing as literary and visual arts pedagogy in the first year teacher-education experience. *Australian Journal of Teacher Education*, 39 (8), 123-142.
- Anokhina, O. (2017). The poetical use of code-switching in a literary text: study of the multilingual phenomena in Vladimir Nabokov's writing. In: P. Noel, A. Hanna, & L. Seláf (Eds.), *The Poetics of Multilingualism* (pp. 213-218). Cambridge University Press.
- Bland, J. (2020). Using literature for intercultural learning in English language education. In M. Dypedahl & R. Lund (Eds.), *Teaching and learning English interculturally* (pp. 69-89). Cappelen Damm Akademisk.
- Bochner, A. (2016). *Evocative Autoethnography: Writing Lives and Telling Stories*. Routledge.
- Brown, S. & Hao, L. (Eds.) (2022). *Multimodal Literacies in Young Emergent Bilinguals: Beyond Print-centric Practices*. Multilingual Matters.
- Bull, G. & Anstey, M. (2019). *Elaborating Multiliteracies through Multimodal Texts. Changing Classroom Practices and Developing Teacher Pedagogies*. Routledge.
- Cahnmann-Taylor, M. & Siegesmund, R. (Eds.) (2008). *Arts-Based Research in Education. Foundations for Practice*. Routledge.
- Chavez, F. R. (2021). *The Anti-Racist Writing Workshop: How To Decolonize the Creative Classroom*. Haymarket Books.
- Cope, B. & Kalantzis, M. (Ed.) (2000). *Multiliteracies: Literacy learning and the design of social futures*. Routledge.
- Cope, B. & Kalantzis, M. (2009). Multiliteracies: New Literacies, New Learning. *Pedagogies: an International Journal*, 4 (3), 164-195.
- Dörnyei, Z. (2007). *Research Methods in Applied Linguistics*. Oxford University Press.
- Eco, U. (1989). *The Open Work*. Harvard University Press.
- Harper, G. (2013). *A companion to creative writing*. Wiley-Blackwell.
- Harper, G. & Kroll, J. (Eds.) (2007). *Creative writing studies. Practice, Research and Pedagogy*. Multilingual Matters.

- Hartmann, E. (2018). Pour une approche génétique du plurilinguisme littéraire: le cas de Saint-John Perse. *Aretè*, 3, 72-94.
- Hartmann E. (2019). 'Quelle langue parlais-je ?' La genèse plurilingue des 'Illuminations' d'Arthur Rimbaud. In O. Anokhina, T. Dembek & D. Weissmann (Eds.), *Mapping Multilingualism in Nineteenth Century Literatures* (pp. 277-290). Lit Verlag.
- Hartmann, E. (2020). Experimenting translingual approaches and translanguaging in the bilingual classroom. In O. Mentz & K. Papaja (Eds.), *Focus on language. Challenging Language learning and language teaching in peace and global education* (pp. 91-113). Lit Verlag.
- Hartmann E. & Hélot C. (2020). Pedagogical affordances of translation in bilingual education. In S. Laviosa & M. Gonzáles-Davies (Eds.), *The Routledge handbook of translation and education* (pp. 95- 108). Routledge.
- Hasset, D. & Curwood, J. (2009). Theories and practices of multimodal education: The instructional dynamics of picture books and primary classrooms. *The Reading Teacher*, 63(4), 270–282.
- Hayler, M. (2011). *Autoethnography, Self-narrative and teacher education*. Sense Publishers.
- Healey, S. (2015). Creative Writing Pedagogy. In A. Peary & T. Hunley (Eds.), *Creative Writing Pedagogies for the Twenty-First Century* (pp. 169-193). Southern Illinois University Press.
- Healey, S. (2013). Beyond the literary: Why Creative Literacy Matters. In Donnelly, D. & Harper, G. (Eds.), *Key issues in creative writing* (pp. 61-78). Multilingual Matters.
- Hélot, C., Sneddon, R. & Daly, N. (Eds.) (2014). *Children's literature in multilingual classrooms. From multiliteracy to multimodality*. Trentham Books.
- Kalaja, P. & Pitkänen-Huhta, A. (2018). Visual Methods in Applied Language Studies. *Applied Linguistics Review* 9 (2-3), 157-473.
- Kharkhurin, A. V. (2012). *Multilingualism and creativity*. Multilingual Matters.
- Kiosses, S. (2019). Fostering Creative Literacy: Theoretical conditions and pedagogy. *European Journal of English Language, Linguistics and Literature*, 6 (2), 18-25.
- Klett, E. (Ed.) (2015). *Découvertes. Schülerbuch*. Klett Verlag.
- Kress, G. (2010). *Literacy in the new media age*. Routledge.
- Kroll, J. & Harper, G. (Eds.) (2019). *Research Methods in Creative Writing*. Red Globe Press.
- Kümmerling-Meibauer, B. (2013). Code-switching in Multilingual Picturebooks. *Bookbird. A Journal of International Children's Literature*, 51(3), 12-21.
- Leavy, P. (2009). *Method Meets Art. Arts Based Research Practice*. The Guilford Press.
- Lee, I. (2008). Fostering Reflexive Reflection through Response Journals, *Teacher Education Quarterly*, Winter 2008, 117-139.
- Lee, S. Q. (2017). *How dare We! Write: A multicultural creative writing discourse*. Modern History Press.
- Loughran, J. (2002). Effective reflective practice: in search of meaning in learning about teaching. *Journal of Teacher Education*, 53 (1), 33-43.
- Mayring, P. (2004). Qualitative content analysis. *A Companion to Qualitative Research* 1(2), 159-176.
- Mentz, O. & Fleiner, M. (2018). *The Arts in Language Teaching. International Perspectives: Performative – Aesthetic – Transversal*. Lit Verlag.
- Mourão, S. (2015). The potential of picturebooks with young learners. In J. Bland (Ed.), *Teaching English to young learners: Critical issues in language teaching with 3-12 year olds* (pp. 199-217). Bloomsbury Academic.

- Munden, P. (2013). *Beyond the benchmark: Creative writing in higher education*. Higher Education Academy.
- Otheguy, R. Garcia, O., Reid, W. (2015). Clarifying translanguaging and deconstructing named languages. A perspective from linguistics. *Applied Linguistic Review*, 6 (3), 281-307.
- Pandya, J., Mora, R., Alford, J., Golden, N., de Rook, R. (2022). *The Handbook of Critical Literacies*. Routledge.
- Spry, T. (2011). *Body, Paper, Stage. Writing and Performing Autoethnography*. Routledge.
- Vandermeulen, C. (2011). *Negotiating the Personal in Creative Writing*. Multilingual Matters.
- Ungerer, T. (1961). *Rufus, die bunte Fledermaus*. Diogenes.
- Ungerer, T. (1958). *CriCTOR, die gute Schlange*. Diogenes.
- Ungerer, T. (1959). *Adelaide, das fliegende Känguru*. Diogenes.
- Ungerer, T. (1961). *Rufus, die bunte Fledermaus*. Diogenes.
- Ungerer, T. (1961). *Die drei Räuber*. Diogenes.
- Vandermeulen, C. (2011) *Negotiating the Personal in Creative Writing*. Multilingual Matters.
- Weissmann, D. (2018). Monolinguisme – plurilinguisme – translinguisme. À propos de la genèse du poème 'Huhediblu' de Paul Celan. *Genesis*, 46, 35-49.
- Woods, P. (2001). Creative Literacy. In A. Craft, B. Jeffrey & M. Leibling (Eds.), *Creativity in Education* (pp. 62-79). Continuum.
- Zweierpasch (2016). Rapconte. *Deutsch-französischer Märchenrap*. Rummelplatzmusik.

How to cite this paper:

Hartmann, E.C. (2022). Multilingual, Multimodal, and Multivocal Creative Songwriting based on Tomi Ungerer's Picturebooks. *Journal of Literary Education*, (6), 5-27. <https://doi.org/10.7203/JLE.6.24506>