

Supporting translanguaging and multimodal communication in the classroom

A culturally sustaining
resource for the
reception year



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Section 1

Introduction

This educational resource emerged from a collaboration between two early childhood teachers, Georgia Mackay and Andriana Tziamali, and Ester Ehiyazaryan-White, an academic lecturer and researcher in the area of Childhood and Education. All three of us have a strong interest in multilingualism, translanguaging and cultural diversity. Over the course of a year, we worked together to develop an approach in Foundation Stage 2 (reception) classrooms which values the rich cultural and linguistic diversity which families and communities bring to education settings.

“culturally sustaining pedagogies”

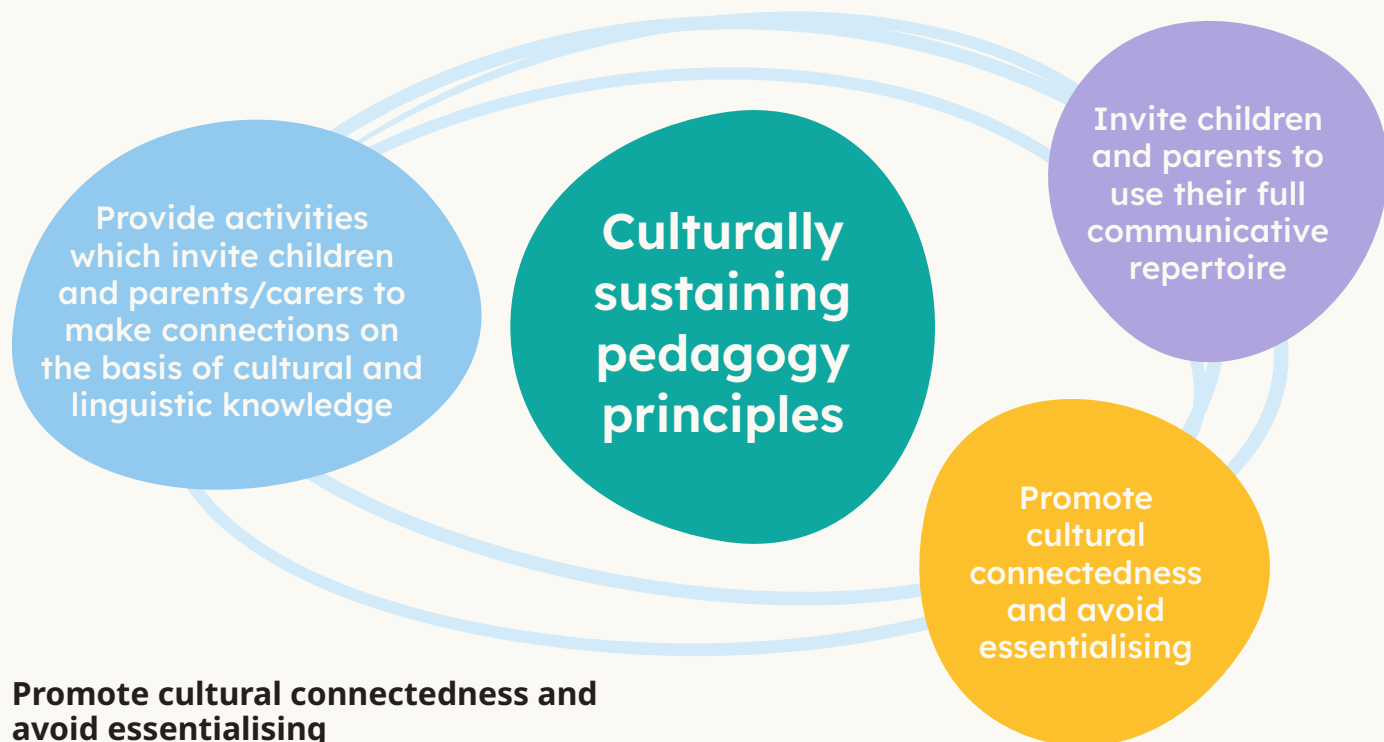
In our thinking we were led by Paris’ articulation of **culturally sustaining pedagogies** (2012). We sought to sustain the cultural and linguistic knowledge of the communities which access the settings, led by the belief that sustaining cultural and linguistic plurality is part of a socially just and democratic approach in the classroom. A key characteristic of this approach is not to essentialise – avoiding the direct linking of certain practices to specific ethnic groups. Instead, we sought to promote ‘cultural connectedness’ (Paris, 2012, p. 95) – all languages and cultures which children bring to the setting and those which they encounter belong to all children and adults

in the classroom. This thinking resonates with the concept of translanguaging – a key proponent of translanguaging, Li Wei, has emphasised that the value of translanguaging is in the way plurilingual speakers use it to create **connections with others** on the basis of cultural and linguistic knowledge (2011).



“connections
with others”

Being culturally sustaining further means taking an active approach to making multiple cultures and languages part of the children’s **communicative repertoire** (Li and Garcia, 2022). Responding to this, we centered communicative repertoire (moving, dancing, vocalising, mark making, drawing, storytelling) rather than **language** in our approach. In developing activities and inviting participation we thought about the multimodal nature of communication and how for young children in particular communication is strongly embodied, engaging multiple modes beyond speech (Hackett et al., 2021).



Promote cultural connectedness and avoid essentialising

Provide activities which invite children and parents/carers to make connections on the basis of cultural and linguistic knowledge

Invite children and parents to use their full communicative repertoire

We sought to achieve the following:

- To explore how children can be encouraged to bring in and use words, songs and rhymes in their home language into the classroom.
- To invite families' knowledge and culture in the classroom.
- To encourage children to engage with these resources through reading and writing but also through other modes - movement, gesture, dance, acting, drawing.

In our approach we were also guided by our previous experiences with families introducing cultural and linguistic knowledge to their children. In these encounters we noticed that parents and carers often engaged in crafting and arts-based activities with their children when introducing stories about their heritage cultures and languages (Ehiyazaryan-White, 2025). We have observed how

these arts-based activities gently led to more traditional literacy practices such as reading, writing, speaking, yet engaged children's full communicative repertoire. We are reminded in this that as Li and Garcia find: 'translanguaging can be supported through traditional classroom literacy practices (reading and writing) but very often it is supported better through arts informed literacy practices such as 'painting, drawing, making collages, photographing' (Li and Garcia, 2022, p. 320).

In the following pages we have presented our approach to culturally sustaining pedagogies, which centered on inviting translanguaging and multimodal communication in the Reception classroom. We hope you will find the approach helpful in developing your own culturally sustaining practices. We have focussed on three key themes of our practice:

1. Making connections between home and school through artifacts.
2. Mark making as young children's embodied response to a linguistically diverse activity (language portraits).
3. Supporting children's literacies through arts-based activities (multilingual comic making).

With each theme we have provided examples from our research with children in the Reception classroom, links to the curriculum and recommendations for practice.

Section 2

Making connections between home and school through artifacts

To engage in culturally sustaining practice in classrooms means to invite these everyday home practices, rooted in making, singing, reciting, drawing and writing, into the classroom space. Inviting these practices into the classroom starts with getting to know the families and communities accessing the setting. Traditionally, in the EAL literature and practice guidance, this has been done through sending out a questionnaire asking families about languages spoken at home, religion and English proficiency (Conteh, 2019; Pim and Driver, 2018). However direct questioning may position these families as **other or outsiders**. Instead, we built on an artifactual literacies approach which values the storytelling and identity affirming power of objects, connecting families to their heritage (Pahl and Rowsell, 2011).

“other or outsiders”

We invited parents and caregivers to bring objects, picture books or photographs related to their children’s cultures and languages. When parents and caregivers bring artefacts and stories to the classroom, these are enacted and reenacted by the children in play and literacy activities. Here are some examples of how this happened.



Figure 1. Artifacts from Morocco brought by a parent.

Example: artifacts from Morocco

One mother of Moroccan heritage brought artifacts from a recent visit to Morocco, including a tagine dish, a Moroccan football kit which her child likes to wear and a traditional teapot.

This parent also agreed to lead a show and tell session for the children in which she spoke to the class about Morocco and showed famous landmarks, dishes and cultural celebrations in Morocco. Her son, Rayan, (All children’s names are pseudonyms) was inspired by the show and tell session which his mother led. Some days later we set a language portrait activity for the children (see section 3 of this resource, Mark making). To annotate his language portrait with words in Arabic, Rayan asked the teacher to display specific words in Arabic script on the whiteboard. He spent a long time working independently, annotating his language portrait with Arabic script (fig. 2). While initiated by adults, such culturally relevant activities can shift into a child-owned and child-led exploration, which supports meaning making and new connections underpinning a sense of belonging for young children.



Figure 2. Rayan annotating his language portrait with Arabic writing.

Artifacts, languages and cultural knowledge shared by parents and caregivers influence and inspire all children in the class, including those who do not have a direct or heritage connection to the language or culture other than the dominant one. We could see these artifacts and ideas reenacted in children's go and learn time

and built into the children's social and role play (Hughes, 2012). Fig 3 shows two children's imaginative play in which they set up an Indian café using traditional Indian pots and bowls. In the café the children adopted the roles of waiter and customer, ordering and serving each other tea and Indian snacks.

Figure 3. Imaginative play: children's Indian café.





Links to the curriculum:

At the time of writing this resource, a recent curriculum and assessment review has taken place in England, which acknowledges the need to represent all children in the curriculum as part of ensuring equality of opportunity (DfE, 2025). The review emphasises the need for children to feel represented and situate this as essential to challenging discrimination. In the example above, weaving in stories about Morocco's architectural landmarks, cuisine and language, as well as embedding artifacts from Morocco in classroom activities, contributed to Rayan's felt representation. More than this however, it created a connection for other children in the classroom, inviting them to reenact their new knowledge of cultures and languages in the classroom space.

Recommendations for practice:

Inviting parents and carers to share about their diverse cultural and linguistic knowledge in the classroom is an essential aspect of culturally sustaining practice. This can be approached in gentle and non-intrusive ways, by inviting parents and carers to share literacy artefacts – photographs, objects and stories which connect them with places they have called home or to which they have a connection and which they have used to introduce cultural or linguistic knowledge to their children.



Section 3

Mark making as young children's embodied response to a linguistically diverse activity

(language portraits)

Working and teaching in culturally sustaining ways means taking an active approach to making multiple cultures and languages part of the children's communicative repertoire. We were aware that for young children multiple modes make up their communicative repertoire and become foregrounded in communication, including movement, gesture, mark making, drawing, vocalising. Some of these modes become increasingly sidelined in the classroom context as the focus shifts towards sitting still, paying attention, training children's gaze on the teacher (Hackett et al., 2026). We worked to decentre such practices through encouraging the use of communicative modes beyond those valued or leading to acquiring proficiency in traditional literacies such as reading and writing.

Language portraits and communicative repertoire

Inspired by Futro, Hirsu and Faulds' (2023) multilingual activities through art, we introduced a Language Portraits activity. This activity was offered during a designated parent/ carer and child reading

morning slot. Parents were present to work with the children on drawing the language portraits. To encourage embodied action, we used large rolls of paper and invited children to lay on the paper and trace an outline of their body. This was followed by annotating the language portrait with parts of the body in any language and preferably multiple languages. The invitation to use multiple languages on one portrait aligns with the principle of culturally sustaining pedagogy – to avoid essentialising by directly linking specific languages to specific children. Instead, we aimed to promote a sense of connectedness, where all children felt connected to multiple languages and cultures encountered in the setting. Children and parents were placed in groups of 2 or 3 families.

Parents and carers annotated the language portraits alongside the children. Parent/ carers' annotations tended to be in the form of writing in their heritage language (fig. 4). However, children's engagement with the language portraits was characterised by engaging multiple modes – mark making, drawing, vocalising, movement and gesture; notable were also turn taking and laughter showing genuine enjoyment in the task.

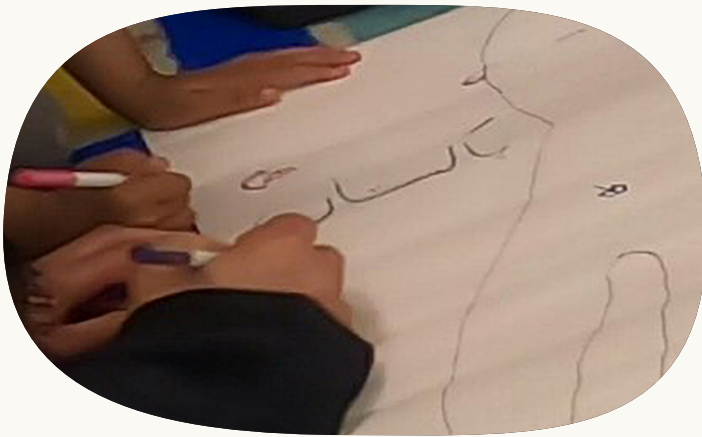


Figure 4. Parent's writing in Arabic on the language portrait.

While the mark making from the children did not appear representational, there was evident intent and sustained attention to the task. To ignore and dismiss the mark making of the children as insignificant due to it not aligning with curriculum expectations of letter and number formation, would be to ignore and dismiss their chosen forms of participation in the multilingual language portraits activity. In children's mark making we can see moments of transanguaging surfacing (Li, 2011) – moving beyond the foundational unit of grammar – words – and into mark making to participate, join in, become part of the multilingual language portrait. The children's mark making can be seen as a form of transanguaging here – embodied and going beyond languages, employing a creative and affective response in order to create a connection with others.



Figure 5. Two of the children, Khadijah and Ayisha, mark making on the language portrait.

It is important to bear in mind that all adults and children present in the classroom shape the culturally sustaining space. Teachers in particular hold authority and can model good practice for children and families. Andriana, who is of Greek heritage, and is the class teacher, contributed by making annotations on some of the language portraits in Greek (fig 7).



Figure 7. Teacher writing 'hand' in Greek on the language portrait.



Figure 6. Ahsan mark making on the same language portrait.

Links to the curriculum:

Mark making is an essential aspect of children's early literacy practices (DfE, 2024). However, beyond providing a foundation for early writing, mark making is a valuable exploratory activity, connected to embodied action and supportive of imaginative thought (England, 2021). Children's response to the language portraits activity through mark making is therefore significant, yet not necessarily connected in straightforward ways to meaning making. According to the EYFS guidance Development Matters (DfE, 2021) children may begin to ascribe meaning to their mark making in the 40-60 month age bracket, however adults should exercise caution in trying to interpret this meaning. In the context of a culturally sustaining practice, we can view children's mark making as their engaged and enthusiastic response to the Language Portraits activity. While we do not ascribe representational meaning to these marks, the ways in which children engaged with the mark making – through giving each other space to make marks in turn, through responding to each other's marks through vocalisation and laughter - are indicative of their attempts to make a connection with each other in the context of the linguistically diverse activity. Forming such connections through engaging multiple modes is characteristic of instances of translanguageing (Garcia and Li, 2014). We can begin to accept children's mark making as a legitimate translanguageing response to the language portraits activity.



Recommendations for practice:

Offering a shared space: Culturally sustaining pedagogies involve avoiding essentialising by ascribing languages and cultures to specific children. Instead, practitioners can seek to encourage children's connections to the multiple languages and cultures brought to and encountered in the setting. Activities which offer a **shared space for experiencing multiple languages and cultures** support this principle.

Involving parents: Involving parents and carers to guide the culturally sustaining interaction is particularly valuable, as it enables them to share their linguistic knowledge, placing them in a position of power in a context where they may previously have remained silent. One of the authors' previous research shows how parents and carers respond better when they are provided with opportunities for multimodal expression rather than when asked to articulate in fluent monolingual speech (Ehiyazaryan-White, 2024). A language portraits activity positions parents and carers as partners (Early Years Coalition, 2021), valuing and centering their knowledge.

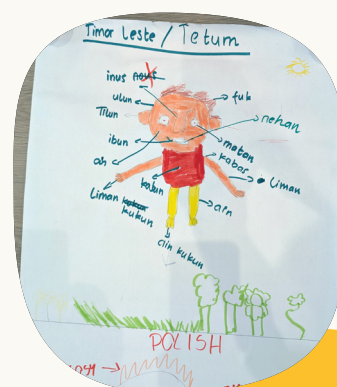
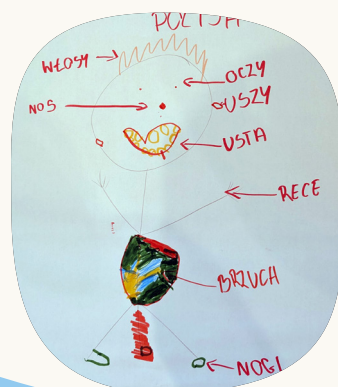
Inviting children's embodied interaction and multimodal communication: Young children's communication is decidedly multimodal and embodied (Flewitt et al, 2026). Arts based activities such as the language portraits invite an embodied and multimodal response from the children, in this way supporting their communication. The use of a large roll of paper and the invitation to freely annotate in a shared space are important aspects of the language portrait activity which elicited a creative and affective response from the children.



Figure 8. Language portrait with Chinese and Greek annotations and children's mark making.



Figure 9. Language portrait with Urdu and Greek annotations and children's mark making.



Section 4

Supporting children's literacies through arts-based activities (multilingual comic making)

Comics are beloved by children and for many young children are the first genre of literature they engage with when starting to read independently. Some researchers have particularly foregrounded the value of comics to inspiring reflection on the past and identity (McGarr et al., 2021; Whiting, 2020). In our culturally sustaining approach, we wanted to use comics in a way which supports children in making connections with the cultures and languages they brought to the setting and with those they encountered in the classroom.

Engaging with comics elicits multimodal communication from children. Making a comic often involves drawing which in turn engages their imaginative play (Wood and Hall, 2011). In our observations of children responding to the comic activity, we noticed that children drew on the comic genre features to respond with embodied action. Some examples included vocalising with frequently used onomatopoeia in comics (Kapow! Bang!), accompanied by gesture (spreading fingers out to symbolise an explosion) and through recreating the **flying superhero pose for example.**



Figure 10. Superhero Wander.

These responses show young children's understanding of the comic genre. To support children in making culturally sustaining connections through their engagement in comic making, we incorporated several elements in our multilingual comic activity:

A central superhero character A central character such as a superhero is essential for creating an engaging comic. We came up with the character Wander (from the German *Wanderlust* – love to travel) (fig. 10). Wander travelled around the world and met animal friends who spoke different languages. She learnt about a famous landmark and greeted the animal friends in their home language.



Figure 11a. Exploring maps

Through the use of the **Google Earth** app we supported children's understanding of place as a physical and symbolic aspect of identity. Each time Wander moved to a different country, the teacher represented this through 'travelling' via Google Earth. In the follow up go and learn time, children continued to explore maps and atlases of the world independently (see Fig 11). We observed how children's perspectives on the world broadened, and they engaged in child-led exploration, independently consulting maps and asking questions about countries and languages.

The children's embodied response to our representations of place and those on the maps and atlases shows their deep engagement – they covered the maps with their bodies, gestured towards them, pointed and traced pathways between countries. Meaning making was situated within and was dependent on embodied action.

Figure 11b.
Exploring maps





Multilingual greetings: In alignment with culturally sustaining practice the teachers deliberately chose the countries which Wander visited to represent some of the cultures and languages which children and families accessing the setting had a connection to (fig. 13). This created an opportunity for the children to greet an animal friend in the country visited using their commonly used language greeting. This formed the foundation for the children's independent comic making later on.

Curriculum related knowledge: In each country 'visited' through the multilingual comic, children learnt the country's flag colours and heard about a famous landmark in the country (fig. 12). While we emphasised culturally sustaining pedagogies in our approach, we adhered to the principle that cultural knowledge does not detract from, but actually enhances access to curriculum related knowledge (Paris, 2012).

We divided the activity into a pre teaching part in which the teacher introduced Wander and travelled

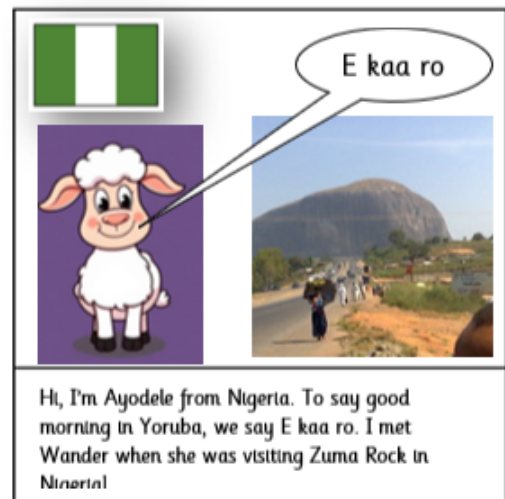


Figure 12. A comic tile which represents one of the countries and languages the children in the class had a connection to.

around the world to meet animal friends. However, we wanted to make use of the reflexive and multimodal potential of comic making for young children. The pre teaching activity was therefore followed by independent comic making by the children. In Georgia's class the children took the comic home and completed it with their parent/ caregiver. In Andriana's school the children worked on their comics independently with support from adults. In both cases we had some wonderful and culturally rich examples of comic making.

Figure 13. Full multilingual comic representing some of the families' heritage languages and countries.





Comics made at home with the help of parents and carers

Children were invited to take their comics home and worked on these with their parents/ carers and they also worked on their comics independently in class. This was one approach to inviting families' knowledge and culture in the classroom and aligns with the principle of culturally sustaining pedagogy of making connections on the basis of cultural or linguistic knowledge, often brought by parents and carers. The parent-child co created comics often featured cultural and linguistic knowledge.

The comic in figure 14 was created by Femi and his parents. The family are of Nigerian heritage and Yoruba is spoken at home. The comic features writing from both parents and child which shows the multiple voices brought together to tell the story. The linguist and philosopher Bakhtin (1994) refers to this practice as multivoicedness – all stories told and knowledge produced are the result of a mixture of multiple voices and life experiences. Femi has written and drawn about eating jollof rice, making akara and going to the mosque. These are all sites where cultural knowledge and belonging are embedded. Creating space for them to be shared in the classroom is a powerful signal to Femi and his family that their culture is welcome and is a legitimate part of school life.



Figure 14. Femi's comic co-produced with his parents - featuring knowledge about Nigerian food, places and the Yoruba language.

The comic in Figure 15 was co-created by grandparent and child, where the grandparent was a teacher of German. In this example we can see the child is confidently meeting the early learning goal (ELG) for writing – writing in recognisable letter and words. Through writing the comic together the child and grandparent have formed an intergenerational connection based on language. It is not clear whether German is a heritage language for the family, however this is one example of how the activity can be completed using a target language (any language the family or the child have an interest in). Regardless of whether there is a heritage connection with German for this family, the practice can enable the child to broaden their linguistic repertoire. As in the previous example of Femi's comic set in Nigeria, there is a similar multivoicedness in this comic which captures an intergenerational connection between grandparent and child.

Below and right is some of the feedback we received from parents on this home literacy task:



Figure 15. Comic co-produced with the child's grandmother, who is a teacher of German.

Parent 1:

'We enjoyed talking about Italy and playing the national anthem. [Child's name] liked seeing the different styles of buildings in Italy and all the world flags. We chose Italian because we are going on holiday to Italy in the summer.'

Parent 2:

Which parts of the Multilingual comic activity did you and your child enjoy?
Talking about memories of India.

Which language did you choose to complete the comic in and how/why did you choose this language?

Hindi. Because [child's name] really likes it and her daddy speaks Hindi.

Did your child struggle with any parts?

Yes - some of the Hindi language (so did mum!!)

Would you like more home learning activities which use multiple languages?
[Child's name says] Yes please! It was fantastic!

Comics made independently by children in the classroom

In Andriana's class, following the pre teaching input, 'travelling' with Wander, children were invited to draw their own comic tile using any of the languages encountered in the classroom. We noticed that children's comics were deeply relational – focussing on family, important people and places in their lives. Responding to the 'Travelling with Wander' pre teaching stimulus, children included a greeting in one or more languages in their comic tiles and in some cases reflected their connection with a heritage country or culture.

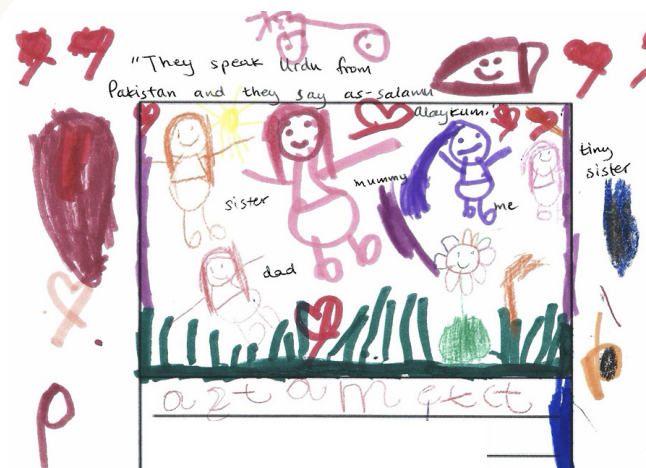


Figure 17. Ewa's comic tile representing her family and annotated by the teacher under Ewa's dictation and included a greeting in Urdu.

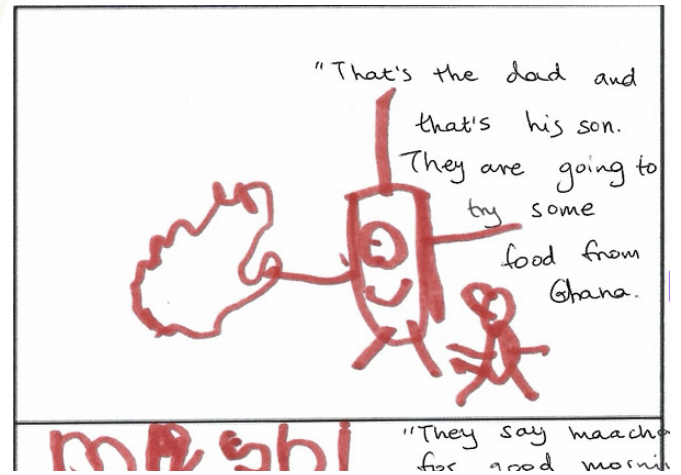


Figure 16. Adewale's comic tile representing an alien boy with his dad visiting Ghana. Annotated by the teacher.

In figure 16, Adewale has drawn a comic tile of a boy who is an alien visiting Ghana (the family's heritage country) with his dad. Adewale's dad was present in many of the culturally sustaining activities we organised for the class and brought cultural artifacts from Ghana to the class. Adewale has also written a greeting in Twi (one of the languages spoken in Ghana) – 'Maachye' (Good morning).



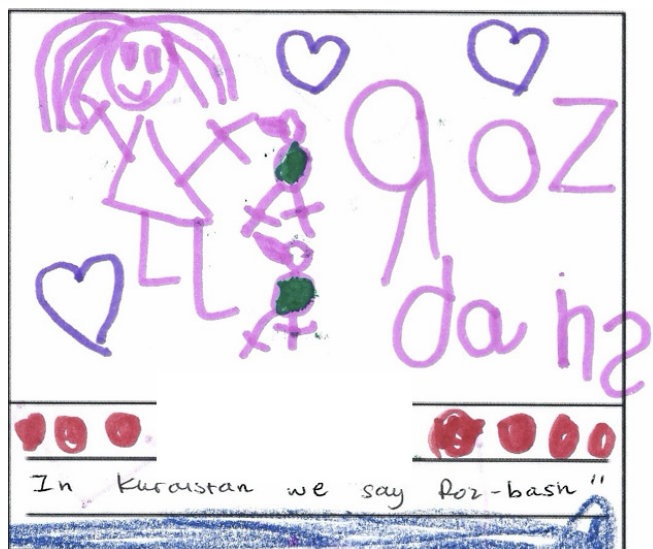
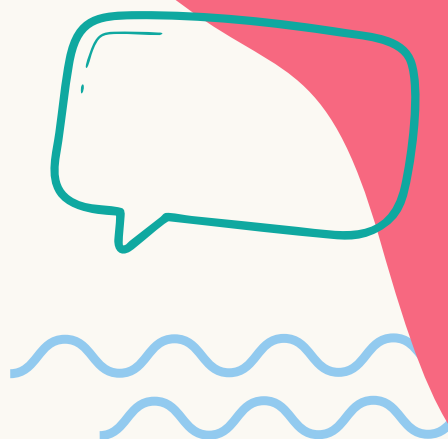


Figure 18. Yasmin's comic with baby chicks in Kurdistan.

In figure 18 Yasmin had previously told her teacher that her family in Kurdistan have a yard with baby chicks which she will visit and play with in the future. On her comic tile Yasmin has drawn herself and the baby chicks she anticipates playing with when she visits Kurdistan. All these examples show the potential which this approach holds for children to make connections with multiple cultures and languages. Such cultural and linguistic connections are characteristic of translanguage pedagogy and practice.



Figure 19. Milena's comic with greetings in Slovak and Kurdish.



The translanguage potential of these child authored comics is also evident in those examples in which children have transcended the boundedness of languages. For example, in figure 19, Milena has included a greeting in Slovak (Dobre Rano), her own heritage language and one in Kurdish (Roj baş) – this of her friend. In another example, a child from a White British background included the greeting as-salamu alaykum (fig. 20). These examples show children's ability to more readily transcend the boundedness of languages and accept the plurality of cultures and languages which shape their environment.



Figure 20. A child from a White British background including a greeting in Arabic in her comic.



Links to the curriculum

The examples of comics co-authored by children and their parents/ carers consistently show writing about new or emerging cultural knowledge and in some cases, connections with places which form part of the family's cultural or linguistic identity. Some of the comics also feature writing in the target language (either a language with which families have a heritage connection or one which they have chosen to explore). Writing and drawing are foregrounded in the activity and form the foundation of essential skills emphasised in the early years curriculum. Beyond clear writing however, the EYFS emphasises the importance of conversations, storytelling and role play, embedded in the Communication and Language prime area of development in the EYFS.

The early learning goal (ELG) for writing states that children would be able to 'write recognisable letters, most of which are correctly formed' (DfE, 2024). In some of the comics returned by the parents we can see children writing recognisable letters and words, in more than one language. More importantly however we can see that each comic tells a story, of everyday activities and practices embedded in the children's home and community contexts. The current literature has emphasised the need to avoid a decontextualised approach to reading and writing which can lead to children reading without comprehension (Wyse and Hacking, 2024). Embedding writing in contexts which are culturally sustaining enables us to avoid a technocratic and narrow view of reading and writing.

Children's motivation is also foregrounded by Wyse and Hacking as essential for reading achievement (2024). Motivation happens through genuine connections to children's home contexts as emphasised in translanguage pedagogy. In their independent comic making, children told stories which were deeply relational and often connected to a heritage cultural context. Beyond this however, they demonstrated their curiosity towards exploring multiple languages and making connections with friends in class on this basis.

“arts-based approaches”

Recommendations for practice

As the examples presented from our research have shown, **arts-based approaches** such as comic making have substantial potential to support children to develop their language and communication in deeply contextualised ways. Through activities such as multilingual comic making teachers can weave into their teaching the cultures and languages which children bring to the classroom, making these the shared languages of the class. As evidenced above, this approach provides substantial motivation for children to engage in storytelling. Such storytelling is meaningful to children, inspires their curiosity about languages and cultures and can act as a foundation for making connections with each other on the basis of new cultural and linguistic knowledge.

Section 5

Summary

In this resource we have presented the essence of what we perceived to be good practice in culturally sustaining pedagogy, based on our year-long co-produced research project with children and families in the Reception year. Throughout our approach we aimed to welcome all children and families to the activities, regardless of whether they represented the dominant culture and language or whether they brought multilingual heritage and languages into the classroom. We aimed to value all experiences and to see languages and cultures as a shared resource which all children could benefit from. We highlighted three specific aspects to our practice:

Making connections between home and school contexts through literacy artifacts which families brought to the classroom. We built on these artifacts to stimulate children's imaginative play and to support a sense of belonging for those children who may feel minoritised in the dominant culture and language.



Valuing children's embodied responses to linguistically diverse activities – we provided activities which actively sought to elicit an embodied response from children- movement, mark making, vocalising, laughter. This approach was informed by current research on young children's language and communication which seeks to decenter the stilling effect some classroom practices can have on young children and foregrounds the use of multiple communicative modes. Taking this approach of encouraging embodied and multimodal responses also enabled us to involve parents more successfully in the activities – as one of the authors' previous research has shown, multilingual parents respond better when they are provided with opportunities for multimodal expression rather than when asked to articulate in fluent monolingual speech (Ehiyazaryan-White, 2024).

Arts-based approaches such as comic making have substantial potential to support children to develop their language and communication in deeply contextualised ways. Through activities such as multilingual comic making, teachers can weave into their teaching the cultures and languages which children bring to the classroom, making these the shared languages of the class. This approach provides substantial motivation for children to engage in storytelling which is meaningful and inspires their curiosity about languages and cultures. It is our response to the call to avoid decontextualised approaches to children's encounters with texts (Wyse and Hacking, 2024).

Contact us



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About the authors

Andriana Tziamali

Andriana's passion for language led her to study a BA in Linguistics, followed by an MSc in Language Teaching and a PGCE with a research focus on dramatisation and literacy. Her own experience as a native speaker of Greek has deepened her understanding of language acquisition and the importance of identity, belonging, and representation in education. She collaborates with families to learn key vocabulary in their home languages, helping the children feel welcomed, understood and valued. In her practice, she establishes everyday routines such as greeting children and adults, doing the morning register, or giving praise in multiple languages. She often creates classroom displays that celebrate and reflect the languages and cultures of the children in her care, and she also invites parents to share their languages and cultures within the classroom community.

Georgia Mackay

For the past four years, Georgia has worked as an EYFS teacher, working with pupils from diverse linguistic backgrounds. Her PGDE with Teach First deepened her interest in multilingual education, leading her to research how picture books can support EAL pupils' oracy development and how celebrating children's home languages in the classroom environment can strengthen their confidence and sense of belonging. In her current role, she continues to embed strong EAL practice in her teaching through methods such as, celebrating a language of the month, inviting parents to lead multilingual story times, and greeting children in any language of their choosing to promote belonging and linguistic pride.

Dr Ester Ehiyazaryan-White

Ester is a Senior Lecturer in Childhood and Education with over 15 years' experience in teaching, research and scholarship within the childhood and early childhood discipline. She is an acknowledged scholar in the field as Deputy Editor of Literacy UKLA journal with a specialism in early literacies research in home, school and community contexts and has published in early childhood and diverse literacy journals as well as writing about ethical and methodological issues in research with young children. Her key research interests are in the diverse literacy practices of children and families. In her work she continuously explores the possibilities which open up when home literacy practices connect with classroom and community setting contexts to promote a sense of belonging and support young children's language and communication in contextually situated ways.

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Supporting translinguaging and multimodal
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