Play, engagement and multiliteracy to produce the "viable unheard of" in a multilingual environment

Brincadeira, engajamento e multiletramento para produção do inédito viável em um ambiente multilíngue

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Abstract

We aim to present an interactive cross-language experience in a creative learning environment, where participants were invited to make use of their communicative strategies in a multicultural context. In this proposal, it is presented how the concepts of Play (VYGOTSKY, 1933), Engaged Multiliteracy (LIBERALI, 2022) and Multiliteracy are intertwined to produce the "viable unheard of" (FREIRE, 1987) in the *Brincadas* Project, a Brazilian initiative supported by the Global Play Brigade, an international group from more than 60 countries, including Brazil. This Project emerged as a response to the difficulties caused by the COVID-19 pandemic. Therefore, the *Brincadas* Project's objective is to transform oppressive social contexts, or, as Paulo Freire (FREIRE, 1987) would say "limiting situations"[1], materializing new alternatives to overcome the obstacles that have been imposed in everyday life in the midst of the pandemic of COVID-19. In this virtual Carnival activity, participants were invited to use their different repertoires, and social life experiences to recreate them in a more critical and revolutionary way, re-signifying their learning and expanding their acting possibilities. For this article, we refer to a Virtual Carnival experience offered by the *Brincadas* Project in February of 2021.

Keywords: Cross-translanguaging, Multiliteracy, Engaged Multiliteracy, Play, Critic linguistic education, Carnival

Resumo

Nosso objetivo é apresentar uma experiência de interação multilíngue em um ambiente de aprendizagem criativa, na qual os participantes foram convidados a fazer uso de suas estratégias

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[1] In this article, chose to follow Freire's (1987) concept of "limiting situation" and, therefore, it is used throughout the article to indicate social contexts in which different forces of oppression and injustice are at play.

comunicativas em um contexto multicultural. Nesta proposta, apresenta-se como os conceitos de Brincar (VYGOTSKY, 1933), Multiletramento Engajado (LIBERALI, 2021) e Multiletramento se entrelaçam para produzir o inédito viável (FREIRE, 1987) no Projeto Brincadas, uma iniciativa brasileira apoiada pela *Global Play Brigade*, grupo internacional de mais de 60 países, incluindo o Brasil. Este projeto surgiu como resposta às dificuldades causadas pela pandemia COVID-19. Portanto, o projeto Brincadas tenta transformar as situações limites (FREIRE, 1987), materializando novas alternativas para superar os obstáculos que se impõem no cotidiano em meio a esse contexto pandêmico da COVID-19. Nesta atividade, os participantes foram convidados a utilizar seus diferentes repertórios e experiências de vida social para recriá-los de forma mais crítica e revolucionária, ressignificando seu aprendizado e ampliando suas possibilidades de atuação. Para este artigo, nos referimos a uma experiência de Carnaval Virtual oferecida pelo Projeto Brincadas em fevereiro de 2021.

Palavras-chave: Translinguagem, Multiletramentos, Multiletramento Engajado, Educação Linguística Crítica, Carnaval

1 INTRODUCTION

The primary aim of this article is to present Engaged Multiliteracy (LIBERALI, 2022) as a potential pedagogical tool that language teachers can apply in the creation of a more equitable way to experience education and fair ways of living in the world through education. The COVID-19 pandemic[2] brought an unprecedented time to the field of education around the world. In Brazil, the pandemic also expanded a scenario of total inequality in education, as millions of public-school students did not have access to online learning due to their unfair social conditions. In this context, most public-school students, and educators did not have access to technological devices or internet at home[3], which caused unfair access to necessary educational resources. As well, many of these students relied on the school system to have at least one meal during the day (schools usually offer meals for public students in Brazil); this lack of basic social support prevented access to the physical and emotional health necessary to study, causing many dropouts in the public schools during the first two years of the pandemic. Much has been discussed about the present impacts of remote learning in Brazilian education (RIBEIRO; VECCHIO, 2020; LIBERALI et al, 2020), since digital literacies, for teachers and students, need to be more consistently developed in the educational field.

In this article, we, as educators and researchers, who are also members and teacher educators of the *Brincadas* Project, present an interactive cross-language experience in a creative learning environment through the practice of a political act, where Engaged Multiliteracy (LIBERALI, 2022) is applied as a tool to produce the "viable unheard of" (FREIRE, 1987). This is an act of resistance, as well as a possibility to fight against the chronically unfair limitations imposed on teachers and students in our society that prevent forms of teaching and learning that can lead to a more just society in Brazil.

1.1 The Brazilian socioeconomical and educational context during the COVID-19 pandemic

In Brazil, the COVID-19 pandemic became not only a health problem but also stressed the necropolitics[4] (MBEMBE, 2016) developed by a genocidal government[5] that chose to let its population die from a lack of policies to control the outcomes of this crisis. Some of these actions can be summarized as the discouragement of the use of masks and the disregard for

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[2] Although we recognize that the pandemic is still ongoing, we decided to refer to the most challenging period in the past to provide context for when the data was collected.

[3] For more information regarding the lack of access to technology in Brazilian schools, please refer to https://www.brasildefato.com.br/2021/06/15/desigualdade-no-acesso-a-internet-criou-elite-estudantil-no-brasil-da-pandemia (accessed 03/05/2023)

[4] Necropolitics, as defined by Mbembe (2016), refers to the use of political power to dictate who may live and who may die, and to exert control over life and death in ways that sustain power and privilege.

[5] Between 2018 and 2022, Brazil was under the governance of a far-right president who had a broad project of necropolitics and necroeducation. The COVID-19 pandemic further highlighted this issue. Although the country is currently in a new socio-political moment, and there are renewed hopes, the topic remains relevant not only as a historical portrait but also for reflecting on ways to build a better future.

physical distancing; the absence of a policy to buy vaccines and constant questioning about the vaccines' efficacy; the encouragement of people to make use of questionable treatments that most researchers around the world had declared improper and dangerous; a lack of procedures to provide hospitals with the necessary equipment to treat patients; and no support for people who have lost their livelihood and are facing starvation and poverty. Rocha, Liberali and Megale (2020) mention that Brazil's precarious social-economic situation has been proven in international indexes, as, for example, the Gini coefficient[6], which shows that Brazil has declined to 0.52 after being stuck for years around 0.60 (NERI, 2019) and the HDI (Human Development Index) of 2020, that shows Brazil at the 84th position in the overall ranking, with an HDI value (2019) of 0.765.[7]

As proven above, the pandemic has evidenced a high level of poverty and unequal living conditions for most Brazilians. In this sense, Mbembe (2016) points out that we live under the reality of necropolitics, a contemporary world where the social and political power of our governments determines how some people may live and how some must die. The concept of necropolitics is not just limited to the government, it can also be applied to other contexts, such as the educational situation in some Brazilian schools, mainly during the pandemic but not only. Liberali (2020) has called Necroeducation this situation in which some students have access to all types of resources while others do not have even access to fundamental resources to survive. In resistance to that, the Brincadas Project started offering monthly meetings to promote an online teaching and learning environment for students, teachers, and participants in Brazil and worldwide. In those meetings, participants were invited to use their different linguistic repertoires[8] and life experiences to create a more critical and revolutionary way to re-signify their learning and to expand their possibilities of acting in society making use of their entire linguistic repertoire to communicate and express their ideas.

Each meeting promoted by the Brincadas Project explored a different topic. The one we are going to present here provided participants with the opportunity to live the experience of a Virtual Carnival in which multilingual kids, teens, adults, teachers, and researchers from several countries could learn and play together in an engaged multiliteracy learning environment. According to Rocha, Liberali and Megale (2020, p.4), teaching practices like this aim for "a critical, transcultural, and plurilingual kind of language education that seeks to promote decentred learning spaces, where monolingual and monolithic discourses can be deeply challenged".

By sharing the process of this virtual experience, we hope that educators feel encouraged to reflect on their teaching practices. This way, new possibilities to create the "viable unheard of" (FREIRE, 1987) through an engaged multiliteracy and cross-language interaction can not only develop students' linguistic repertoire and educational practices but, most importantly, build a new reality to fight against the inequalities in education and in societies around the world.

1.2 The *Brincadas* Project

The *Brincadas* Project[9] is the Brazilian segment of the Global Play Brigade, an international group of activists that chose to use play as their form to transform the world. Using the Vygotskian idea that through play, people act beyond their limits and construct who they can be, this group, coordinated by Cathy Salit[10], has provided various play sessions over Zoom

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[6] Gini index measures the extent to which the distribution of income (or, in some cases, consumption expenditure) among individuals or households within an economy deviates from a perfectly equal distribution. Trading Economics, nd, available on https://tradingeconomics.com/brazil/gini-index-wb-data.html#:~:text=Gini%20index%20

[7] Available on http://hdr.undp.org/en/content/latest-human-development-index-ranking

[8] Linguistic repertoire, according to Ofelia Garcia (2009), refers to the full range of linguistic resources that an individual has available for use in communication. This includes all of the languages, dialects, registers, and styles that a person has learned and can use to express themselves in various social and cultural contexts.

[9] Available in: <https://bit.ly/ProjetoBrincadas>. Accessed in May 2022.

[10] Cathy Salit is the Chief Organizer and Founder of the Global Play Brigade. Executive coach. Performance activist. Co-founder and CEO Emerita of the award-winning leadership consultancy Performance of a Lifetime. Speaker, facilitator,

and WhatsApp for people from all walks of life and from different parts of the globe since the beginning of the COVID-19 pandemic. The *Brincadas* Project emerged from this context: its name comes from the verb "to play", which in Portuguese is *brincar* plus the noun "brigade", which is *brigada* in Portuguese. Thus, the name *'Brincadas'* was created. It is part of the research group Language in Activities in the School Context (LACE) from The Pontifical Catholic University of São Paulo (PUC-SP) and coordinated by Professors Dr. Fernanda Liberali and Dr. Maria Cecília Guimarães. LACE used its theoretical, affective, relational, financial, and research resources to promote, via the *Brincadas* Project, a series of activities to answer the demands imposed by the reality of COVID-19, as well as many other social inequalities faced by the Brazilian population.

The *Brincadas* Project researchers soon realized that the participants would need support in several areas of society. As a result, the project has been divided into four segments: Supportive *Brincada*, Educational *Brincada*, Youth *Brincada*, and Counseling *Brincada*. Each segment has a different focus, but all of them aimed to help smooth the problematic situations caused by the pandemic. The Supportive *Brincada* aims at fundraising to help people living in vulnerable communities with food, medical aid (masks, alcohol, hand sanitizer, etc.), and other supplies as needed. The Educational *Brincada* focuses on supporting teachers and professionals who work in the educational field with meetings and training sessions during the pandemic. The Youth *Brincada* Playing *Brincada* gathers with teenagers to promote virtual activities across a variety of social media platforms. Finally, in partnership with Deep School, Counseling *Brincada* offers free counseling sessions to listen to people who are going through periods of distress due to the pandemic and social isolation. The *Brincadas* Project's main goal with these groups is to help people to go through this chaotic time in the best way possible.

2 THE THEORETICAL BACKGROUND

The Brincadas Project's actions are based on three main concepts: the "viable unheard of" (FREIRE, 1987), play (Vygotsky, 1934) and critical interculturality (WALSH, 2009). In this section, we will briefly discuss how these concepts are connected to the praxis of the *Brincadas* Project to build together a more equitable world through education and play in a multilingual context.

The "viable unheard of" (FREIRE, 1987) is understood as something unprecedented and not yet clearly known or experienced but dreamed of. When it starts to come into being, it allows alternative ways of thinking to overshadow previously limiting situations in order to create new possibilities. According to Freire (1987), the "viable unheard of" allows us to transform "limited situations" (FREIRE, 1987), materializing new alternatives to overcome obstacles that have been imposed on everyday life. As mentioned before, the activities analyzed here happened in 2021, when the whole world was suffering in the midst of the COVID-19 pandemic, which highlighted even more social, political, and educational inequalities, especially in countries like Brazil.

According to Rocha, Liberali and Megale (2020), the ideas brought up by Freire can help to develop optimism and new possibilities for a brighter future, nurturing the forces of resistance. Along with Pinheiro-Machado (2019), these authors believe that the so-called "Freirean hope" can help us challenge conservative and authoritarian actions that potentialize fascist ideologies, atrocious alienation, and cruel individualism. Freire (2014) believes it is possible for us to experience a critically hopeful and radically transformative reality, but it requires commitment to denouncing every possible form of oppression and, also, creating new, more collective, equitable and democratically just ways to live in a deeply pluralistic society. One possibility to create these new ways is to look for the "viable unheard of".

In order to build the "viable unheard of", the *Brincadas* Project chose the path of "play" (VYGOTSKY, 1934). It enables the "viable unheard of '' because, through play, it is possible to

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educator, improviser, singer (jazz plus), actor, social entrepreneur, and kickboxer. Author of Performance Breakthrough: A Radical Approach to Success at Work, (Hachette Books).

combine rules with imagination in a creative way of acting. For Vygotsky (2014), play constitutes the Zone of Proximal Development: by playing together we release the human power of transformation. Liberali (2009) highlights the importance that Vygotsky attributes to playing as it is "the way the subjects participate and appropriate the culture of a certain social group" (LIBERALI, 2009, p.19). While each participant brings a different expectation and draws a different meaning from the interactions, they collectively develop the potential for the creation and condition of action. Experiencing and imagining the creation of something new makes the "viable unheard of" feasible. Therefore, during the *Brincadas* Project sessions, participants are invited to join activities that allow them to improvise, imagine, and fight for new and more equitable activities to transform their current world. When thinking specifically about Second Language Acquisition (SLA), the *Brincadas* Project would offer the participants an opportunity to use their whole linguistic repertoire in an innovative and creative way, in a context that challenges the concept of the traditional language classroom. By intertwining the concepts of "Viable Unheard of", play, and Critical Interculturality (which will be discussed momentarily), we are not only offering an opportunity for language development and cultural interchange with people from different countries and cultural backgrounds but, mainly, we are trying to think and create new alternatives to socio-economic-cultural issues worldwide.

And that is the purpose of the *Brincadas* Project: to create the opportunity for participants to develop means, resources, ways, and rules that allow new alternatives of imagination to build something possible that is not yet known. It is under construction, based on the experiences we have, with rules we create, using our imagination to enable the creation of something new that is important to collectivity.

In this sense, *Brincadas* Project's activities are produced in a critical-collaborative environment (MAGALHÃES, 2011), in which researchers and participants (internal and external) organize themselves dialectically, and create the decolonial view of seeing the "other" (be it a student, a fellow teacher, a neighbor, etc.) as someone who has the right to have their voice heard and valued, is able to share their thoughts and beliefs, regardless of the political position they occupy, their educational background, or their opinions (VENDRAMINI-ZANELLA *et al.*, 2021). Thus, participants plan and experience actions to contribute to the transformation of those who are part of their contexts and society in general, so that they can create the "viable unheard of".

Connected with the concepts of the "viable unheard of" and play, another important theoretical basis for the *Brincadas* Project researchers is the concept of Critical Interculturality, claimed by Walsh (2009), the Associate Professor in the School of Education at the University of Massachusetts. For Walsh, interculturality is not only communication within different cultures but a crucial pedagogical tool in the construction of a more egalitarian society.

When describing "critical interculturality", it is important to highlight which concept of culture and therefore, interculturality, we affiliate with and try to implement in our *Brincadas* Project. According to Gunther (2017), the Eurocentric, traditional and static perception of "culture" portrays the different relationships between cultures through various elements, models or institutions that consider themselves defining factors of their respective groups and cultures. Therefore, an "intercultural" approach based on a static concept of culture does not seek to question and problematize the different power relations and asymmetry between cultures, naturalizing exercises of domination and hegemony. This concept acts as functional to the current system, not provoking reflections or generating discomfort and conflicts that lead to social transformation. Functional interculturality, therefore, tends to uncritically recognize the status quo through the identification of individual characteristics, reinforcing the social structures that differentiate and segregate, solidifying a supposed social cohesion and seeking to reduce conflicts without questioning relationships. The very term "interculturality" carries with it a strong colonizing background, while receiving strong influence from the colonizing countries, and its meaning has been transformed from the perspective of the colonizer (GUNTHER, 2017).

However, with the influence of critical theory, cultural studies recover theoretical approaches to conflicts existing in contemporary societies, generating a new dimension of

interculturality". In this sense, authors such as Gunther (2017) and Walsh (2009) argue in favor of a concept of "critical interculturality". Walsh (2009), when dealing with the relationship between interculturality and decoloniality, perceives the difficulties, silencing and mortifications caused by the colonial matrix of power; therefore, the author (WALSH, 2009) joins the current thought that suggests a critical interculturality. A critical intercultural view would therefore seek to question the power relations built in a society that privileges one over others. For Walsh (2009), interculturality is not only a simple communication between different cultures but is a crucial pedagogical tool in building a more egalitarian society. It works against the static and Eurocentric concept of functional interculturality, which focuses on controlling ethnic conflicts and preserving social stability, in order to strengthen the economic imperatives of the neoliberal model of capitalist accumulation.

Therefore, this concept of interculturality constantly questions ideas such as racialization, subordination, inferiority, and patterns of power. In this sense, interculturality is not only a theoretical concept but a praxis. It is oriented toward questioning, transforming, and acting. It is a validation of different ways to be, act, think and create, aiming to radically challenge the dominant rules, to open the possibility for decolonization and the construction of more just societies with new conditions. Those conditions not only articulate and make different dialogues within a framework of legitimacy, dignity, equality, equity, and respect, but at the same time, encourage the creation of "other" ways of thinking, being, learning, teaching, dreaming, and living in an intercultural society.

Brincadas Project, apply a "support tripod" the above-mentioned notions of critical interculturality (WALSH, 2009), play (VYGOSTKY, 1934) and the "viable unheard of" (FREIRE, 1987) to move toward a critical, intercultural and decolonial educational practice, which validates and understands many other ways of learning, unlearning and relearning, of thinking, feeling, knowing, expressing, acting and existing in the world nowadays. We also advocate for these concepts to be part of the educational practices in SLA. In this process, we build what is being called "Engaged Multiliteracy", which we will address in the next section.

2.1 Engaged Multiliteracy

The Engaged Multiliteracy (LIBERALI, 2022) was developed from the interconnectedness of theoretical concepts that guided the praxis of the LACE Research Group. First of all, it is based on Freirean's (1970) understanding that it is necessary to engage with reality in order to build a historical understanding of its meaning. This is the basis for the process of *conscientização* (raising awareness), which triggers transformation. The understanding of this concept makes it possible to create a teaching and learning process that will focus on connecting what the students have been able to integrate from their life experiences to the proposals presented in the classroom to increase their possibilities of acting in the world. Supported by Gee (2000), the concept of Engaged Multiliteracies emphasizes that each individual presence in the world is not silent, passive, or receptive. On the contrary: when we critically understand the reality we live in, our presence in the world can be turned into a transformative potential which creates new possibilities to interact and intervene in the world. This way, Liberali (2022) claims that the Engaged Multiliteracies enable the process of teaching and learning as a possibility to transform the oppressed conditions in which many people live around the world.

Similarly, it also relies on Vygotsky's ideas (1934/2008) that development occurs as part of the engagement of subjects in the social activities that permeate life. In this direction, Vygotsky proposed that development should encompass a movement from the concepts of everyday life which are connected with scientific knowledge that organizes the historically accumulated heritage of society. This implies that all types of experience and knowledge become interrelated in life activities in which subjects get involved.

This prompted the movement developed by LACE to organize the school curriculum based on social activities (LIBERALI, 2009) of human life and to use the different school subjects as resources to empower subjects' engagement in life. The critical perspective of this movement

moves toward new and more equitable ways of acting, thinking, feeling, and living (LIBERALI, 2019).

Connected to this Freirean-Vygotskian perspective, the ideas of literacies and multiliteracies (FREIRE, 1970; STREET, 2003; ROJO, 2012; SOARES, 2017, NLG, 1996; COPE; KALANTZIS, 2000) also supported the proposal for Engaged Multiliteracies. As noted, the Pedagogy of Multiliteracies aimed to revolutionarily transform the traditional approach to teaching the four basic linguistic abilities - speaking, listening, reading, and writing - into a more meaningful and contextualized practice. This approach requires both a reconceptualization of the multimodal ways that meanings can be created and also, an awareness of the multiple media which could be used to enhance its power to create an intercultural world (WALSH, 2009). In an Engaged Multiliteracy, we base ourselves on the Pedagogy of Multiliteracies, but we adapt to the real-life situation and context we are facing in each activity.

Methodologically, the Engaged Multiliteracy proposal points to three fundamental moments in the teaching-learning process of any area or school subject, which are: Immersion in Reality, Critical Construction of Generalizations and Production of Social Change, as seen in figure 1 below.

Figure 1: The methodological division of the Engaged Multiliteracy (LIBERALI, 2022).
Source: made by the authors.

First, it involves Immersion in Reality, which, as pointed out by Freire (1970), presupposes an understanding of reality: it is necessary to know and experience this reality. Thus, this action demands that the participants of the teaching-learning process experience concrete situations, such as those pointed out by the New London Group (1996), as a situated practice, but which are re-signified by Vygotsky's proposal of play (1978). The Immersion in Reality, then, comes from activities in which the participants need to play with real situations as a way of living emotionally, cognitively, and actively in the situation analyzed (LIBERALI, 2020).

According to Rocha, Liberali and Megale (2020, p.5), the Immersion in Reality connects school knowledge with students' life experiences, in order to develop an awareness of the different potentials yet to be developed. According to Megale and Liberali (2020, p.69), "through this connection, the diversity of the world and linguistic knowledge, emotions, experiences, and multimodal resources are valued, at the same time it encompasses different cultural contexts".

According to Liberali (2022), in the second act of the Engaged Multiliteracies, the participants are invited to the Critical Construction of Generalizations. In a double movement (VYGOTSKY, 1978), the participants experience discussions, tasks, and games that allow them to relate the daily knowledge experienced in the Immersion in Reality, to integrate with other types of knowledge. From an intercultural perspective, students access different sources with different ways of understanding reality, and this multiplicity of accumulated knowledge is used to understand reality and make sense of it, expanding understandings critically as they

grasp the historical implications of choices and attitudes and reframe their reality (FREIRE, 1970).

Based on this critical analysis, the participants are summoned to the concrete action of intervention in reality, with the proposal of the Production of Social Change. Thus, participants are encouraged to think in ways which broaden their understanding of reality and its historicization and can take responsibility for creating the "viable unheard of" in concrete and effective actions. Megale and Liberali (2020) also point out that this transformative pedagogy aims to raise people's awareness regarding the relations of power, inequalities, and social exclusion - which are all part of our current social practices. It also has the objective of empowering marginalized voices to be made heard and visible, while deepening students' experiences and opportunities.

Rocha, Liberali and Megale (2020) believe that Engaged Multiliteracies is an educational praxis that aims to develop a larger insertion of participants (FREIRE, 2003b), who are normally silenced and made invisible in our society in several ways. It also seeks to create favorable conditions for students to move from an "inauthentic life" to an "authentic life" (FREIRE, 2003b, p. 10). That would be, ultimately, the reason for educational processes committed to social justice.

In order words, all participants need to learn how to use their different repertoires, experienced in their social and school life, to recreate them in a more critical and revolutionary way, re-signifying their learning and expanding their possibilities of acting, being, feeling and thinking. It is clear, from the previous example of education in Brazil during the pandemic, where social inequalities are connected to Necroeducation, school activities demand practicing a political act of Engaged Multiliteracy (LIBERALI, 2022). Therefore, activities such as the Brincadas are not only a good way not only to promote and develop contextualized and meaningful language learning in real-life situations but are also a way to rethink society as a whole and act in order to build a more equitable world for all of us.

So far, we have seen the socio-economic-educational context of Brazil during the pandemic and have also discussed the theoretical and methodological framework of the Brincadas Project, proposing it as a contextualized, meaningful and decolonial educational practice. In the next topic, we will explore and analyze the case study of the Virtual Carnival held by the Brincadas Project in February 2021.

2.2 Engaged Multiliteracies in the Virtual Carnival

The Brincadas Project holds monthly meetings in which we experience Engaged Multiliteracy with different themes. The example that we bring here is just one of them: our Virtual Carnival. As it is known, Carnival is an important event celebrated by Brazilians. Usually, it lasts five days in February, or in some particular regions almost the whole month. Carnival is part of our popular culture and the opportunity to express criticism, dissatisfaction and protest against politicians, corruption, inequality, injustice and so on. This party varies from one region to another in different aspects, but always with music, costumes, and joy.

In 2021, due to COVID-19, the Brazilian Carnival was canceled with great sadness. Despite our sorrow, people, in general, understood and agreed with these measures, however, in order to mitigate this, the Brincadas Project found a way to experience this event online, inviting people across Brazil and overseas, including speakers of different languages, to celebrate this moment through Engaged Multiliteracy.

The meeting took place via the *Zoom* platform, on February 20th, 2021. There were around 30 people participating, amongst them, teachers, researchers and students from several schools and different age groups. After a brief welcome with the participants, our guests were invited to explore five breakout rooms and play in the different kinds of Carnival we can find across Brazil and around the world. Each room was properly planned and organized so that people could immerse themselves in the Carnival's reality: guests were able to feel in real-time what carnival in Brazil looks like by experiencing performances with songs, observing pictures, interacting with special guests, being invited to role play, and making use of clothes

and ornaments. This mix of senses, along with being actively engaged in these activities, provoked different emotional and cognitive reactions. At that time, our work as educators was to invite participants to experience, connect and expand the limiting situation (FREIRE, 1987) by playing with us, without any guidance, but instead offering different possibilities for a broader construction of insertion of this reality.

After this immersion into Carnival's reality, we invited participants to choose one of the "carnivals" of the Critical Construction of Generalization. At that time, the objective was to focus on the correlation between the participants' prior knowledge and the immersion of reality with newly experienced knowledge. For this, questions were raised such as "What do you already know about Carnival in Brazil?", "Have you ever experienced this before? How did you like it?" From that moment, together, we built an understanding of Carnival in a broader sense by using games, quizzes, texts, stories of the past, lived experiences, and so on. In this way, we could dig deep into everyone's knowledge and expand their historically constructed knowledge. As a group, we expanded our understanding in a critical way of thinking and acting regarding the subjects. Playfully, we analyzed carnival, culture, and also its social problems.

Megale and Liberali (2020) claim that this approach is extremely beneficial in the classroom; the authors believe that, by engaging in tasks in which students experience real or quasi-real experiences, they expand their participation in society once they, through performance, assume a role that enables them to think over possible ways of acting in the world. Therefore, students' repertoires are understood as ways to allow the movement of people, linguistic resources, and even social disputes. Thus, this approach would not only foster students' linguistic abilities but, in a broader perspective, develop students' identity, agency and citizenship in a multicultural world.

Finally, we started the Production of Social Change: a creation and presentation of *marchinhas* a traditional rhythm in our Carnival. Participants were divided into small groups one more time and were invited to create a *marchinha* collaboratively. In this process of creation, we needed to bring something to connect the current moment to our historical experiences, just as it happens culturally during authentic Carnival parties. Their creations brought pain, joy, desire, criticism, and denunciation; aspects present in the culture of the Brazilian Carnival. Using traditional *marchinhas* as background music, desires for social change were translated into new lyrics reflecting the end of the pandemic, the vaccine, the request for government support, the criticism of the president, the desire to leave social confinement, and the support for science and not for denialism.

In figure 2, below, we can see the group working collaboratively and collectively to create a multilingual *marchinha*. This opportunity not only required participants to use their whole linguistic repertoire to express their ideas but also to position themselves as citizens of a multicultural world, in which several languages and ways of expression should coexist in harmony. In order to communicate successfully, students had to use translanguaging approaches, trespassing the language barriers during play. The *marchinha* they created is a beautiful representation of Carnival and all its wonders and diversity, assembling joy and party, social justice and protests, folklore characters and costumes.
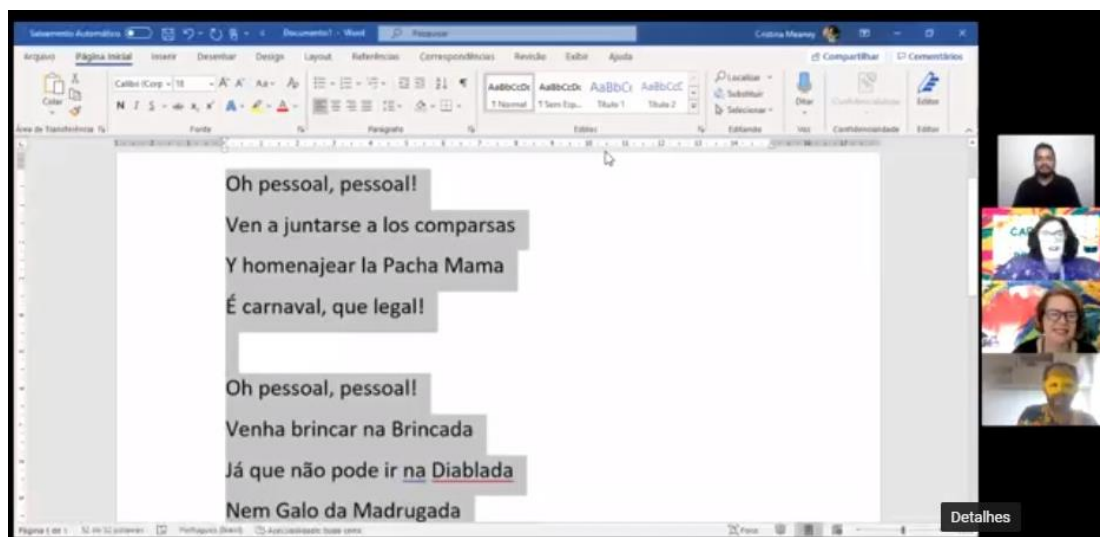
Figure 2: Multilingual *marchinha* being created collaboratively by the participants.
Source: Authors. Permission to share their production and their pictures were given by all participants.

Below, we share a *marchinha* created by a participant from this online event, which was written after reflections upon the discussions held in our virtual Carnival:

Marchinha - 'Carnival of 2021'

send me the vaccine I want to be free
of the pandemic and of calamity
corona vac or sputnik
it doesn't matter please send it to me
and while I pray for the cure to arrive
this cursed curve just keeps to climb
my president is a genocide
I think he wants the whole country to die
but you don't think this will stop us now
because we'll always find our right way out
being Brazilian is not an easy task
but we'll fight with or without a mask
Author: 17 years old, participant

This experience has also shown us that language learning may greatly benefit from an Engaged Multiliteracy approach. Although this was not a class but a play session with educational purposes, participants had the opportunity to activate their repertoire by using expressions they knew in the other languages, checking Google translator, asking for support, saying words in their own language with some words in the language of the other participants, asking for support from someone in the group who could speak the language of the other participants, referring to language already used by other participants, among other creative strategies. According to Rocha, Liberali and Megale (2020), a pluralistic and socio-culturally situated perspective such as the one demonstrated here can allow young emergent bilinguals to make meaning in the world through multi-layered communication practices.

In the end, we created a word cloud with participants. They were invited to write some words that would describe what Carnival meant to them, and these were some of the words they shared with us: happiness (*alegria*), dance (*dança*), culture (*cultura*), and resistance (*resistência)*, amongst others, as seen in figure 3.

Figure 3: Word cloud created collaboratively by participants.
Source: Authors.

3 OUR UNDER-CONSTRUCTION CONCLUSIONS

Working with the principles of Engaged Multiliteracy enabled the participants of the Brincadas Project to create the "viable unheard of" by putting together interculturality as a tool in the creation of a more just society. By offering playful Carnival experiences for participants, it was possible to create an online learning atmosphere where everyone could not only experience Carnival virtually, but also learn about the important role that Carnival plays in our society as an act of resistance against social inequalities. In terms of language acquisition, participants could develop their linguistic abilities by communicating with peers, sharing experiences and opinions, listening to videos, as well as written productions such as the word cloud and the *marchinha*. Offering different modalities and learning opportunities was an essential resource for understanding, analyzing, evaluating, and creating new possibilities to promote a socially and culturally transformative and plurilingual educational practice. Those findings are aligned with Rocha, Liberali and Megale (2020), for whom expanding students' experiences and repertoires work in the sense of enabling them to act beyond their constraints, read the word and the world (FREIRE, 1987) more critically, and transform realities in future social activities they may engage in.

The Engaged Multiliteracy principles have also allowed this group to overcome the Eurocentric concept of functional interculturality as, throughout the experiences proposed, participants were invited to have a curious attitude inquiring about the ideas of racial discrimination, submission, and other patterns of power.

Through these interactions, participants could make use of their entire repertoires and life experiences to recreate themselves critically and revolutionarily. This experience has enabled them to recreate ways of thinking, being, learning, teaching, dreaming, and living in an intercultural society. It seems to us that by (re)signifying their learning, participants could also realize new opportunities to expand their ways of acting in the society they live in and think of the "viable unheard of" on a daily basis in order to achieve what was previously unimaginable in their historical social context.

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ACKNOWLEDGMENTS

Contribuição dos autores.

This article was collaboratively written.