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ENGAGED PLAY AS PEDAGOGICAL-LINGUISTIC ACTIVISM: COLLECTIVE ACTIONS FOR SOCIAL JUSTICE IN THE ANTHROPOCENE

Brincadeira Engajada como ativismo pedagógico-linguístico: ações coletivas por justiça social no antropoceno

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ABSTRACT: The Anthropocene, marked by irreversible human impacts, calls for education that transcends neutral transmission, fostering critical awareness, intercultural dialogue, and transformative action. This paper examines how Engaged Play, rooted in Vygotskyan, Freirean, and decolonial pedagogies, serves as transformative praxis for reimagining education amid environmental, epistemic, and social crises. Drawing on Brazil's Base Nacional Comum Curricular (BNCC), Indigenous philosophies of Bem Viver, and the UN Sustainable Development Goals (SDGs), the study aligns education with planetary care, social justice, and epistemic plurality. The Researchers in Intercultural Actions (R.I.A.). collective, originating in Global South schools, mobilizes play, art, and community participation to confront systemic exclusion and environmental threats. Using critical-collaborative methods (Magalhães, 2004), the paper presents a U.S.-based case study of R.I.A.'s Ecorama, developed after the 2024 water catastrophe in southern Brazil. The study emphasizes multimodal language as a basis for linguistic policy in encounters between Global South researchers and Global North schools, showing how Engaged Play fosters dialogical, intercultural, and epistemically plural engagements. Findings highlight Engaged Play as a catalyst for imagination, solidarity, and collective agency, bridging cultural, linguistic, and geographic boundaries and informing planetary pedagogies that embrace diversity and spur transformative action, responsive to climate emergencies and grounded in community-driven, justice-oriented collaboration.

KEYWORDS: Anthropocene; Engaged Play; intercultural education; decolonial pedagogy; planetary care.

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RESUMO: O Antropoceno, marcado por impactos humanos irreversíveis, clama por uma educação que transcenda a transmissão neutra, fomentando a consciência crítica, o diálogo intercultural e a ação transformadora. Este artigo examina como a Brincadeira Engajada, fundamentada nas pedagogias vigotskiana, freiriana e decolonial, serve como práxis transformadora para reimaginar a educação em meio a crises ambientais, epistêmicas e sociais. Baseando-se na Base Nacional Comum Curricular (BNCC) brasileira, nas filosofias indígenas do Bem Viver e nos Objetivos de Desenvolvimento Sustentável (ODS) da ONU, o estudo alinha a educação com o cuidado planetário, a justiça social e a pluralidade epistêmica. O coletivo Researchers in Intercultural Actions (R.I.A.), originário de escolas do Sul Global, mobiliza brincadeiras, arte e participação comunitária para enfrentar a exclusão sistêmica e as ameaças ambientais. Utilizando métodos crítico-colaborativos (Magalhães, 2004), o artigo apresenta um estudo de caso norte-americano do R.I.A. sobre o Ecorama, desenvolvido após a catástrofe hídrica de 2024 no sul do Brasil. O estudo enfatiza a linguagem multimodal como base para políticas linguísticas em encontros entre pesquisadores do Sul Global e escolas do Norte Global, mostrando como o Brincar Engajado promove engajamentos dialógicos, interculturais e epistemicamente plurais. Os resultados destacam o Brincar Engajado como um catalisador para a imaginação, a solidariedade e a agência coletiva, transpondo fronteiras culturais, linguísticas e geográficas e informando pedagogias planetárias que acolhem a diversidade e estimulam ações transformadoras, responsivas a emergências climáticas e fundamentadas em mecanismos de colaboração e responsabilização orientados pela comunidade e pela justiça.

PALAVRAS-CHAVE: Antropoceno; Brincar Engajado; educação intercultural; pedagogia decolonial; cuidado planetário.

1 Introduction

The Anthropocene, a term coined by scientists to mark a geological era shaped by irreversible human impact on Earth, exposes the urgent need for new ways of thinking, acting, and educating. Amid intertwined environmental, epistemic, and social crises, education fosters critical awareness while mobilizing transformative, collective, and intercultural practices to confront global challenges. The Anthropocene is also a socio-political and epistemological crisis, revealing injustices such as racialized environmental impacts, epistemic erasures, and global inequities that disproportionately affect oppressed and vulnerable communities.

In this scenario, education is not a neutral transmission of knowledge but a space of encounter, questioning and transformation. Schools and collectives, formal or informal, can foster critical reflection, affective engagement (Estefogo, 2025) and transformative agency[1] (Stetsenko, 2017), especially through intercultural dialogues that value diverse worldviews. This study draws on Brazil's Base Nacional Comum Curricular (BNCC) (Brasil, 2017), which frames education as more than academic content, emphasizing integral formation and critical engagement with contemporary realities. It also incorporates the concept of Bem Viver (Krenak, 2020), inspired by Indigenous philosophies of ecological harmony and social justice, in resonance with the UN Sustainable Development Goals (Organização das Nações Unidas, 2015). Together, these frameworks guide education as an agent of planetary care and socio-environmental transformation.

[1] According to Stetsenko (2017), transformative agency refers to people's potentiality to engage collaboratively in changing the world by taking it up as a collective project, thereby becoming co-authors of reality, and of themselves in the process.

This discussion draws on studies by the international collective Researchers in Intercultural Actions (R.I.A), created in Global South schools to address educational inequities through decolonial pedagogies that mobilize play, art, dialogue, and community participation. One recent initiative responded to the 2024 water catastrophe in Rio Grande do Sul (Brazil) through *Ecorama*, an intercultural event held at Brooklyn New School (USA). This article explores how play and collectivity act as educational activism across linguistic, geographic, and cultural borders.

The study is grounded in Engaged Multiliteracy (Liberali, 2022), which integrates lived experience with scientific knowledge (Vygotsky, 2005) and builds on Freire's concepts (1970) of immersion, emersion, and insertion. It also engages Sawaia's notion (2009, 2018) of ethical--political suffering, which highlights the affective dimensions of learning under oppression. Drawing on Vygotsky's (2009) concept of play, expanded here as critical *praxis*, R.I.A reclaims playfulness as a way of reimagining the world, bridging imagination, emotion, problem-solving, and critical thought.

In this sense, Engaged Play (Vendramini-Zanella *et al.*, 2025) is a mode of acting upon the world, cultivating collective agency (Stetsenko, 2017) and transformative action in response to contemporary crises. The aim of this paper is to create conditions for diverse ways of being, knowing, and acting to converge through Engaged Play, particularly in times of climate emergency. It also emphasizes multimodal language practices as linguistic policies that foster encounters between Global South researchers and Global North schools.

The article unfolds in four parts: (1) theoretical foundations on Anthropocene, social justice, intercultural education, and engaged pedagogies; (2) methodological approach based on collaborative ethnography and intercultural action research; (3) analysis of a R.I.A case study in the United States; and (4) reflections on the implications of these practices for reimagining education through planetary pedagogies grounded in Engaged Play, solidarity, and transformative care.

2 Education and Resistance in the Anthropocene: *Engaged Play* as Pedagogical-Linguistic Practices

The Anthropocene, as defined by Crutzen (2002), Haraway (2016), and Moore (2017), marks an era where human activity reshapes ecosystems and deepens social and epistemic crises. These episodes manifest in unequal access to education, curricula detached from local realities, and practices that marginalize ancestral and community knowledge. Linguistic hierarchies and hegemonic norms, which deepen epistemic unevenness, particularly affect vulnerable populations through environmental racism and precarious school conditions.

In response, education must embrace social responsibility (Giroux, 2011) and commit to justice-oriented formative processes (Santos, 2007). This requires shifting curricula from neutrality to engaged stances that recognize the political, social, and environmental dimensions of knowledge (Liberali, 2025). Since pedagogy is always mediated by language and multimodal discourses, collective action emerges as a crucial response to structural injustices (Della Porta, 2013).

This perspective resonates with the work of R.I.A, which mobilizes collaborative and intercultural practices to confront inequalities and generate solidaristic responses to contemporary crises. In this sense, education in the Anthropocene calls for practices that materialize these dimensions through epistemological, concrete, and insurgent activities. These episodes, enacted through multimodal language practices (verbal, visual, corporeal, artistic), not only foster creativity but also function as grassroots linguistic policies, creating spaces where diverse epistemologies coexist and interact.

In this scenario, play thus becomes centrality in resistance processes and in the construction of alternative ways of being and learning, by challenging the logics of coloniality that normally permeate school life. This insurgent potentiality of play, particularly present in the school practices proposed by R.I.A, finds theoretical support in Vygotsky's (2009) concept of creative and transformative activity.

By enabling subjects to explore possibilities within imaginary situations, play fosters personal transformation and critical, creative engagement with the world. Imagination, as Vygotsky (2009) argues, underlies all creative activity and permeates social and cultural life. Its liberating character allows lived reality to be reorganized into new meanings, as subjects transcend limitations while embracing rules that emerge in play (Holzman, 2009; Liberali; Fuga; Vendramini-Zanella, 2023). For Newman and Holzman (2022), play is revolutionary, provoking transformations and revealing the simultaneity of "being" and "becoming." Engagement thus links subject and collective, turning choices into politically situated practices (Denis, 2002) that, in Freire's (1970) terms, mobilize emancipatory action. In this articulation, play expands critical awareness and fosters social change.

Within this framework, R.I.A re-signifies play by integrating it in an engaged manner, connected to life and social change, turning it into a field of activism and critique. In this sense, Engaged Play can also be conceptualized as a form of "pedagogical-linguistic practice," in which play mediates encounters between different semiotic repertoires and linguistic resources (Kress, 2010), challenging hierarchies of knowledge and fostering linguistic justice.

This practice allows participants to identify contradictions in their lived experiences and to construct strategies to transform them into engaged ways. In Engaged Play (Vendramini-Zanella *et al*., 2025), agency, collaboration and resistance emerge and, consequently, the combination of these elements reveals the collective commitment to social transformation and the struggle for just causes. This initiative inseparably bonds the act of intervening with the outcomes one seeks to achieve (Vygotsky, 2005; Newman; Holzman, 2022), resonating with the liberating horizon proposed by Freire (1970), which unites critical awareness and intentional collective action to confront inequalities and oppression.

This knowledge base of play as an engaged and insurgent practice takes concrete form in the collective experiences of R.I.A., especially through the *Ecorama* activities held at the Brooklyn New School (BNS)[2], main venue of this article. In this context, play transcends its ludic dimension and becomes an act of resistance and meaning-making, involving children,

[2] Brooklyn New School (BNS) was founded in 1987 by a committee of families and teachers interested in creating a school with racial, ethnic, and social class balance. Today, the school serves approximately 680 children aged 6 to 12 in New York City, United States.

educators, families, and communities in collaborative practices that challenge inequalities and highlight the political potential of imagination. The activities developed by R.I.A. in *Ecorama* exemplify this potentiality by connecting Engaged Play with intercultural pedagogical actions, carried out by Brazilian and American researchers, and establishing this practice as a space of activism and reconfiguration of futures. In these intercultural encounters, multimodality plays a decisive role: drawings, performances, narratives, and embodied actions constitute playful expressions, as well as discursive interventions that enact alternative linguistic policies across Global South and North contexts.

Within this horizon, Engaged Play emerges as a tool to confront the interconnected crises of the Anthropocene, namely, social inequalities, epistemic injustices and, particularly, the environmental imbalance highlighted by, for example, the water catastrophe in Rio Grande do Sul in 2024, which severely impacted the most disadvantaged and peripheral neighborhoods of the cities. By this token, one can clearly state that these devastating situations may cause suffering, which is intertwined with social relations, whereby the body, through emotional experiences, suffers losses of agency due to passivity, subjugation or domination arising from exclusion linked to social inequalities. In other words, these drawbacks have to do with what Sawaia (2009, 2018) names ethical-political suffering which means:

> suffering/passion, generated in adverse encounters characterized by servitude, heteronomy, and injustice — suffering that crystallizes as a capacity to endure, that is, as reaction rather than action, insofar as social conditions remain unchanged, transforming into a permanent state of existence (Sawaia, 2009, p. 370, our translation).

Considering the ramifications of ethical-political suffering (Sawaia, 2009, 2018), Engaged Play also operates as a methodological tool to reflect upon these problems, since it is related to questioning the structures that sustain these oppressions in times of multiple challenges, as well as to engage a collective pledge in advancing social progress and defending righteous causes.

In resonance with these postulates, the concept of Bem Viver, articulated by Krenak (2020), offers a counterpoint to extractivist and anthropocentric logics underlying these crises. Anchored in Indigenous cosmologies, Bem Viver proposes a life grounded in reciprocity, harmony with nature and collective well-being of all beings, human and non-human. It challenges dominant paradigms of development and invites us to reimagine existence not as a linear progress, but as a shared, interconnected experience of care, sustainability and reverence for life. Thus, Engaged Play, aligned with the ethos of Bem Viver, becomes an insurgent pedagogical practice that resists oppressive structures while opening possibilities for just, plural and life-sustaining futures, especially regarding social justice in the Anthropocene timeline.

3 Methodological Procedures

This study is situated within qualitative research with an exploratory-descriptive approach. It is grounded in critical-collaborative theoretical and methodological practices (Magalhães, 2004) and guided by a commitment to situated knowledge production, co-constructed through dialogues with participants and attentive to alternative ways of being, knowing, and learning.

Central to this study is the concept of Engaged Multiliteracies (Liberali, 2022), which organizes formative processes through three interdependent actions—Immersion, Emersion, and Insertion (Freire, 1970). These movements involve experimentation, critical reflection, and the reconfiguration of lived experiences, integrating everyday knowledge with scientific understanding (Vygotsky, 2005). In addition, the approach recognizes ethical-political suffering (Sawaia, 2009, 2018), highlighting the affective, ethical, and moral dimensions of learning in contexts marked by exclusion, inequality, and injustice—dimensions that intersect with the multiple crises of the Anthropocene.

Building on these foundations, the methodological framework was expanded to incorporate multimodal and linguistic dimensions of engagement. Each phase of the activity (Immersion, Emersion, Insertion) was designed to mobilize multiple semiotic resources, such as gestures, body movement, audiovisual media, drawings, post-its, and oral and written narratives, which allowed participants to construct knowledge collaboratively across modes and languages. Not only do these multimodal linguistic practices function as learning tools, but also as forms of grassroots language policy, enabling participants from the Global South and Global North to negotiate meaning, validate diverse epistemologies, and engage in intercultural dialogue (Hornberger, 2002; Canagarajah, 2013; Shohamy, 2006).

Data were collected through direct observation, audiovisual records, and artifacts generated during the activity (e.g., drawings, post-its, videos), ensuring that both experiential and expressive dimensions of learning were captured. Analysis was conducted following a critical--collaborative approach, emphasizing patterns of engagement, imaginative and ethical-political responses, along with the ways multimodal linguistic resources supported the co-construction of knowledge and agency.

This methodological design aligns with the study's overarching objective of fostering transformative and socially engaged subjects, especially in contexts of climate emergency, by creating spaces where different ways of knowing, feeling, and acting converge. In doing so, the approach emphasizes the role of multimodal linguistic practices in generating intercultural dialogue and discursive encounters, establishing a bridge between Global South researchers and Global North educational settings. Through this framework, Engaged Play (Vendramini-Zanella *et al*., 2025) is conceptualized as both a pedagogical and a linguistic-political practice, enabling participants to engage critically with environmental, social, and epistemic challenges of the Anthropocene.

3.1 Context Description

This study analyzes the practices developed during *Ecorama*, an event held in 2024 at the Brooklyn New School[3] (BNS), United States, in response to the water catastrophe that devastated the state of Rio Grande do Sul, Brazil. Given the traumatic outcomes of this brutal event, the *Ecorama* gathering was permeated by dialogues, attentive listening and collective creative practices. They were centered on water and other environmental issues, which are vital entities that traverse territories, memories and inequalities, or, as Krenak emphasizes, "our

[3] This research complies with the determinations of the City University of New York (CUNY) Ethics Committee 2024-0415.

relative, not a resource to be exploited" (Krenak, 2020, p. 42, our translation). By recognizing water, for example, as a living presence, this pedagogical encounter questioned extractivist logic and nurtured alternative ways of relationship with the world.

At the *Ecorama*, R.I.A organized a thematic station entitled *Rain*, in which performative, audiovisual and graphic practices were activated with children aged 4 to 12, their teachers and family members. These encounters fostered affective exchanges, knowledge and multiple languages, weaving aesthetic and political experiences aimed at climate awareness and socio-environmental justice. These episodes generated in the *Rain* station became a fertile territory for the unfolding of critical pedagogical practices by fostering a school collective open to listening, experimentation and the reinvention of the commons.

3.2 Data Production Instruments

In this study, data production involved multiple qualitative instruments (e.g., videos, drawings, images, affective responses, phrases) with the aim of broadly capturing the experiences lived within the *Rain* station. The main technique employed was participant observation, conducted by R.I.A. researchers throughout the activities. This methodological approach enabled attentive observation of the interactions among children, educators and researchers, as well as systematic documentation of behaviours, expressions, reaction and collective dynamics.

During the playful proposals, the children engaged in spontaneous interactions with researchers who posed questions and welcomed emerging comments throughout the sessions. These steps allowed access to perceptions and experiences related to the theme of water and the images mobilized in the station's context.

What is more, pedagogical materials produced by the children were collected and analyzed, including images, post-it notes, phrases and drawings created during different stages of the playful activities. These records were considered significant documents, both as expressions of lived experiences and as indicators of the participants' modes of engagement and involvement, majorly taking into account that most of them were at the age of 4 and 5. The set of instruments, as in participant observation, dialogic listening and analysis of children's productions, constituted a methodological device for capturing the complexity of interactions and the emergent pedagogical practices within the context of the event.

4 Analysis and Discussion of the Activity

The proposed activity engaged children aged 4 to 12 in sensory, aesthetic and reflective experiences. They began with a bodily performance of simulating rain, by means of play, proceeded through audiovisual resources that denounced and redefined the meaning of water, and culminated in the creation of transformative proposals, as summarized in the following Chart 1:

This activity can be understood as an expression of situated critique of the Anthropocene (Crutzen, 2002; Haraway, 2016; Moore, 2017), aiming to foster forms of engagement that challenges the dominant anthropocentric and extractivist logic. By recognizing water as a living presence (Krenak, 2020), the pedagogical practices can take a stand against paradigms of nature's domination that underlie today's multiple crises whether they are ecological, epistemic or social.

Chart 1: From Body to Word – Pathways of Imagination and Resistance

Phase	Multimodal Practices / Resources	Linguistic / Semiotic Dimension	Policy / Intercultural Dimension
Immersion	Bodily performance of rain; soundscapes; and gestures	Body as semiotic resource; non-verbal communication; enactment of meaning (Kress, 2010)	Translates embodied knowledge into intercultural dialogue; challenges dominant linguistic hierarchies; connects Global South perspectives to Global North students (Canagarajah, 2013)
Emersion	Audiovisual videos on flooding and ecological importance; images	Multimodal interpretation; visual literacy; oral and written discussion of video content	Supports translingual comprehension; fosters critical awareness; mediates epistemologies across geographies (García; Wei, 2014; Hornberger, 2002)
Insertion	Post-its, drawings, collaborative writing, storytelling	Written, visual, and oral narratives; color, symbols, and spatial arrangement as meaning-making	Functions as grassroots language policy; validates community knowledge; promotes shared semiotic authority and collective agency (Shohamy, 2006)

Source: Based on Vendramini-Zanella *et al.* (2025).

During the Immersion phase, the children were invited to perform the rain with their bodies. In this experience, water was perceived as a sensitive presence (Image 1), activating a sensorial connection with nature (Krenak, 2020). This bodily engagement can also be understood as a multimodal linguistic practice in which gestures, movements, and sound operate as meaningful semiotic resources. These tools mediated understanding and agency which could enable children to engage critically with environmental realities (Kress, 2010; Canagarajah, 2013; Pennycook, 2018). This playful engagement seemed to amplify imaginative activity as a mode of engagement with the world, resonating with Vygotsky's (2009) and Newman and Holzman's (2022) concepts, as for the understanding of the political dimensions of symbolic creations.

This space appears to have expanded the children's environmental awareness, enabling them to engage in a simulated experience marked by ethical- political suffering (Sawaia, 2009) of the people affected by the real-life floods in southern Brazil. Following this, the video *Problems of the Rain* was shown, presenting footage of the tragedy (Image 2), which contributed significantly to the activity. The children's engagement and interest were especially notable at this point.

The video prompted questions such as "*Did this really happen*?", "*How will those people get out of there?*", and "*What is that*?". Some children were initially unable to identify what they were seeing, as they had never experienced anything similar. This underscores the importance of pedagogical approaches that situate learners in the real world, recognizing that audiovisual and multimodal resources can serve as linguistic tools to mediate understanding across diverse cultural and geographic settings (García; Wei, 2014).

Image 1: Sensory experience during Immersion – bodily performance of rain.
Source: R.I.A. Group Archive (2024).

Image 2: Audiovisual Emersion – children confronted with the impacts of rain.
Source: R.I.A. Group Archive (2024).

From a critical perspective, this audiovisual experience functioned as a rupture device, allowing these children to access realities marked by the aforementioned ethical-political suffering (Sawaia, 2009, 2018), often absent from their lived experiences. In this sense, the video operated as a trigger for political engagement, aligned with Giroux (2011), who underlies the urgency of education committed to social and environmental justice (Santos, 2007) in times of crisis. It also acted as a multimodal linguistic intervention, fostering translingual (García;Wei, 2014) and intercultural competencies by connecting Brazilian researchers and American students (Hornberger, 2002; Pennycook, 2018).

During the Emersion phase, the children watched the video *The Importance of Rain*, which contributed to reshaping their perception of water by highlighting its relevance across ecosystems and cultures. The transition between videos was designed to provoke tensions between destruction and fertility, suffering, and beauty, thus fostering an articulation between affect and scientific knowledge. This movement reflects a shift from a neutral curriculum to an engaged one, in which knowledge is politically situated and oriented toward social transformation (Liberali, 2025). Moreover, this process exemplifies how multimodal resources, combining visual, auditory and narrative modes, can act as political-linguistic tools that may expand students' semiotic repertoires and critical consciousness (Canagarajah, 2013; Kress, 2010).

Following this experience, the children expressed varied reactions. At times, they emphasized the beauty of water and its role in nourishing the Earth. In other moments, they reflected on its importance for human and environmental life and also recognized its destructive power depending on the context. Through this process, water ceased to be merely a school subject and became an ethical and ontological issue, linked to climate justice and Bem Viver cosmologies (Krenak, 2020).

Finally, in the Insertion phase, the children watched a short video that conveyed the following message: "'Bem viver' emphasizes the harmony between humans and nature. It is related to a world where everyone, including animals, plants, rivers, and mountains, lives happily together" (Krenak, 2020, p. 27, our translation). This message, which expresses the core of the Bem Viver principle, triggered reflections on water and its multiple connections to life. From this dialogue, the children recorded actions and dreams related to water, materialized in colorful post-its (Image 3), as creative and politically situated responses to the discussions developed during the Rain station's proposals.

These creations, displayed on the board (Image 3), revealed the aesthetic diversity of children's repertoires and their active engagement in imagining futures guided by the *Bem Viver* principles. By creating drawings, writing post-its, and sharing ideas, children engaged in multimodal linguistic practices that functioned as grassroots language policies, negotiating meaning across cultural and geographic boundaries (Hornberger, 2002; Shohamy, 2006).

This practice aligns with the concept of Engaged Play (Vendramini-Zanella *et al.*, 2025), a pedagogical action where imagination becomes a critical and insurgent force, through which subjects project future actions that break with the logic of passivity. In this context, play becomes a space for creating other ways of being, grounded in epistemic and creative potency. This illustrates Engaged Play as a pedagogical-linguistic practice, where multimodal expression and collaborative engagement converge to form transformative subjects who can act critically and creatively on social and environmental realities (Canagarajah, 2013; Pennycook, 2018; Kress, 2010).

Image 3: Post-its with children's proposals.
Source: Project Archive (2024)

Moreover, by drawing, writing, and sharing their proposals, the children, even in an imaginative dimension, experienced alternative ways of inhabiting the world as ethical and politically implicated subjects (Sawaia, 2009). Each semiotic mode, such as gesture, image, text, and speech, functions as part of a collective discursive policy, linking Global South knowledge with Global North contexts and highlighting the political and linguistic dimensions of Engaged Play.

In this way, the Insertion moment culminates in collective engagement in envisioning sustainable, plural and politically other possible futures (Freire, 1970). Overall, the activity exemplifies how multimodal linguistic practices can mediate intercultural engagement, foster critical awareness, and contribute to the socially and environmentally conscious subjects, in line with the article's stated objective.

5 Final Considerations

Amid the crises of the Anthropocene, this article reflected on the role of education in fostering critical awareness, collaborative action, and multimodal engagement. The *Rain Station* experience at *Ecorama* showed how Engaged Play, conceptualized as a mode of resistance towards linguistic policies, operates as an insurgent and political practice, intertwining play, language, and socio-environmental justice.

In a nutshell, R.I.A's actions reveal Engaged Play (Vendramini-Zanella *et al.*, 2025) as a way of generating meaning through multimodal practices, mobilizing affects, and reconfiguring realities. Grounded in Vygotsky (2009), Holzman (2009), and Newman; Holzman (2022), it materializes the dialectic between being and becoming, enabling creative, critical, and linguistically mediated invention. Within this space, agency (Stetsenko, 2017), collaboration, and resistance emerge as commitments to ethical-political transformation, while Sawaia's notion (2009, 2018) of ethical-political suffering illuminates how exclusion, inequality, and environmental catastrophe are processed through creative, playful and collective practices.

Inspired by Freire (1970, 1997) and resonating with Bem Viver (Krenak, 2020), these practices highlights reciprocity, care, and alternative epistemologies that are plural, relational, and sustainable. Thus, Engaged Play may be understood as both resistance and reimagination, fostering democratic language policies and transformative educational experiences. In times of uncertainty, it is through imagination, collaboration, and critical action that fairer and more viable futures can be cultivated.

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AUTHORS' CONTRIBUTIONS

All authors equally contributed to all stages of the research and writing process, including conceptualization, data collection, analysis, methodology design, project administration, and preparation and revision of the manuscript.

DECLARATION OF AI USE

We declare the use of artificial intelligence in the following stages of the text's preparation: Perplexity was used to search for bibliographic sources, and ChatGPT was used for Portuguese-language revision. After using these tools, we reviewed and edited the content and take full responsibility for the accuracy of the publication.

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