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Introduction

In this chapter, we describe the concept of translanguaging (*translangager*) at the intersection of Francisco Varela's enaction paradigm (1999) and the performative turn in cultural studies (Fischer-Lichte, 2004; Sting, 2012). We will shed light on two processes that unfold in relation to each other: empathising and living aesthetic experiences that 'anchor abstract knowledge in a sensitive and embodied knowledge of the world' (Aden, 2008: 11). Linking the biological roots of language (Maturana & Varela, 1987) and the aesthetic roots of poetic languages (Lecoq, 1997), we pave the way for an enactive-performative pedagogy for languages (Aden, 2017a; Aden & Eschenauer, 2014). From here we map out language education within a framework of *translangageance* that we define as the process of emergence of a common language that makes sense, through all forms of language (Eschenauer, 2017).

First, we present *translanguaging* (*translangager*, Aden, 2012) within Varela's paradigm of enaction, then we introduce the performative approach that allows us to implement an enactive pedagogy. We go on to illustrate our translanguaging model with a study led by the second author carried out in a plurilingual and pluricultural lower secondary school in the suburbs of Paris. We followed a cohort of 20 students aged 11 to 14 over a period of four years (2011-2015). We assessed the impact of theatre workshops co-led by artists and teachers and used as part of the students' language education. This collaborative approach builds on the local ecology of languages (home, foreign and school languages) and takes into account the students' voices and their capacity to navigate between all their languages and cultures. We show how the mechanisms of empathy (kinesthetic, emotional and cognitive), which engage all forms of language (corporal, cultural, linguistic) interwoven with aesthetic experience, form the very essence of *translangageance*. We will see that this pedagogical approach leads to a new configuration of human relations and social bonds.

Theoretical Framework

Anchoring Translanguaging in the Neurophenomenological Paradigm of Enaction

We walk in the footsteps of other researchers who use the notion of translanguaging (Canagarajah, 2011; Creese & Blackledge, 2010; García, 2012) since we create learning environments that do not partition languages; and our work draws heavily on Varela's enaction paradigm (1993;

2017). García, who also uses the notion of languaging coined by Maturana and Varela, brings the 'autopoietic organisation of languaging across national, socio-political, and social interactions' to the fore (García & Li, 2014: 203). Varela himself does not present language as autopoietic. For him, autopoiesis describes a system at its cellular level. He believes it is a mistake to confuse levels of organisation, as each level possesses its own organisational characteristics (2002: 175). He argues that language and thought are both the result and the means of a 'structural coupling' between brain, body and environment. Within his enaction paradigm, language and thought (consciousness) emerge in action from 'the embodied mind,' or to put it differently, what he calls the mind 'is nothing but the moving body' (2002: 174). However, we feel the word *enaction* does not sufficiently reflect the complexity it covers. Varela explains this word choice by saying: 'We propose as a name the term *enactive* to emphasise the growing conviction that cognition is not a representation of a pre-given world by a pre-given mind but is rather the enactment of a world and a mind on the basis of a history of a variety of actions that a being in the world performs' (Varela *et al.*, 1993: 9). Within embodiment theories, Varela asserts that our knowledge does not reflect a pre-existing world, but that through action and language we co-determine our environment as much as our environment co-determines us. We are therefore part of a holistic, embedded and dynamic conception of knowledge, which 'depends on a world that is inseparable from our bodies, languages and cultural histories – in other words, from our corporeality' (2002: 210).

A growing body of research within the field of cognitive neuroscience suggests the brain's plasticity enables it to adapt to all bodily constraints of its environment. This neuroplasticity also concerns language, as shown by cognitive psychologist Ellen Bialystok in her studies on bilingualism. Her results indicate that the use of more than one language changes the structure of the brain, but not necessarily in the way language teachers might expect. Bilinguals have lower formal language proficiency (smaller vocabularies and weaker access to lexical items) in each of their languages compared to monolinguals. Bilinguals, however, develop a neuroplasticity that increases executive control in nonverbal tasks requiring problem-solving (Bialystok *et al.*, 2012). These results are consistent with our field observations of artistic activities conducted in multiple languages. We find this helps develop empathy and psycho-social cognitive skills, which are the bedrock of linguistic components of learning (Aden & Eschenauer, 2014). Bialystok *et al.* (2012) present a distributed model in which both languages are always active to some degree. For them, bilingualism does not involve a switch from one language to another, but rather a joint activation regulated by executive functions such as attention, inhibition, memory or flexibility, that influence the choice of language depending on the context and the subjects' individual characteristics. Therefore, the change from one language to another within the context of learning new languages is rooted in a shared experience that is lived, embodied and emergent.

(Trans)Langager and (Trans)Langageance: Our Perspective

It is necessary to bear in mind that enaction is not a theory of language, it is a paradigm of knowledge within which language holds a central place since it is what connects us to others, to the world and to one's self. (Aden, 2017a). While the English language uses a single word, *language*, in French there is a significant distinction between the terms *langage* and *langue*. In our understanding, the concept of language (*langage*) according to Maturana and Varela describes abilities that make it possible to act together. Language is integrated because it is the result of sensorimotor behaviours produced in social coupling, and it is from this social coupling that shared meanings are born. It encompasses all modes of interaction (bodily, emotional, verbal and cultural) and cannot be reduced simply to verbal languages (*langues*). For Varela and Maturana, 'since we exist in language (*langage*), the domains of discourse that we generate become part of our domain of existence and constitute part of the environment in which we conserve identity and adaptation' (1987: 234). Thus, we consider that learning new languages (*langues*) entails not only a reorganisation of surface linguistic knowledge, but a dynamic reconfiguration of the entire language system (*langage*), and therefore requires a holistic pedagogy.

Our languages (*langues*) reflect differences in the way cultural groups enact reality. In our approach, the prefix *trans-* highlights the co-creation of shared meaning across cultural differences through actions. It refers to that which goes through, goes beyond and connects the subjects to their environment, to others and to themselves. It reflects the complex dynamic which is found in the *spaces between* the physiological and the mental, between oneself and others, between the known and the foreign – with all foreignness being a part of oneself (Sting, 2012). Within a homogeneous cultural group, languages express implicit values and beliefs that form a coherent reality. When passing from one language to another one needs to experience the underlying values of these new realities, which involve our subjective experience that occurs through prereflexive and nonconscious processes. Thus, the act of translanguaging (*translangager*) includes out-of- and under-control skills, which operate back-and-forth continuously when students can combine lived emotional experience and reflective experience. It allow them to access an increasingly fine level of awareness of intra- and inter- subjective processes (Eschenauer, 2017: 141-142). In short, while for us the verb *translangager* refers to 'the dynamic act of relating to one's self, to others and to the environment through which shared meaning is constantly created between humans' (Aden, 2013: 115), the concept of *translangageance* describes the 'process of emergence of a common language that makes sense, through all forms of language' (Eschenauer, 2017: 15).

Empathy and Aesthetic Experience in a Relational Epistemology

The epistemology of enaction is relational as 'we work out our lives in a mutual linguistic coupling [...] because we are constituted in language (*langage*) in a continuous becoming that we bring forth with others' (Maturana & Varela, 1987: 234-235). The large body of research on affect, attunement, resonance and imitation in child-mother relationships confirms that language develops with

empathy through affection and tenderness. Varela stresses this direct link between affection and empathy. For him, affect is preverbal and preconscious 'in the sense that I am affected or moved before an 'I'- whoever it is - knows it'. He refers to 'the double dimension of the body (organic and phenomenal: *Körper* and *Leib*) which is an integral part of empathy, the best route to socially-conscious life beyond mere interaction, as a fundamental intersubjectivity' (1999: 16). Thus, the *trans* of language (*langage*) constitutes an interface between intersubjectivity and subjectivity and allows the construction of an individual's identity in connection with multiple social identities. For H. J. Krumm, 'language acquisition cannot be analysed as a cognitive process alone, but is always embedded in concrete social, historical, and individual biographical situations and is heavily emotionally charged. The individual and emotional initiatives of people interact with structures of society which either support or hinder such initiatives' (2013: 167).

In order to address the three-dimensional relational epistemology (self/others/environment) in language education, we suggest anchoring language learning in preverbal, phenomenal, experiential enactments of lived experiences. This is the very heart of Jacques Lecoq's pedagogy, which explores interactions before words through the *Leib-Körper* that knows things before we are aware of them (1997: 41). Lecoq would ask his students to mime things and people in order to access the internal dynamics of meaning. According to him, experiencing the aesthetic dimension of relationships gives us access to a phenomenal knowledge of the world we share. In the international, multilingual school he founded in 1956, he developped an approach he called "the body of words" based on his observation that the rhythm and dynamic force of words are a gateway to very subtle levels of understanding of language. He was thus convinced that the approach had enormous potential for language learning (1997 : 61). Drawing from his teaching, we devise learning situations that enable students to perform creatively meaningful situations, at first nonverbally and then in their languages (*langues*), including the ones they are learning. Through performance, students are both actors and authors of their new knowledge and competences insofar as they embody the meaningful pieces of information emerging in the context.

An Enactive Pedagogy Through a Performative Approach

Performativity has been considered across a range of academic areas. It was first introduced into the field of language philosophy by Austin (1962) and Searle (1969), who investigated the performative function of language and communication. Goffman (1974) analysed ordinary interactions as if they were performances, the social staging of oneself, and Butler (1988) used the term for the first time in cultural theory to mean we *are socially* what we do. Today, educators are exploring different models. Within the area of language teaching and literature studies Schewe (2011) advocates a 'performative didactic of foreign languages' that includes aesthetics through a drama-based teaching approach. It can be applied to the 'three core areas of a foreign language discipline (i.e. language, literature and culture)' (2011: 16). Within the science of education and performance studies, Sting

(2012) relies on the concept of performativity in a transdisciplinary pedagogy. Beyond drama, he favours a phenomenological approach to education. According to him, the active, (inter)subjective, emotional and sensory nature of aesthetic experience can help reduce the gap between the unknown and the familiar. We ourselves think performance provides a relational matrix, a backdrop for the emergence of meaningful language in transdisciplinary experiences of learning that involve both situated action and dialogue.

Epistemological Framework of our Approach: A Cross Between Enaction and Aesthetics

Our research highlights the encounter of various fields of study that converge towards an epistemology of the Relation, notably linguistic performativity (Austin & Searle), sociolinguistics (Goffman) and bio-phenomenology from an enactive perspective (Varela).

In this section, we give a description of our enactive-performative approach based on key concepts of performativity defined by Fischer-Lichte (2004), who herself drew upon Varela's paradigm. Around the central concept of emergence, she highlights: experiential reality, the corporeality of language and thought and the transformative force of performance.

	Enaction (Varela)	Performativity (Fischer-Lichte)
emergence	All forms of knowledge emerge in a structural coupling (perception/action). Perception is not something that happens to us but something we do/perform.	Performing is experiencing new realities through self-referential feedback loops between action and perception. Shared meaning emerges through performance. It is subject to the contingency of the context.
experience	'We work out our lives in a mutual linguistic coupling (...) because we are constituted in language in a continuous becoming that we bring forth with others' (Maturana & Varela, 1987: 234-235).	Performances do not seek to be understood but experienced. (Fischer-Lichte, 2004: 158)
corporeality	Knowledge is not something we acquire but embody through our sensations, emotions and movements that serve as the foundation of abstract	We act through our phenomenal body (*leib*) which conveys our consciousness of being alive and our semiotic or physical body (*Körper*). Both form our

	thinking.	embodied mind. (Fischer-Lichte, 2004: 140)
transformation	Learning is a transformative process, 'an ongoing transformation in the becoming of the linguistic world that we build with other human beings' (Maturana & Varela, 1987: 235)	The transformative force of performance happens through three steps: 1) changing perspectives that estrange the familiar; 2) accepting a state of transition or openness that leaves room for the unknown; 3) embodying the new in the familiar and building a new reality.

Table 1

How can this enactive-performative approach be implemented in language teaching?

The context in which nonverbal and verbal language is produced is the teacher's primary concern, even before language correctness. The students are not advised to copy native speaker models but instead are encouraged to *live* and play with several languages, including the languages of their family and school. Movements, gestures, imitations are called into play to facilitate shared emergent meaning. When they become used to translanguaging (using all available verbal, emotional and kinesthetic repertoires), a balance is achieved between the body and the mind, which are biologically inseparable but often treated as dislocated in formal schooling. The didactic scenarios we devise are not written in advance by teachers outside the classroom. We set learning objectives (academic, methodologic and social/emotional aspects of learning [SEAL]) but we never plan students' linguistic and artistic productions beforehand so as to leave room for students' improvisation and creativity. The texts used in the performances are created by the students in several languages, sometimes supported by literary contributions or other artistic genres. These texts reflect their daily preoccupations while also linking with elements of the curriculum.

In classroom procedures relational objectives are brought to the fore through performance: students take on different roles, enabling the development of new perspectives. When they perform in new languages, they experience a paradox: the unknown becomes familiar and the familiar becomes strange. Aesthetic experiences thus develop emotional empathy which in turn develops flexibility in translanguaging.

The diversity of student identities provides the living material from which artists, teachers and students co-construct pedagogical scenarios, in class or in artistic workshops. By putting themselves in each other's shoes and using the languages of others, they transform their perception of reality. Our experiments have shown that the aesthetic eye the artists cast on the world, the students, and their languages has the power to move and transform students: their points of reference change and they see themselves and their transcultural identity in a new and compassionate way.

We see our pedagogical projects as *living enquiries* (Irwin *et al.*, 2018) conducted in communities of practice and research: artists, teachers, researchers and cultural mediators together creating projects that respond to the needs of the students. This helps us avoid the exploitation of Art as simply a means to an academic end, and instead preserves its key emergent, contingent, aesthetic and phenomenological nature. Although we take into account the content of school programmes, we invite students to question and make choices and decisions with adults in order to develop both their agency and sense of self-efficacy. Therefore, we advocate a practical experience of the arts, and notably drama, as a *polyaesthetic art* (Sting, 2008), through which students can feel things differently, change perspective and share original ideas. We also insist they attend live professional performances in different languages to feed the imagination of the students, and we facilitate meetings and exchanges with artists. These experiences echo what is happening in class and trigger an awareness of aesthetic dimensions of knowledge.

Our studies (Eschenauer, 2017; 2018b) reveal a balanced interdependance between the students' ability to translanguage, manage their emotions, and empathize. As shown in figure 1, the more the students empathize, the more able they become to translanguage and *vice versa*. Aesthetic experience fosters empathy. Empathy is the driving force of flexibility which develops through translanguaging. All these phenomena emerge in a relational matrix (self/other/context).

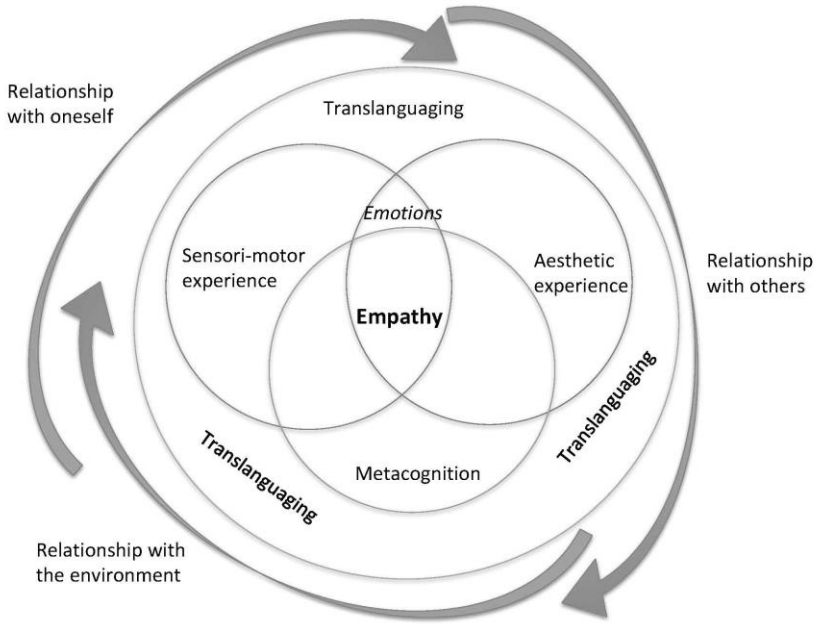

Figure 1: Mechanisms core to language learning revealed and employed through performative theatre (Eschenauer, 2017: 176)

An Example of an Enactive-Performative Project in a Plurilingual Environment

AiLES (Arts in Language Education for an Empathic Society) is a longitudinal study that took place in a pluricultural lower secondary school in a disadvantaged suburb of Paris. Sandrine Eschenauer followed a group of 20 students, aged 11 to 14 over four years (2011-2015) in a bilingual class (where two foreign languages were taught). Although more than 16 languages were spoken and/or understood in this class, students felt embarrassed about, or even ashamed of, speaking their family languages. This attitude is reminiscent of:

> … the centralized and standardized French educational system (in which) the French language served as an instrument of social and national integration and (in which) linguistic and cultural diversity was viewed as anathema to French public education (…) Even today, the notion of cultural "diversity" is not viewed favorably by French educators. (Kramsch & Aden, 2013: 49)

This is why languages of families are generally excluded in the school context and parents are sometimes advised to speak only French to their children to help them integrate

The study sheds light on the core mechanisms of empathy fostered by performative practices which promote the transition from one language and culture to another. It also shows that the capacity to translanguage helps students to develop empathic attitudes. Moreover it describes how aesthetic experience in all of the learners' languages directly correlates with the development of altruistic empathic abilities (Eschenauer, 2017: 490).

Artistic Translanguaging Workshops in Foreign Language Teaching

We sought to restore these languages to their proper place and interweave a maximum of connections between them and the school culture by developing transdisciplinary projects aimed to link school subjects with artistic practices, school with families and teachers with artists in a holistic approach that gives a voice to the students in a meaningful learning context. The consequent experiences were meant to foster student creativity which, in turn, sought to enrich translanguaging (Aden, 2016; Eschenauer, 2018a). Each year, twenty artistic workshops of two hours were held, jointly or separately, by two actresses (German and English speakers). These workshops occurred during language classes and teachers also took part. Other artists (a photographer, a filmmaker and a dancer), who were gradually integrated into the project and all those who joined the group even for a short period of time (cultural mediators, trainee teachers, a philosophy teacher, an ethnologist, etc.), spoke exclusively in their mother tongues. The workshops formed the first spaces of translanguaging since we encouraged the students to use their family or home languages freely. When they chose to do so, they sometimes needed the help of their parents. They incorporated languages as a means of communication or as material for the artistic projects. They would use them in warm-ups and improvisations on the themes they had chosen, sometimes working from their language biographies and sometimes drawing inspiration from theatrical works they had seen. At the end of each year, they performed a piece in front

of an audience and their parents. The performances were based on topics they had chosen and which they had explored with the artists and their English, German, literature, maths, music and art teachers.

The artists were never given academic objectives. They did not adapt their speech nor its flow for the students. They used mechanisms of kinesthetic and emotional empathy such as gestures, mimicry and vocal variations. When some students encountered difficulty, their classmates or teachers instinctively used verbal and nonverbal mediation strategies to avoid breaks in the theatrical work, thus developing collaborative attitudes.

Implementing a Translanguage Pedagogy

The project was implemented through reciprocal relationships. The teachers integrated the theatre sessions into their pedagogical objectives and, in turn, the actors were given these objectives as possible inspiration for the theatre sessions. When possible, the language teachers (English, German and French) built classes together using language and cultural awareness activities to highlight the similarities and differences between languages. They studied material using bilingual versions or handled a subject with documents in the different languages. For example, one team-teaching session explored the theme of superstition. After studying an extract from *Tom Sawyer*, the students discussed the cultural significance of the black cat in the story as a symbol of bad luck. The debate began in English and German and was extended by an ethnographic investigation into bad omens found in their own family cultures. This idea was included in their end of year performance.

In classroom interactions, the students used languages in recognisably bilingual ways, i.e. they moved fluidly between languages without being overly-concerned with the distinction between them, a point also noticed by the adults on the project. The students' choice of languages appears to have been intuitive. Driven by the desire to share their findings, they were not focused on form or choice of words; instead their utterances were pre-consciously regulated. In the excerpts below, we see how the students easily navigate between languages. To understand instructions, they either use nonverbal language or associate verbal and nonverbal clues. We noticed that very quickly, they instinctively chose the first language of the person they were talking to (German for the German actress or teacher), they were not afraid of using the wrong language and, when they became mixed up between two languages, this did not hinder the activity.

Warm-up exercise:

The lesson has not started yet, the students are talking amongst themselves. Both actresses (German and English) ask them to form a circle.

English actress - Stand in a circle

German actress - Kommt bitte in den Kreis!

They are not listening. One of the students, Chelsea, calls the class to order:

Chelsea (mixing languages) – This time! Jetzt!

(...)

The German actress explains and demonstrates: when she walks everybody must walk, when she stops, everybody must stop. There is no verbal signal.

Chelsea - Ah, ok, il faut la regarder ! Schauen, wir schauen!
(*Oh! Alright, we need to look at her! Look! We have a look!)*

Dylan: - Comment on fait pour savoir ? (*How do we know what to do?*)

Chelsea: - You feel it!

(Excerpt from log book, 22/12/2012)

This desire to learn and share languages and the level of investment, solidarity and creativity of the students intensified at the end of the third year when they were touched by the public's emotional reaction to their final performance. As a result, they expressed their desire to work on what they called a "real" theatre piece during their final fourth year. So we invited the well-known contemporary German playwright and director Lutz Hübner, who does not speak French, to work with us. After an initial discussion with the class, Hübner co-wrote a German-English piece with the students based on questionnaires about the characters they wished to play as well as improvisation workshops. The piece they named *Simply the Best* gave them a voice with which to discuss life in their neighbourhood, their desires, their hopes, their passions and their rebellions. With the help of their parents, the students included their family languages in the play's script at key and emotionally-charged moments.

In the excerpt from the play below, produced in 2015, the students realise they are being manipulated by the organisers of a reality TV show, and decide to speak in their family languages to prevent the presenters from understanding them. The script was handed to the students in German/English and they rehearsed directly using their extensive linguistic repertoires without writing their cues. They switched their parts a number of times, and they moved easily between languages accordingly. In the transcript, words uttered in family languages are underlined and transliterated where a non-latin script is used, followed by an English translation in italics:

ARNO (Presenter 1): Number two: Du da hinten. Wie heißt du? *(Hey you behind! What's your name?)*

Student 1 (user of Martinique Creole): Si ou pa ka songé non-nou, sé zafè kò ú! *(If you can't remember our names, that's your problem!)*

ISABELLE (Presenter 2): German or English!

Student 2 (Moroccan Arabic): انتم ما تحترموش القواعد ، علاش تحبّوا احن نحترمها ntouma makathtarmouch dakchi, 3lach hna ghadi nhtarmouhoum? (*You don't play by the rules. Why should we?)*

ARNO: Wir verstehen dich nicht. *(We don't understand what you are saying!)*

Student 3 (Mandarin Chinese): 对啊，这才是你们的问题。Dui a, zhe cai shi ni men de wen ti. ***(****THIS is the problem!)*

ISABELLE: What?

Student 4 (Sinhalese): oba pavasana deya apa tērum nogatahot "banlieue" mata pradarśanayak tæbiya hækkē kesēda? *(How can you put on a show on the "banlieue" if you don't understand what we say?)*

(...)

ISABELLE (irritated): Will you start speaking German or English now!

Student 7 (Bambara): [inaudible] *(We don't feel like it!)*

The writer-director put the students' real-life strengths of plurilingual identity and translanguaging at the heart of the play. By the end of the experiment, the students no longer saw languages as a scholarly obligation disconnected from their interests.

Summary

Over the four years of the project, 86 workshops, 10 class-observations and 10 team-meeting sessions were filmed and/or audio recorded and subjected to thematic analysis. A selection of 12 semi-structured and 10 elicitation interviews and 66 qualitative questionnaires were cross-analysed. Each year, from 2012 to 2015, the students took the Davis psychometric test to assess any changes in their empathic attitude and all of them were interviewed on their updated language portraits. They also took a psychological test to assess their emotional state after 26 theatre workshops. The thematic content analysis revealed the following elements:

a) Free from the pressure to be linguistically perfect, the students gradually became aware of their ability to translanguage. They developed great confidence in themselves, became more creative in their expression and sharpened their command of each language.
b) Far from making it more difficult to learn, the simultaneous use of several languages in the artistic workshops connected the students to a rich emotional experience. They became less inhibited as the use of their other languages was never considered to be an obstacle or a mistake.
c) The respectful, inquisitive and caring attitudes of the adults involved had a positive impact on the students' construction of identity and their sense of self-efficacy. Because each member of the project's community was recognised as an individual, the students better handled the linguistic and cultural diversity of their class.
d) The main result of the study is the significant and balanced correlation between the development of empathy (emotional, kinaesthetic and cognitive), the intensification of aesthetic experience and the strengthening of translanguaging skills. The students made remarkable progress in their mental flexibility in language use and metacognitive activities.

Conclusion

How can education systems respond to the challenges of our century so that people of different habits, beliefs and languages can peacefully share an endangered and fragile ecosystem? Learning how to communicate is key to this, as is learning how to act together for a common purpose while fully respecting cultural diversity.

Transcultural education provides convincing responses for achieving such a goal as students are led to question the part they play in sustainable development by navigating between all languages and cultures, by taking on and respecting different points of view without giving up their own perspective. For Francisco Varela, 'intelligence can no longer be defined as the faculty to solve problems but as the ability to penetrate shared worlds' (1989: 113). The research we have presented is rooted in a relational paradigm that lies at the heart of translanguaging as a unique form of language practice (*translangeance*). This enactive turn has significant implications for language education. From a cognitive point of view, it means that we have to take into consideration advances in social and affective neuroscience in relation to the phenomenological dimension of perception in language teaching. From a sociological standpoint, we should go beyond advocating integrated teaching of all languages and instead seek social transformation so that diversity is recognised, experienced in transdisciplinary projects and valued as the bedrock of any education. The work of sociolinguists contributes to this humanist project, which seeks a new social balance that brings collaboration and altruistic empathy to the forefront. Clearly, the enaction paradigm linked to a performative approach to language education calls into question teaching methods constrained by standardised education programmes.

For our part, we propose to enact this humanistic vision in language education through a performative approach, as the aesthetic dimension of performance is crucial to restoring the balance of power between embodied and abstract knowledge. It allows the relational objectives to be implemented. Moreover, we believe that cooperation between artists, teachers, educators and researchers has the capacity to rehabilitate the sensory and emotional dimensions of languages that are all too often overlooked in teaching practices. We believe translanguaging (*translangageance*) can break down many barriers within educational systems still rooted in the primacy of reason over emotion.

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