



VNU Journal of Foreign Studies

Journal homepage: <https://jfs.ulis.vnu.edu.vn/>



TRANSLINGUAL ARTS-BASED PEDAGOGY FOR YOUNG EFL LEARNERS: A VIETNAMESE TEACHER'S NARRATIVE

Tran Ngoc Bao Chau, Nguyen Minh Tan*

Can Tho University, Campus II, 3/2 Street, Ninh Kieu Ward, Can Tho City, Viet Nam

Received 12 January 2026

Revised 29 June 2026; Accepted 18 August 2026

Abstract: In early English as a foreign language (EFL) classrooms, young learners' meaning-making is often hindered by language-focused pedagogies that prioritize accuracy over expression. This study examined how a Vietnamese EFL teacher implemented translingual arts-based pedagogy with young learners. Using a qualitative case study design, the study explored one Vietnamese EFL teacher's experiences through an in-depth narrative interview. The interview was conducted in Vietnamese, transcribed, and analyzed using thematic analysis informed by narrative analysis to capture the teacher's pedagogical experiences, decision-making, and contextual influences. The findings show that the translingual arts-based activities, especially drawing, facilitated the children's meaning-making through the flexible use of Vietnamese, English, and other semiotic resources. This pedagogical approach assisted the teacher in supporting children's learning through the incorporation of greater involvement, confidence, and gradual expansion of English use. Nonetheless, the teacher encountered challenges of classroom management, curricular requirements, and parental expectations. The research findings - insights into teacher cognition rather than direct evidence of classroom interaction - highlight the potential of translingual arts-based pedagogy for early EFL education and emphasize the significance of understanding educators' lived experiences when they innovate and develop new multilingual methods.

Keywords: translanguage, arts, translingual arts-based, young learners, EFL

* Corresponding author.

Email address: nmtan@ctu.edu.vn

<https://doi.org/10.63023/2525-2445/jfs.ulis.5716>

PHƯƠNG PHÁP SỰ PHẠM NGHỆ THUẬT XUYỀN NGÔN ĐỐI VỚI THIẾU NHI HỌC TIẾNG ANH: LỜI TỰ SỰ CỦA MỘT GIÁO VIÊN VIỆT NAM

Trần Ngọc Bảo Châu, Nguyễn Minh Tân

Đại học Cần Thơ, Khu 2, Đường 3/2, Phường Ninh Kiều, Thành phố Cần Thơ, Việt Nam

Nhận bài ngày 12 tháng 01 năm 2026

Chỉnh sửa ngày 29 tháng 6 năm 2026; Chấp nhận đăng ngày 18 tháng 8 năm 2026

Tóm tắt: Trong các lớp tiếng Anh như ngoại ngữ dành cho thiếu nhi, quá trình kiến tạo ý nghĩa của trẻ thường bị hạn chế bởi cách dạy chú trọng ngôn ngữ và ưu tiên độ chính xác hơn sự biểu đạt. Nghiên cứu này khám phá cách một giáo viên người Việt vận dụng sự phạm nghệ thuật xuyên ngôn với người học nhỏ tuổi. Dựa trên thiết kế nghiên cứu tình huống định tính, dữ liệu được thu thập qua phỏng vấn tự sự chuyên sâu bằng tiếng Việt, sau đó chuyển âm và phân tích bằng phương pháp phân tích chủ đề kết hợp phân tích tự sự nhằm nắm bắt trải nghiệm sự phạm, quá trình ra quyết định và các yếu tố bối cảnh ảnh hưởng đến giáo viên. Kết quả cho thấy các hoạt động nghệ thuật xuyên ngôn, đặc biệt là vẽ, tạo điều kiện để trẻ kiến tạo ý nghĩa linh hoạt thông qua việc đan xen tiếng Việt, tiếng Anh và các phương tiện ký hiệu khác. Cách tiếp cận này hỗ trợ tăng cường sự tham gia, tự tin và mở rộng dần phạm vi sử dụng tiếng Anh của trẻ, đồng thời cho thấy giáo viên phải xử lý thách thức về quản lý lớp học, yêu cầu chương trình và kỳ vọng phụ huynh. Những kết quả này, được hiểu như phản ánh tư duy nghề nghiệp của giáo viên hơn là bằng chứng trực tiếp về tương tác lớp học, nhấn mạnh tiềm năng của sự phạm nghệ thuật xuyên ngôn trong giáo dục tiếng Anh tiểu học và tầm quan trọng của việc thấu hiểu trải nghiệm nghề nghiệp khi giáo viên sáng tạo và phát triển các phương pháp đa ngữ mới.

Từ khóa: liên ngữ, nghệ thuật, nghệ thuật sự phạm xuyên ngôn ngữ, học sinh nhỏ tuổi, EFL

1. Introduction

Young children possess diverse meaning-making abilities that extend beyond linguistic competence. They can communicate through images, gestures, symbols, and embodied actions in playful and purposeful ways (Mavers, 2007; Wright, 2014). These multimodal forms are vital to how children construct and negotiate meaning in early education (McKay & Kendrick, 2001; Rowe & Miller, 2016). However, in language classrooms, children's meaning-making is often constrained by narrow views of proficiency that privilege verbal accuracy. In early EFL contexts, especially where exposure to English is limited, these constraints become more visible. Although young learners enter classrooms with unequal linguistic resources, they demonstrate strong creative potential when allowed to use multiple modes (Narvaez et al., 2016). Scholars therefore advocate pedagogies that view children as resourceful meaning-makers and encourage them to mobilize all cognitive and semiotic resources (Cheung et al., 2017; Choi et al., 2024).

Within this work, visual arts have gained attention as a medium for early expression. Drawing and other arts allow children to express ideas symbolically and externalize thinking not yet fully verbalized (Vygotsky, 1967; Leung, 2019). Images often spark storytelling, discussion, and collaborative meaning-making, particularly for emergent bilinguals (Rowe & Miller, 2016). Art-based pedagogies thus create exploratory, imaginative, and dialogic learning spaces (Sullivan, 2010).

Research on pedagogical translanguaging similarly challenges monolingual assumptions by emphasizing learners' full repertoires. Translanguaging involves intentional practices that use learners' languages to support understanding and participation (Cenoz & Gorter, 2021). Rather than treating the first language as a barrier, it is seen as a resource that enhances meaning-making (García & Li, 2014; Baker & Wright, 2021). Translanguaging frequently emerges in arts-based environments where multimodal meaning-making is central (Bradley et al., 2018; Yoon-Ramirez, 2021). Such spaces support agency, creativity, and engagement (Arreguín-Anderson et al., 2018; Choi et al., 2025).

Although scholarship has examined translanguaging and arts-based pedagogies, most studies focus on activities or multimodal practices (Bradley et al., 2018; Hirsu et al., 2021; Yoon-Ramirez, 2021), with limited attention to teachers' reasoning and lived experiences. In Vietnam, emerging work promotes multilingual approaches (Chowdhury, 2024), but little is known about how teachers negotiate institutional expectations, parental beliefs, and classroom realities when implementing translingual arts-based pedagogy. To address this gap, this study explores how one Vietnamese EFL teacher interprets and explains her experience integrating translanguaging within arts-based activities for young learners.

2. Literature Review

2.1. Children's Meaning-Making Capacities

Children possess an inherent potential for growth and development, enabling them to cooperate and learn (Narvaez et al., 2016). Children's meaning-making capacities are increasingly viewed as socially mediated, multimodal, and continually developing through interaction with people, materials, and cultural environments (Mavers, 2007; Rowe & Miller, 2016). Mavers (2007) contends that children possess innate resourcefulness as communicators, utilizing a wide array of semiotic tools in a playful and purposeful manner to construct meaning. Educators, therefore, need to reconsider their approach to literacy education by understanding how individuals, information, objects, artistic encounters, and environmental surroundings collaborate to assist children in constructing meaning. This approach fosters an environment where children can utilize all of their cognitive resources when engaging in text production, allowing them to perceive themselves as proficient, well-informed, and imaginative writers (Choi et al., 2024). An environment that prioritizes the needs and interests of children facilitates unrestricted self-expression, transcending linguistic constraints (Cheung et al., 2017). McKay and Kendrick (2001) explore the representations of literacy that children formulate in their daily experiences, revealing that children's illustrations pertaining to reading and writing offer invaluable glimpses into their metalinguistic acumen. The array of innovative and expressive instruments utilized by these youths in the production of artifacts is flexible and subject to change (Bradley & Atkinson, 2020).

2.2. Visual Arts in Early Expression

Art-as-methodology creates an avenue for exploration that transcends the binary notion of right and wrong, providing a space where diverse ways of understanding, originating from cognitive interaction with a medium, linguistic scrutiny, and contextual explanation, can thrive (Sullivan, 2010). Drawing is regarded as a symbolic medium through which children externalize emerging thought and communicate meanings that may not yet be fully verbalized (Vygotsky, 1967). Contemporary scholarship has extended this perspective by conceptualizing drawing as a multimodal meaning-making practice in which visual, linguistic, embodied, and

social resources interact dynamically during communication (Rowe & Miller, 2016; Wright, 2014). Rather than functioning merely as representations of children's thinking, visual artifacts are currently understood as mediational tools that support dialogue, collaborative interpretation, and the co-construction of meaning in multiple semiotic modes. This post-Vygotskian perspective provides a stronger theoretical foundation for understanding how arts-based activities can facilitate multilingual meaning-making in early EFL classrooms.

2.3. Pedagogical Translanguaging

Languages enhance each other through their distinctive methods of communication, rather than conflicting (Canagarajah, 2012). Translanguaging refers to a bilingual approach and teaching method that encourages the flexible use of linguistic resources, especially in classrooms with immigrant students, to challenge English monolingualism and support social justice (García & Leiva, 2014). This concept is further explained as utilizing the entirety of a speaker's linguistic repertoire without conforming to the limitations of distinct languages (Otheguy et al., 2015). Although translanguaging is conceptually intricate and abstract (Hirsu et al., 2021), it involves the comprehensive use of an individual's linguistic repertoire (Otheguy et al., 2015).

Although translanguaging is now influential in multilingual education, it remains theoretically contested. A key debate concerns how it differs from codeswitching. Supporters argue that translanguaging reflects speakers' integrated repertoires rather than shifts between separate language systems (García & Li, 2014; Li, 2018), while critics note that this view downplays linguistic evidence for the psychological reality of named languages (MacSwan, 2017). The present study does not attempt to resolve this debate. It adopts pedagogical translanguaging as an instructional perspective that highlights teachers' strategic use of learners' multilingual resources (Cenoz & Gorter, 2021), which is appropriate given the focus on teacher cognition and decision-making rather than linguistic structure. Scholars have also questioned whether translanguaging frameworks developed in bilingual or immigrant contexts can be applied directly to Global South EFL settings, where language practices are shaped by different histories, ideologies, and policies (Chowdhury, 2024). These discussions point to the need for context-sensitive studies that examine how teachers interpret and negotiate translanguaging within their own educational environments, rather than assuming that theoretical models operate in the same way across contexts. In Indonesia, teachers and students strategically mobilize English, Indonesian, and local languages to negotiate meaning despite persistent hierarchies that privilege English and the national language over regional languages (Rasman, 2018). Similarly, Indonesian teachers deliberately employ different translanguaging strategies, including intra-sentential, inter-sentential, and tag translanguaging, to explain concepts, manage classroom interaction, and build interpersonal relationships with learners (Liando et al., 2023). In Thailand, translanguaging is reported to be an instructional resource and a cognitive scaffold and anxiety-management strategy, enabling students to participate more confidently in English-medium classrooms (Duangsaeng & Thongrin, 2025). Teachers in diverse EFL settings may face similar tensions between English-only expectations and learners' multilingual realities, so translanguaging should be treated as a context-responsive pedagogical practice.

Translanguaging, rooted in Welsh bilingual education, is a pedagogical approach where intentional language switching occurs in bilingual classrooms (Cenoz & Gorter, 2021). It is a process of making sense and constructing knowledge by utilizing multiple languages as well as enabling bi/multilingual individuals to interact with the world using different language

variations (Baker & Wright, 2021; Lewis et al., 2012; Li, 2018). Cenoz and Gorter (2021) define pedagogical translanguaging as teacher-initiated language shifts that align with specific instructional goals. This approach supports the development of learners' entire linguistic repertoires. However, unlike simple sentence-level switching, translanguaging involves cognitive engagement and surpasses rigid language boundaries (Cenoz & Gorter, 2021). It transcends linguistic constraints to convey ideas precisely (Li, 2018), construct significance, influence perceptions, and acquire insights through diverse languages and modalities (Baker & Wright, 2021). Translanguaging creates a space where multilingual individuals can integrate their diverse linguistic and cultural practices (García & Li, 2014). This space is not just physical but also psychological and cultural, continually shaping new linguistic and sociocultural identities, values, and practices (García & Li, 2014). Such spaces arise from networks of social relationships formed through unique and shared practices for social purposes (Li, 2011). Indeed, Lee (2015) views translanguaging as a valuable tool for fostering linguistic innovation and promoting thoughtful interaction with sociolinguistic and sociocultural contexts.

2.4. Translingual Arts-Based Pedagogy

Translanguaging is commonly observed in arts-based classrooms, where it serves as more than just a tool for language learning. Arts is not simply about creating aesthetic objects but also about generating spaces for social interactions and dialogues. Art-based activities can act as catalysts to enhance and diversify translanguaging spaces (Yoon-Ramirez, 2021). These translanguaging spaces provide a valuable foundation for interdisciplinary investigations into communicative repertoires within creative arts settings (Bradley et al., 2018). Teachers and students are encouraged to explore the concept of translanguaging by gathering permissions, taking inspiration from the artistic works and techniques of various artists (Lucero, 2011). Engaging in the arts fosters children's ability to envision and craft narratives that utilize translanguaging as a tool for interpreting their experiences (Arreguín-Anderson et al., 2018). Visual art, as a fundamental form of literacy, plays a crucial role in creating meaning across different languages (Yoon-Ramirez, 2021); whereas encouraging translanguaging in student presentations showcases their agency in negotiating language policies for collaborative knowledge construction (Ngo, 2021).

Moreover, incorporating arts-rich pedagogies into translanguaging allows learners to utilize their diverse communication skills to construct and convey meaning effectively (Choi et al., 2025). When carefully curated and integrated within a translanguaging space, the transformative power of the arts is significantly enhanced (Yoon-Ramirez, 2021), leading to numerous potential benefits for both teachers and learners. This translingual arts-based approach encourages the creative use of language assets, engaging both practitioners and learners in the collaborative creation, deconstruction, and reconstruction of meaning-making processes (Hirsu et al., 2021). Teachers can captivate students by focusing their attention on the creative process of art-making, ultimately fostering language development through the expressive medium of the arts (Hirsu et al., 2023). Furthermore, translingual arts-rich activities ignite students' passion for language, stimulate their creativity, and encourage them to explore the vocabulary necessary for their visual expressions. This exploration allows them to discover new linguistic elements in a conducive learning environment (Hirsu et al., 2023). Therefore, the emergence of artistic experiences fosters translanguaging by prompting individuals to utilize their full capacity for creating meaning in innovative and creative ways (Arreguín-Anderson et al., 2018; Hirsu et al., 2021).

However, implementing arts-based activities may seem daunting, and leveraging

learners' first language (L1) resources can be perceived as conflicting with second language (L2) proficiency goals (Anderson, 2018). For young learners, the academically focused preschool environment limits exposure to visual language (Bradley & Atkinson, 2020). Additional obstacles include nurturing student creativity, requiring teachers to have high competence in classroom management, and addressing students' inquiries and expectations (Thy et al., 2023).

3. Methodology

3.1. Research Design

This study adopted a qualitative single-case study design (Creswell & Poth, 2018) to examine how one Vietnamese EFL teacher experienced and implemented translingual arts-based pedagogy with young learners. A case study approach was appropriate for generating an in-depth understanding of a bounded contemporary phenomenon within its real-life context (Yin, 2018). The bounded case comprised one experienced teacher working in a private English language center in Vietnam. Data were generated through an in-depth narrative interview. Narrative inquiry was not used as the overarching methodology; instead, narrative interviewing served as a strategy to elicit a chronological account of significant teaching experiences and the pedagogical reasoning informing the participant's practice (Anderson & Kirkpatrick, 2016). The resulting account was analyzed thematically while also attending to the temporal organization of the participant's experiences. This methodological combination aligned with the study's aim of understanding how translingual arts-based pedagogy was interpreted and enacted in a specific educational context. Consistent with the exploratory focus, the unit of analysis was the participant's narrated pedagogical experiences and the meanings she constructed around them rather than discrete classroom events or objectively verifiable teaching behaviors. The findings should therefore be understood as a reflective account of teacher cognition rather than objective verification of classroom events.

3.2. Participant

In qualitative inquiry, participants are intentionally chosen for their ability to illuminate the research problem and contribute rich insights to the research questions (Creswell, 2014). Based on this principle, the present study adopted purposeful sampling and concentrated on a single participant, a Vietnamese teacher referred to by the pseudonym "Mai" to protect her identity from being recognized. At 26, Mai had obtained four years of experience teaching English to young learners at a private language center in Can Tho, Vietnam. She held a bachelor's degree in English teacher education and had participated in several TESOL workshops and conferences focused on early language instruction. Despite her early career, she was regarded by colleagues as willing to experiment with creative instructional approaches, making her an information-rich participant for exploring the phenomenon under investigation rather than an exemplar of successful teaching.

Mai was selected through criterion-based purposeful sampling, not to represent all Vietnamese EFL teachers. The study did not aim to measure how common or effective translingual arts-based pedagogy was, but it was conducted to understand how one experienced teacher interpreted, used, and reflected on this approach. Choosing an information-rich participant allowed the researchers to explore the processes, meanings, and contextual factors shaping her practice, which aligned with the goals of qualitative case study research (Creswell & Poth, 2018). The study did not claim that Mai's experiences represented the wider teaching

population. Rather, it provided a detailed account of one case that could inform theoretical discussion and guide future research, without making statistical generalizations.

3.3. Research Instrument

This study utilized an in-depth narrative interview as the primary data collection method. Narrative interviewing was selected because it encouraged participants to report experiences chronologically, explain the meanings they attached to those experiences, and reflect on the contextual factors shaping their professional practice (Anderson & Kirkpatrick, 2016). Within this qualitative case study, the interview served as the principal source of evidence for understanding the participant's experiences. Although narrative data could be generated through multiple resources, interviews were especially effective for accessing participants' storied accounts of experience (Creswell & Poth, 2018). Narrative interviewing centered the participant by attending to how individuals interpreted, organized, and made sense of their lived experiences (Anderson & Kirkpatrick, 2016). Instead of following a fixed sequence of questions, the participant had the right to shape the direction, emphasis, and temporal flow of her narratives. The researchers' role was facilitative and responsive, with attention to rapport, ethics, and active listening throughout the process (Anderson & Kirkpatrick, 2016). This approach was well suited to exploring teacher cognition and pedagogical practice, as it enabled teachers to articulate their beliefs, intentions, and decision-making in their own words through dialogically co-constructed meaning-making (Eppich et al., 2019).

The interview protocol for this study was designed as semi-structured, using broad prompts and flexible follow-up questions to encourage detailed storytelling while remaining open to unexpected insights. Informed by scholarship on translanguaging, arts-based pedagogy, and narrative inquiry, the protocol included 15 open-ended questions aimed at eliciting the participant's reflections on integrating translanguaging into arts-based activities for young EFL learners. To strengthen the clarity and credibility of the instrument, the protocol was piloted with two EFL teachers from the same language center who did not participate in the main study. Because the study sought to examine the participant's pedagogical reasoning and lived professional experiences, an in-depth interview became a useful source of evidence. The interview encouraged the participant to provide concrete classroom examples and reflect on the motivations, challenges, and contextual influences underlying her instructional decisions.

3.4. Data Collection and Analysis

As the study aimed to examine a bounded case rather than tracing experiences over an extended period, data were collected through one in-depth interview that encouraged retrospective reflection across different stages of the participant's teaching experience. Following recruitment and written informed consent, the participant completed one in-depth semi-structured narrative interview conducted in Vietnamese. The interview lasted approximately 90 minutes and was audio-recorded with permission before being transcribed verbatim. The interview protocol had previously been piloted with two EFL teachers from the same institution, resulting in minor refinements to question wording and sequencing. The translated transcript was subsequently returned to the participant for member checking to verify accuracy and clarify meanings.

Data analysis combined thematic analysis with selected narrative analytic techniques appropriate for a qualitative case study rather than a full narrative inquiry. Following Polkinghorne's (1995) framework, the interview transcript was first examined paradigmatically

to identify recurrent pedagogical concerns relevant to the research question. This stage involved repeated coding that integrated theory-informed categories with inductively generated themes. The interview transcript served as the primary unit of analysis. Initial coding was conducted at the level of meaning units, with each segment representing a coherent pedagogical experience, decision, reflection, or contextual challenge described by the participant. During open coding, descriptive labels such as “using drawing to initiate communication”, “reconsidering English-only beliefs”, “parental concerns”, and “adjusting language support” were assigned to relevant excerpts. These initial codes were then compared and clustered into broader conceptual categories representing recurring pedagogical processes. Through constant comparison across the transcript, these categories were refined into themes that addressed the research question, still ensuring connections between experiences.

Narrative analysis was then used in a limited, analytic sense to explore how the participant organized experiences, actions, and reflections into a meaningful sequence (Riessman, 2008). Through this process, the account was re-ordered chronologically to preserve coherence and highlight key events, tensions, and turning points, without claiming the longitudinal depth or multi-event data typically required for narrative inquiry. Using narrative techniques in this bounded way strengthened the thematic interpretation by clarifying how the teacher constructed meaning around integrating translanguaging into arts-based activities in young-learner EFL classrooms. Interpretive decisions were discussed among the researchers throughout the analytic process. Where alternative interpretations arose, these were revisited against the original transcript and resolved through iterative comparison with the participant’s overall narrative rather than isolated quotations. Member checking further supported interpretive credibility by allowing the participant to confirm that the reconstructed account accurately reflected her intended meanings. During reporting, the thematic findings were organized according to the chronological development of the participant’s experiences to ensure the coherence of her professional narrative while addressing the study’s research question.

The researchers recognized that their professional backgrounds and familiarity with Vietnamese EFL education inevitably shaped how they interpreted the data. They maintained a reflexive stance by examining how their assumptions about translanguaging, arts-based pedagogy, and early language education might influence analytic choices. Although they shared knowledge of the educational context, they had no supervisory, institutional, or personal relationship with the participant before the study. Reflexive memos and regular analytic discussions were used to separate the participant’s views from the researchers’ interpretations and to support transparency in the analysis.

3.5. Ethical Considerations

This study complied with established ethical guidelines for research involving human participants, with careful attention to protecting the participant’s rights, dignity, and well-being throughout the research process. Participation was entirely voluntary. Before data collection, the participant received detailed information about the study’s aims, design, interview procedures, and data use, and subsequently provided written informed consent. She was informed of her right to decline any question or withdraw from the study at any time without consequence. As the study focused on professional practice rather than sensitive personal matters, the level of risk was minimal. Nonetheless, steps were taken to make sure that participation did not affect her employment or professional relationships. Confidentiality was maintained through the use of a pseudonym and the removal of identifying details. Recordings and transcripts were securely stored and accessible only to the researchers. Throughout analysis

and reporting, reflexive consideration was given to researcher positionality and power relations to preserve respectful and accurate representation of the participant's narrative. The participant also reviewed the translated transcript and confirmed that the reported classroom episodes accurately represented her intended meanings before the data were analyzed. No ethical issues arose during the study.

4. Findings

This section presents findings derived from Mai's retrospective reflections during an in-depth narrative interview. Although the findings are organized into analytic themes to address the research question, the presentation maintains the chronological development of her professional experiences, from her teaching context and early engagement with arts-based pedagogy to classroom enactment, learner participation, emerging challenges, and subsequent reflections on professional growth. The findings presented below are based on Mai's retrospective narrative of her professional experiences. Therefore, the analysis focuses on how she interpreted and explained her pedagogical practices and classroom interactions rather than claiming to provide direct observational evidence of student learning or classroom processes.

4.1. Beginning a Teaching Journey With Diverse Young Learners

Mai worked at a private language center in Can Tho, Vietnam, teaching English to children aged five to eight. She reported that her classes typically consisted of 12-15 learners with markedly uneven English proficiency. Within the same class, some learners could recognize basic English words, while others were *"encountering English for the first time"*. Mai stated that most learners had *"very limited exposure to English outside the classroom"*, which she identified as a persistent contextual condition. This mix of learners gradually influenced what she expected from her lessons and what she decided to prioritize in the classroom. She reported that she did not aim for immediate linguistic accuracy or fluency, explaining:

"I do not expect them to speak English fluently or accurately. Instead, I focus on helping them feel confident to express ideas in any way they can".

She explained that her teaching philosophy was to create emotional safety and encourage active participation. In her classroom, mistakes were not fixed on the spot but were a natural and valuable part of the learning process. According to Mai, teaching young learners involved *"creating opportunities for expression, not controlling output"*.

These classroom realities prompted Mai to reconsider how she could encourage children to express meaning beyond memorizing English words. Her search for a more engaging approach eventually led her to experiment with arts-based activities.

4.2. Discovering the Pedagogical Potential of Arts-Based Activities

Mai reported that her first use of arts-based activities occurred during a kindergarten lesson on family members. The lesson objective required learners to produce simple oral sentences, such as *"This is my mother"*. She stated that when she relied on oral repetition, *"most of them stayed silent or repeated after me without understanding"*. In response, she introduced drawing spontaneously, asking learners to draw their families. She described a noticeable change in classroom dynamics:

"Suddenly, the classroom atmosphere changed. They became excited, talked to each other, and proudly showed me their drawings".

Mai recalled that the classroom atmosphere appeared to become more relaxed and

participatory following the introduction of arts-based activities. This observation reflects her retrospective interpretation of classroom interactions instead of an independently verified measure of student engagement. Following the drawing activity, learners began explaining their drawings using multiple semiotic resources.

Mai recalled that during drawing activities, several children shifted between Vietnamese and English as they described their ideas or asked for help. She noted that students often used Vietnamese to clarify meaning before attempting to express it in English. She provided a specific example:

“One child pointed at a picture and said, ‘This là daddy, daddy very big’”.

Mai identified this episode as significant because learner communication emerged without explicit language prompting. She reported that this moment had an effect on her subsequent instructional planning, motivating her to design lessons where *“art came first and language followed”*. Mai thought arts-based activities could facilitate children’s meaning-making by allowing them to combine drawing, gestures, Vietnamese, and English during communication. She also expressed that many children became more willing to communicate after participating in drawing-based activities. According to Mai’s account, children’s mixed-language utterances reflected what she interpreted as opportunities for translanguaging, enabling them to draw flexibly on multiple linguistic resources when participating in classroom activities. However, Mai reported initial uncertainty about the legitimacy of arts-based work. She stated:

“At first, I was unsure and a bit anxious. I worried that it might look like I was just letting students play”.

This concern decreased after repeated observations of learner engagement and spontaneous language use. Moreover, the positive responses from learners gradually changed Mai’s instructional practices and her beliefs about language learning. Through repeated classroom experiences, she began to rethink the role of Vietnamese in English lessons.

4.3. Rethinking Language Use Through Classroom Experience

Mai described translanguaging as the flexible use of learners’ full linguistic repertoires to construct meaning. She stated that she did not treat Vietnamese and English as separate systems, explaining:

“I do not see Vietnamese and English as separate systems that must be kept apart. Instead, they work together.”

She contrasted this view with her earlier teaching beliefs. During her first year of teaching, she attempted to minimize Vietnamese use because she believed that *“English-only instruction was more effective”*. She reported that this approach resulted in learner withdrawal, since *“many children became quiet or confused”*. Over time, Mai accepted Vietnamese use, particularly to support comprehension and idea development. She stated:

“Vietnamese helps children understand instructions, feel secure, and build ideas. Once they understand, they are more willing to try English”.

Mai thought language flexibility was essential for young learners, noting that children did not operate within rigid linguistic boundaries. No instances were reported where she enforced strict language separation during arts-based activities.

Overall, Mai’s narrative illustrates a transformation in her pedagogical beliefs about language learning. Her reflections suggest that she gradually reconceptualized children’s first languages and multimodal resources from potential obstacles to valuable mediational tools for

communication and learning. This finding highlights a shift in teacher cognition regarding the role of multilingual resources in early EFL education, rather than simply demonstrating that translanguaging produced improved learning outcomes.

4.4. Integrating Translingual Arts-Based Pedagogy Into Classroom Practice

Mai provided detailed accounts of lessons integrating arts-based activities and translanguaging. A frequently referenced example was a lesson on *“My Dream House”*. She described the lesson as beginning with visual prompts and the introduction of key English vocabulary, such as *“bedroom”*, *“garden”*, and *“window”*. Learners were then asked to draw their dream houses. During the drawing process, Mai reported continuous learner talk, primarily in Vietnamese with embedded English words. She stated:

“While drawing, they talked constantly, mostly in Vietnamese, but with English words inserted”.

As she moved around the classroom, Mai asked questions in both English and Vietnamese. Learners responded using mixed-language explanations, pointing, and gestures. After completing their drawings, learners presented their work to the class. Mai reported variation in oral output, stating *“some said full sentences in English, others used Vietnamese with English keywords”*. Mai assumed that the drawings helped communication by giving learners concrete reference points to anchor their understanding:

“When children forgot words, they pointed to their drawings. The images reduced pressure and helped them organize ideas”.

She also stated that the visual artifacts allowed her to scaffold language more precisely because she could identify learners’ intended meanings.

Reflecting on this lesson, Mai explained that her language choices differed across stages of the activity. During idea generation she welcomed extensive Vietnamese use to help children develop ideas, whereas during presentations she gradually encouraged English by modelling key expressions. Rather than following fixed language rules, she adjusted her instructional decisions according to learners’ needs and task demands.

Table 1 below summarizes teaching resources and examples supporting arts-based tasks that Mai applied in her classes.

Table 1

Reported Language and Modal Resources Used During Arts-Based Activities

Resource type	Examples reported by the teacher
Languages	Vietnamese, English
Visual modes	Drawings, colours, images
Embodied modes	Gestures, pointing, facial expressions
Oral production	Single words, mixed utterances, short sentences

These classroom episodes indicate how Mai implemented arts-based pedagogy to create opportunities for children to communicate through multiple semiotic resources. The analysis involved Mai’s pedagogical reasoning, how she intentionally designed learning experiences around children’s communicative repertoires, rather than providing direct observational evidence that these practices could enhance children’s language development.

Mai also revealed that her decisions regarding language use varied across lesson stages. She allowed extensive Vietnamese use during idea generation and planning, while increasing English modelling during presentation or reflection. She explained:

“I usually allow more Vietnamese during idea generation and planning stages. When students

present or reflect, I gently encourage English by modelling phrases or providing key vocabulary”.

She described translanguaging as an ongoing process rather than a fixed rule. No explicit language quotas or restrictions were reported. Instead, Mai adjusted language expectations based on learner engagement and task demands. Mai emphasized that her instructional goal was not to replace Vietnamese but to gradually expand learners’ English use, stating *“my goal is not to eliminate Vietnamese but to extend English use step by step”*. She reported that learners’ willingness to speak increased when they felt ownership over their creative work.

Additionally, Mai reported that learners constructed meaning through combined use of images, gestures, facial expressions, and mixed languages. She noted that learners often included English words they considered salient:

“Sometimes a child draws a picture and explains it mostly in Vietnamese, but includes English words they find important”.

She described changes in learner participation during arts-based activities, particularly among quieter students. One learner, whom Mai described as *“very quiet”* in regular lessons, voluntarily presented her drawing during an arts-based task. Mai remembered *“she mixed Vietnamese and English, but her confidence was completely different”*. Mai reported that such moments took place repeatedly, although she did not link them to formal assessment outcomes. As translingual arts-based pedagogy became a more regular feature of her teaching, Mai also became increasingly aware of the practical constraints involved in sustaining this approach.

4.5. Negotiating Challenges and Reshaping Professional Practice

Mai reported several constraints associated with implementing translingual arts-based pedagogy. Classroom management was identified as a recurring challenge due to lots of noise and movement, because *“art activities are really lively and noisy”*. Time management was another problem, particularly when balancing creative work with curriculum requirements. In addition, Mai noted parental concerns, as *“some parents worry that drawing means less English learning”*. She solved these concerns by explaining the pedagogical rationale and sharing learners’ artifacts and recordings with their parents and sometimes with her colleagues. According to Mai, parental support increased after observing learning outcomes. Curriculum pressure to complete textbook units was reported as difficult, although no institutional prohibition against arts-based activities was described. Table 2 describes Mai’s reported challenges and her personal solutions.

Table 2

Reported Challenges and Solutions

Challenge	Solution
Classroom noise	Increased monitoring and task structuring
Time management	Selective integration of arts activities
Parental concerns	Explanation and evidence-sharing
Curriculum pressure	Partial alignment with textbook goals

These reflections reveal that implementing translingual arts-based pedagogy involves ongoing professional negotiation rather than the straightforward adoption of an instructional approach. Mai’s account illustrates how pedagogical decisions were continuously shaped by competing expectations from the curriculum, parents, and classroom realities, highlighting the situated and context-dependent nature of teacher agency.

In addition, Mai reported changes in her teaching approach following sustained engagement with translingual arts-based pedagogy. She admitted becoming more flexible and

less concerned with controlling language choice, sharing “*I no longer worry too much about controlling language use*”. She also reported enhanced trust in learners’ communicative abilities, stating “I also trust my students more”. Mai did not report abandoning traditional instructional practices entirely, nor did she claim that all lessons were equally successful.

Negotiating these practical difficulties also reshaped Mai’s professional identity. She reflected that she had gradually become less concerned with enforcing English-only instruction and more confident in trusting children’s bilingual meaning-making. These experiences reinforced her belief that creative expression could coexist with language development despite institutional pressures.

4.6. Summary of Findings

The findings indicate that Mai implemented a translingual arts-based pedagogy by integrating drawing activities together with flexible language use, enabling learners to rely on multiple semiotic resources for meaning-making. Vietnamese and English operated in complementary ways across different lesson stages, with visual artifacts playing a key role in supporting communication and participation. Despite these positive outcomes, Mai consistently reported challenges related to classroom management, limited time, parental expectations, and curriculum demands. Rather than documenting the effectiveness of particular techniques, the findings emphasize how Mai made sense of children’s multilingual and multimodal resources, negotiated contextual constraints, and gradually reshaped her own pedagogical beliefs. Consequently, translingual arts-based pedagogy is positioned as a process of teachers’ meaning-making and decision-making within a specific Vietnamese early EFL context. The account remains grounded in Mai’s retrospective interpretations, offering insight into teacher cognition without claiming to represent classroom processes or learner outcomes directly.

5. Discussion

This study examined how a Vietnamese EFL teacher experienced and enacted the integration of translanguaging pedagogy within arts-based activities for young learners. Drawing on evidence from the participant’s narrative interview, the findings show that translingual arts-based pedagogy was utilized through flexible language use, strategic integration of visual arts, and responsiveness to children’s meaning-making processes. In this section, these findings are interpreted in relation to the study’s research question and situated within existing scholarship on children’s meaning-making, visual arts, and pedagogical translanguaging. Because the findings were generated from one teacher’s reflective account, the discussion focuses on how the participant conceptualized and interpreted her instructional practice rather than making claims about the actual frequency or effectiveness of particular classroom behaviors.

Although this study is situated in one Vietnamese private language center, the issues it raises can move beyond this local setting. Many EFL systems across Asia and other expanding-circle English contexts continue to encounter tensions between monolingual instructional traditions, growing recognition of multilingual pedagogies, examination pressures, and increasing demands for communicative competence. Although the present case does not claim representativeness, it may suggest a transferable account of how one teacher negotiated these intersecting pressures through translingual arts-based pedagogy.

5.1. Interpreting Children’s Meaning-Making Through Arts and Translanguaging

The findings highlight that children made meaning through a combination of visual,

linguistic, and embodied resources, rather than merely through language. This outcome aligns with scholarship emphasising children's inherent semiotic resourcefulness (Mavers, 2007) and their use of multiple modes to construct meaning (Bradley & Atkinson, 2020). In this study, drawings were concrete anchors that allowed children to organize ideas, compensate for limited linguistic repertoires, and sustain participation. The use of visual arts resonates with research identifying drawing as a symbolic medium through which children communicate and make sense of their experiences (Vygotsky, 1967; Wright, 2014). Furthermore, translanguaging was found to emerge naturally within these arts-based activities. Children combined Vietnamese and English in ways that reflected their communicative priorities, selecting English words they perceived as necessary while relying on Vietnamese to elaborate meaning. This finding supports the view that translanguaging involves the deployment of an individual's full linguistic repertoire without adherence to rigid language boundaries (Li, 2018; Otheguy et al., 2015). Rather than signalling a lack of ability, the children's mixed-language utterances worked as meaning-making strategies, aligning with García and Li's (2014) view of translanguaging as a dynamic and integrated practice.

The findings may contribute to international discussions of multimodal translanguaging by suggesting that visual arts may function as more than a supplementary classroom activity. While previous EFL studies have mainly examined translanguaging as a linguistic resource for explaining concepts or facilitating interaction (Liando et al., 2023; Rasman, 2018), Mai's experience indicates that drawing frequently initiated children's meaning-making before verbal expression occurred. In this way, artistic representation became an integral component of multilingual communication, not just a motivational activity. The case points towards a closer conceptual relationship between arts-based pedagogy and translanguaging.

5.2. Teacher Cognition of Pedagogical Translanguaging

The findings also shed light on the teacher's evolving cognition regarding language use. Initially driven by English-only instruction, the teacher gradually reconceptualized Vietnamese as a pedagogical resource that supported comprehension, emotional security, and participation. This shift echoes critiques of monolingual ideologies in language education (Canagarajah, 2012) and aligns with pedagogical translanguaging as teacher-initiated, goal-oriented language flexibility (Cenoz & Gorter, 2021). Notably, translanguaging was viewed as a process rather than a prescriptive method. The teacher adjusted language expectations according to lesson stages, acknowledging the existence of Vietnamese during planning and encouraging English during presentation. This staged enactment reflects the intentionality associated with pedagogical translanguaging (Cenoz & Gorter, 2021) while remaining responsive to children's developmental and affective needs. The findings thus extend existing research by illustrating how pedagogical translanguaging can be applied fluidly within arts-based tasks for young learners, instead of through explicit language alternation alone.

Mai's evolving understanding of translanguaging represents a broader regional pattern in which teachers gradually move from viewing learners' first language as an obstacle to recognizing it as a pedagogical resource. Similar shifts have been reported in Indonesian classrooms, where teachers strategically distributed the functions of different languages according to instructional purposes (Liando et al., 2023). However, the present study suggests that this pedagogical flexibility developed primarily through reflective classroom experience, and emphasizes that teacher learning is an emergent process grounded in situated practice.

5.3. Translingual Arts-Based Pedagogy as Meaningful Learning Space Amid Constraints

The combination of arts and translanguaging in this study creates what previous research

has described as a translanguaging space - one in which linguistic, cultural, and semiotic resources are brought together for meaning-making (García & Li, 2014; Li, 2011). Arts-based activities provided conditions for such spaces by shifting attention from linguistic accuracy to creative expression. This finding is consistent with studies showing that arts-rich pedagogies enhance translanguaging by foregrounding process, imagination, and collaboration (Bradley et al., 2018; Yoon-Ramirez, 2021). Moreover, according to the teacher's response, arts-based translanguaging supported learner participation, particularly among quieter students. This observation aligns with research indicating that visual arts can trigger accessible modes of expression for young learners and emergent bilinguals (Leung, 2019; Rowe & Miller, 2016). By enabling children to become capable meaning-makers, the translingual arts-based approach helped build their confidence and sense of agency, reflecting patterns noted by Choi et al. (2024, 2025).

Despite its affordances, the teacher reported challenges related to classroom noise, time management, curriculum demands, and parental perceptions. These tensions reflect concerns raised in previous research that arts-based and L1-inclusive practices may be perceived as conflicting with academic or language proficiency goals (Anderson, 2018; Thy et al., 2023). The institutional expectations arose in a political economy of English language education. In many expanding-circle EFL settings, English operates at once as a school subject, a marketable skill, and a form of cultural capital. As a result, parents and private language centers often equate good teaching with audible English use, creating tensions for pedagogies that legitimize learners' first language or emphasize creative exploration. Therefore, the challenges Mai described may stem from broader structural conditions, not from isolated local factors. Furthermore, in the Vietnamese context, pressure to complete textbook units limited the time available for creative exploration. Crucially, the findings show that these constraints did not result in the abandonment of arts-based translanguaging but required ongoing negotiation. The teacher addressed parental concerns by making learning visible through artifacts and recordings, suggesting that transparency played a key role in sustaining pedagogical innovation. This finding is in line with suggestions for greater recognition of the academic value of arts-rich, multilingual practices in early language education (Hirsu et al., 2021).

These institutional tensions suggest ideological conditions that extend beyond the Vietnamese context. Similar patterns have been documented in Indonesia and Thailand, where teachers negotiated English-medium expectations and simultaneously relied on learners' multilingual repertoires to facilitate participation and comprehension (Duangsaeng & Thongrin, 2025; Liando et al., 2023). Rather than representing isolated classroom dilemmas, these tensions are connected to the growing commodification of English within neoliberal educational systems, where visible English use is often equated with instructional quality and educational success. Under such conditions, pedagogical translanguaging may appear inconsistent with institutional expectations because its benefits, including confidence building, collaborative meaning-making, and conceptual understanding, are less immediately measurable than English-only performance. Mai's continued implementation of translingual arts-based pedagogy therefore suggests a practical classroom adjustment, and notably an expression of teacher agency, as she negotiated competing ideological demands but still maintained opportunities for meaningful multilingual learning.

6. Conclusion

This study examined how a Vietnamese EFL teacher experienced and enacted translingual arts-based pedagogy with young learners. Focusing on her narrative, it traced how

translanguaging and visual arts were woven into classroom practice. The findings show that drawing activities created space for children to use linguistic, visual, and embodied resources to build meaning, whereas translanguaging supported idea generation, participation, and confidence. English use expanded through modelling and scaffolding, yet the teacher also navigated curriculum pressures, classroom management demands, and parental expectations. These insights illustrate how translingual arts-based pedagogy acts as a situated, adaptive practice in this EFL context. Although drawn from one Vietnamese private language center, the case reflects tensions reported in other multilingual settings and offers an analytically transferable account of application under broader structural conditions. The study affirms young children as competent meaning-makers who draw on multiple semiotic modes and highlights the value of visual arts as a site for translanguaging. It also suggests supporting teachers in developing confidence, flexible reflective habits, and clearer ways of articulating the benefits of creative multilingual work.

The study's scope is limited by its reliance on a single participant and one interview, meaning the findings represent retrospective interpretations rather than independently verified classroom behavior. It does not aim to generalize teacher practice or evaluate effectiveness but provides an interpretive account that readers may judge for relevance in similar contexts. The absence of additional data sources restricts triangulation, yet the study offers insight into teacher cognition around translingual arts-based pedagogy, an underexplored area in Vietnamese EFL education. Future research could integrate interviews, observations, instructional documents, and learner perspectives to build a fuller understanding of practice.

References

- Anderson, C., & Kirkpatrick, S. (2016). Narrative interviewing. *International Journal of Clinical Pharmacy*, 38(3), 631–634. <https://doi.org/10.1007/s11096-015-0222-0>
- Anderson, J. (2018). Reimagining English language learners from a translingual perspective. *ELT journal*, 72(1), 26–37. <https://doi.org/10.1093/elt/ccx029>
- Arreguín-Anderson, M. G., Salinas-Gonzalez, I., & Alanis, I. (2018). Translingual play that promotes cultural connections, invention, and regulation: A LatCrit perspective. *International Multilingual Research Journal*, 12(4), 273–287. <https://doi.org/10.1080/19313152.2018.1470434>
- Baker, C., & Wright, W. E. (2021). *Foundations of bilingual education and bilingualism* (7th ed.). Multilingual Matters. <https://doi.org/10.21832/BAKER9899>
- Bradley, J., & Atkinson, L. (2020). Translanguaging beyond bricolage: Meaning making and collaborative ethnography in community arts. In E. Moore, J. Bradley, & J. Simpson (Eds.), *Translanguaging as transformation: The collaborative construction of new linguistic realities* (pp. 135–154). Multilingual Matters. <https://doi.org/10.21832/9781788928052-013>
- Bradley, J., Moore, E., Simpson, J., & Atkinson, L. (2018). Translanguaging space and creative activity: Theorising collaborative arts-based learning. *Language and Intercultural Communication*, 18(1), 54–73. <https://doi.org/10.1080/14708477.2017.1401120>
- Canagarajah, S. (2012). *Translingual practice: Global Englishes and cosmopolitan relations*. Routledge. <https://doi.org/10.4324/9780203073889>
- Cenoz, J., & Gorter, D. (2021). *Pedagogical translanguaging*. Cambridge University Press. <https://doi.org/10.1017/9781009029384>
- Cheung, S. K., Ling, E. K., & Leung, S. K. Y. (2017). Beliefs associated with support for child-centred learning environments among Hong Kong pre-service early childhood teachers. *Journal of Education for Teaching*, 43(2), 232–244. <https://doi.org/10.1080/02607476.2017.1286785>
- Choi, J., Cleeve Gerkens, R., & Ohki, S. (2025). Multilingual authors 'standing taller' in arts-rich translanguaging spaces. *Language and Education*, 39(3), 586–613. <https://doi.org/10.1080/09500782.2024.2348599>

- Choi, J., Cleeve Gerken, R., & Tomsic, M. (2024). "My book ideas were spinning in my head": arts-rich bookmaking experiences to create and sustain multilingual children's meaning making flows and authorial voices. *TESOL Quarterly*, 58(4), 1372-1400. <https://doi.org/10.1002/tesq.3279>
- Chowdhury, R. (2024). Vietnam: Towards heteroglossic bilingual education—Implications for teaching English in Vietnam. In R. A. Giri, A. Padwad, & M. M. N. Kabir (Eds.), *Equity, social justice, and English medium instruction* (pp. 379-391). Springer. https://doi.org/10.1007/978-981-97-8321-2_21
- Creswell, J. W. (2014). *Research design: Qualitative, quantitative, and mixed methods approaches* (4th ed.). Sage. <https://collegepublishing.sagepub.com/products/research-design-4-237357>
- Creswell, J. W., & Poth, C. N. (2018). *Qualitative inquiry and research design: Choosing among five approaches* (4th ed.). Sage. <https://collegepublishing.sagepub.com/products/qualitative-inquiry-and-research-design-4-246896>
- Duangsaeng, W., & Thongrin, S. (2025). Translanguaging in practice: Insights from a Thai university EFL classroom. *Journal of Studies in the English Language*, 20(3), 52–83. <https://doi.org/10.64731/jssel.v20i3.282705>
- Eppich, W. J., Gormley, G. J., & Teunissen, P. W. (2019). In-depth interviews. In D. Nestel, M. Phalen, & B. Macaulay (Eds.), *Healthcare simulation research* (pp. 85–91). Springer. https://doi.org/10.1007/978-3-030-26837-4_12
- García, O., & Leiva, C. (2014). Theorising and enacting translanguaging for social justice. In A. Blackledge & A. Creese (Eds.), *Heteroglossia as practice and pedagogy* (pp. 199–216). Springer. https://doi.org/10.1007/978-94-007-7856-6_11
- García, O., & Li, W. (2014). *Translanguaging: Language, Bilingualism, and Education*. Palgrave MacMillan. <https://doi.org/10.1057/9781137385765>
- Hirsu, L., Futro, D., McAdam, J., Arizpe, E., Nguyen, N. A., Le, A. V., Bui, T. D., & Tran, M. N. (2023). *Arts-based language learning in Vietnam*. Vietnam National University Press, Hanoi. https://4610829c-0113-4715-b255-c8db504ea14b.filesusr.com/ugd/493128_20445fddfd254b5299c6ca1467d7e0ad.pdf
- Hirsu, L., Zacharias, S., & Futro, D. (2021). Translingual arts-based practices for language learners. *ELT Journal*, 75(1), 22–32. <https://doi.org/10.1093/elt/ccaa064>
- Lee, T. K. (2015). Translanguaging and visibility: Translingual practices in literary art. *Applied Linguistics Review*, 6(4), 441-465. <https://doi.org/10.1515/applirev-2015-0022>
- Leung, S., K. Y. (2019). Translanguaging through visual arts in early childhood: A case study in a Hong Kong kindergarten. *Asia-Pacific Journal of Research in Early Childhood Education*, 13(1), 47–67. <https://www.pecerajournal.com/detail/30000131>
- Lewis, G., Jones, B. & Baker, C. (2012). Translanguaging: Origins and development from school to street and beyond. *Educational Research and Evaluation*, 18(7), 641–654. <https://doi.org/10.1080/13803611.2012.718488>
- Li, W. (2011). Moment analysis and translanguaging space: Discursive construction of identities by multilingual Chinese youth in Britain. *Journal of Pragmatics*, 43(5), 1222–1235. <https://doi.org/10.1016/j.pragma.2010.07.035>
- Li, W. (2018). Translanguaging as a practical theory of language. *Applied linguistics*, 39(1), 9-30. <https://doi.org/10.1093/applin/amx044>
- Liando, N. V. F., Dallyono, R., Tatipang, D. P., & Lengkoan, F. (2023). Among English, Indonesian and local language: Translanguaging practices in an Indonesian EFL classroom. *Indonesian Journal of Applied Linguistics*, 13(1), 204–216, <https://doi.org/10.17509/ijal.v13i1.58270>
- Lucero, J. R. (2011). *Ways of being: Conceptual art modes of operation for pedagogy as contemporary art practice* [Doctoral dissertation, The Pennsylvania State University]. ProQuest Dissertations & Theses Global. <https://www.proquest.com/openview/40220224bea382e78df7441445ca25ae/1?pq-origsite=gscholar&cbl=18750>
- MacSwan, J. (2017). A multilingual perspective on translanguaging. *American Educational Research Journal*, 54(1), 167-201. <https://doi.org/10.3102/0002831216683935>
- Mavers, D. (2007). Semiotic resourcefulness: A young child's email exchange as design. *Journal of Early Childhood Literacy*, 7(2), 155–176. <https://doi.org/10.1177/1468798407079285>

- McKay, R. A., & Kendrick, M. E. (2001). Children draw their images of reading and writing. *Language Arts*, 78(6), 529-533. <https://www.jstor.org/stable/41483186>
- Narvaez, D., Braungart-Rieker, J. M., Miller-Graff, L. E., Gettler, L. T., & Hastings, P. D. (2016). *Contexts for young child flourishing: Evolution, family, and society*. Oxford University Press. <https://doi.org/10.1093/ACPROF:OSO/9780190237790.001.0001>
- Ngo, L. H. P. (2021). Translanguaging Practices in EMI Settings from the Perspective of Student Agency: An example from Vietnamese Higher Education. In W. Tsou & W. Baker (Eds.). *English-medium instruction translanguaging practices in Asia* (pp. 121-141). Springer Nature. https://doi.org/10.1007/978-981-16-3001-9_7
- Otheguy, R., García, O. & Reid, W. (2015). Clarifying translanguaging and deconstructing named languages: A perspective from linguistics. *Applied Linguistics Review*, 6(3), 281-307. <https://doi.org/10.1515/applirev-2015-0014>
- Polkinghorne, D. E. (1995). Narrative configuration in qualitative analysis. *International Journal of Qualitative Studies in Education*, 8(1), 5–23. <https://doi.org/10.1080/0951839950080103>
- Rasman, R. (2018). To translanguage or not to translanguage? The multilingual practice in an Indonesian EFL classroom. *Indonesian Journal of Applied Linguistics*, 7(3), 687–694. <https://doi.org/10.17509/ijal.v7i3.9819>
- Riessman, C. K. (2008). *Narrative methods for the human sciences*. Sage. <https://books.google.je/books?id=0DdzM-vh54UC&printsec=frontcover#v=onepage&q&f=false>
- Rowe, D. W., & Miller, M. E. (2016). Designing for diverse classrooms: Using iPads and digital cameras to compose eBooks with emergent bilingual/biliterate four-year-olds. *Journal of Early Childhood Literacy*, 16(4), 425–472. <https://doi.org/10.1177/1468798415593622>
- Sullivan, G. (2010). *Art practice as research: Inquiry in visual arts* (Second edition). Sage. <https://us.sagepub.com/en-us/nam/art-practice-as-research/book233902>
- Thy, T. K., Kieu, T. K., Pham, T. T., Dang, M. T., An, T. T., Carlton, K., & Dang, T. N. L. (2023). *Theoretical framework on the use of art-inspired pedagogy in early childhood to mitigate urban barriers*. In *The Asian Conference on Education & International Development 2023: Official conference proceedings* (pp. 321–336). <https://doi.org/10.22492/issn.2189-101X.2023.27>
- Vygotsky, L. S. (1967). Play and its role in the mental development of the child. *Soviet Psychology*, 5(3), 6-18. <https://doi.org/10.2753/RPO1061-040505036>
- Wright, S. (2014). The art of voice: The voice of art – Understanding children’s graphic narrative-enactive communication. In D. Machin (Ed.), *Visual communication* (pp. 517–538). De Gruyter Mouton. <https://doi.org/10.1515/9783110255492.517>
- Yin, R. K. (2018). *Case study research and applications: Design and methods* (6th ed.). Sage. <https://www.sagepub.com/shop/buy-a-book/case-study-research-and-applications-6-250150>
- Yoon-Ramirez, I. (2021). Inter-weave: Creating a translanguaging space through community art. *Multicultural Perspectives*, 23(1), 23–32. <https://doi.org/10.1080/15210960.2021.1877544>