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## A Teacher's Guide in Creating Linguistic Diverse Classroom: Code-Meshing and Translingual Practice in First-Year Composition

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A TEACHER'S GUIDE IN CREATING LINGUISTIC DIVERSE CLASSROOM:  
CODE-MESHING AND TRANSLINGUAL PRACTICE IN FIRST-YEAR  
COMPOSITION.

by

Yvonne Liu

A thesis submitted in partial fulfillment  
of the requirements for the degree

of

MASTER OF SCIENCE

in

English

Approved:

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Sonia Manuel-Dupont, Ph.D.  
Major Professor

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Beth Buyserie, Ph.D.  
Committee Member

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Jessica Rivera-Mueller, Ph.D.  
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Ann Roemer, Ph.D.  
Committee Member

UTAH STATE UNIVERSITY  
Logan, Utah

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## ABSTRACT

A Teacher's Guide in Creating Linguistic Diverse Classroom: Code-meshing and  
Translingual Practice in First-Year Composition

by

Yvonne Liu, Master of Science  
Utah State University, 2021

Major Professor: Dr. Sonia Manuel-Dupont  
Department: English

This thesis and portfolio are inspired by the recent code-meshing pedagogy movement to promote linguistic justice in the composition classroom along with the author's personal journey in English learning. The traditional, monolingual practice in the composition classroom often isolates international students who have multilingual abilities above the rest of the students. The idea that there is only one correct use of English—standard English—assumes that one type of English is better than others. However, most native speakers cannot explain the rules and mechanism of standard English, which leaves international students often feeling frustrated and lowers their confidence in English writing and speaking. Code-meshing and translingual pedagogies advocate that all Englishes are equally important, and the rhetorical practices of the language should be the focus of English language learning.

This project focuses on three principles for teachers to practice code-meshing pedagogy and translingualism in their own classroom. First, students are language experts that can navigate through their own language learning journey. Second, teachers can offer

opportunities for students to perform their language abilities and reflect on the practice of monolingualism. Lastly, assigning low stake, self-directed writing and reading assignments can develop students' rhetorical sensibility and explore the rhetorical purpose of the author.

(52 pages)

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Yvonne Liu

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## Seminar Paper

In the spring of 2016, I fulfilled my dream of becoming a college student in the United States. To me, the education in the U.S. seemed more liberal, exciting, welcoming to students coming from different cultural backgrounds. However, this excitement was also accompanied by other feelings of uncertainty and fear of using English on a daily basis and being in a new learning environment. I knew that the education in the U.S. would be much more liberal and very different from education in Taiwan. However, I didn't know how to prepare myself for it. I was confused when I couldn't register for the English 101 class, a beginning English course that is required for every college student to take. The school required foreign students to take a prerequisite class that is specifically for international students. The first day in class, the teacher announced that he was going to teach us how to write and speak like "an American". As I looked around, the class was filled with students from all over the world. I knew that many of them already speak some form of English and wondered how we all were going to learn to "speak like an American."

I took the class and learned some valuable skills to help me transition to English 101. I took the beginning English course and passed with a high grade. I later took several writing classes and even worked on some writing jobs. However, I never felt that my English work could compete with native speakers. I constantly had to switch to a different voice when I was doing academic writing, one that sounds more "professional" and "academic." However, my cultural background and the lack of understanding of English rules sometimes still appeared in my writing. Too many times I've received comments from my peers or professors such as "go to the writing center to get help with

your grammar”, “try to check your spelling and grammar”, or “?”. As I looked back on my experiences of learning English, I remembered lots of anxiety about test-taking, the fear of not speaking well, and not writing like a native speaker. I still carry this anxiety with me even today as an English graduate student and instructor. While my experience in learning English writing is personal, much of what I experienced was also experienced by other international students.

The lack of self-esteem and identity in English writing can often be traced back to students' English learning experiences where the methodology solely focuses on the ability to write and speak standard English. What international students do not fully comprehend is that the ability to use standard English is a challenge even to some native speakers who often can't explain or understand the rules of Academic English. Indeed Vershawn Young et al. in the book *Other People's English: Code-meshing, Code-switching, and African American Literacy* note that language ideologies, including ideas about prescriptive or standard grammar, are primarily about social stereotypes and have little to do with the actual structure of language. The exact linguistic form may be considered “correct” in standard English but incorrect in a different variety of English. They give the example from Black English of the invariant “be”. “She be writing stories” means that it is a habit, something that she does all the time. “She is writing stories” means that she is doing that right now. It may be her first time and she may only write one story (16).

When only one form of English is required in an academic setting, native speakers often struggle to explain why one form of language is superior to another. They often view the teachers' comments of different word choices as simply the opinion (not fact) of

the teacher. International students often just memorize the formats suggested rather than truly comprehending English rules. In addition to not understanding when to use which form of English, both native speakers and international students are often criticized for the form of English that they bring to the classroom. Their bilingualism or multidialectal talents are not showcased in assignments. This leads to eventually eradicating differences.

Additive bilingualism and code-switching have often been the answer to this dilemma. Rebecca Wheeler and Rachel Swords note in their book, *Code-switching: Teaching Standard English in urban classrooms*, that if students are familiar with a wide range of English varieties they will be better prepared to interact with individuals from a wide range of backgrounds. The National Council of Teachers of English and College Communication and Composition forcefully stated this in the 1974 document “Students Right to Their Own Language”. In addition, these approaches allow students of all language backgrounds to bring linguistic analysis to their choice of what kind of English to use in each situation.

In code-switching, the goal is to eradicate the lesser desired dialect or language based on situational analysis. For example, in a composition class, standard English must be used. At home the student can use other forms of English. This is often referred to as school language vs. home language. In code-switching, the goal is to change a person’s way of speaking over a lifespan. In code-meshing, the goal is to use the variety of language which best expresses the desired meaning of the writer. The children’s book, *Skippyjon Jones* uses English, Spanish, and made up words to create rhyme and rhythm that could not be expressed in one of these varieties alone.

Given this linguistic situation, and the growing number of World Englishes with rules of their own, scholars such as A. Suresh Canagarajah, Bruce Horner, Min-Zhan Lu (date), Jackie Jones Royster, John Trimbur, and Vershawn Ashanti Young have argued for a new pedagogy, code-meshing pedagogy, that focuses on linguistic differences in a composition classroom

Paul Kei Matsuda in his study “The myth of linguistic homogeneity in US college composition” points out the discussion to address the issue of standard English and the importance of multilingual study should be an ongoing conversation among the composition scholars. He explains that “the policy of unidirectional monolingualism was enacted so much through pedagogical practices in the mainstream composition course, that it forced the delegation of students to remedial or parallel courses that were designed to keep language differences from entering the composition course in the first place” (637).

While the issue of addressing World Englishes in addition to dialect differences can be daunting; Kevin Roozen points out in the book *Naming What We Know: Threshold Concept of Writing Studies* that understanding how identity works among international students can help us recognize that “the difficulties people have with writing are not necessarily due to a lack of intelligence or a diminished level of literacy but rather to whether they can see themselves as participants in a particular community” (51). Not every piece of writing in an academic classroom needs to be standard, particularly in spoken discourse. International students may feel that they are more a part of the classroom community, if they can share their ideas first without risk of being corrected.

To create a safe community for all students in a composition classroom, the instructor needs to first replace the image of their students as monolingual and native with the acceptance of linguistic diversity among the student body. Matsuda suggests that “Pedagogical practices based on an inaccurate image of students continue to alienate students who do not fit the image” (639). Additionally, instructors need to understand that the diverse linguistic background of international students allow them to share their different cultural and linguistic values. The entire classroom learning experience can be enhanced by exposure to difference in language and culture.

Canagarajah in “Codemeshing in academic writing: Identifying teachable strategies of translanguaging” notes that while it is true that most students, to varying degrees, attempt to adapt their language habits to what they believe teachers expect, code-switching, code-meshing can add something new to the mix by reinforcing student’s attention on their own “translanguaging strategies.” By translanguaging Canagarajah means allowing students to choose how to state something which in turn enlarges such traditional tropes of composing such as expression, meaning, audience, purpose and genre. He further argues that the teacher should value the student’s crafting process and be willing to discuss “context”. Canagarajah notes that it is important for students to realize that translanguaging is a rhetorical choice. This is where the difference between code-switching and code-meshing comes into play. With code-switching the goal is that of transitioning the writer from a lesser valued type of English to a more valued type of English. Code-meshing or translanguaging allows writers to make linguistic choices that may be unexpected, but which provide a richer, more flexible variety of English that in itself allows for different interpretations. Young et al. note that students who can code-

mesh within the appropriate context have the potential to be better writers, become more rhetorically savvy, and learn to take greater control of their many language choices.

Additionally, when students are taught to view language through a broader lens and focus on the rhetoric of choice rather than on surface errors in Standard English, we communicate to students that their ideas and rhetorical decisions give them substance and flair that really matters to teachers.

This project recognizes that there is value to the variety of English language abilities and cultural backgrounds that international students and multilingual students bring to a composition classroom. It recognizes that the choice of language is the right of the writer and argues for more discussion of situational context. The end goal of this project is not to dictate that one variety of English is more valuable than another but to give ideas and suggestions to teachers who are interested in the linguistic code-meshing pedagogy but don't know where to start. It is designed so that teachers can adapt different lesson plans, reading assignments on the topic of language diversity, and writing assignments to their own composition classroom. It helps teachers understand how language choice can create a safe classroom for individuals who wish to share their ideas in different linguistic codes. This project provides guiding principles, lesson plans and an annotated bibliography for teachers to understand the ongoing conversation about linguistic differences and multilingualism. The goal of this project is to enable teachers to increase linguistic appreciation in their own classroom by focusing on students' language development. Therefore, this project is developed according to the following guiding principles:

- Students are the language expert when it comes to language choices. The role of the teacher is, therefore, to increase students' awareness of their language choices to develop student writers' ethos.
- Teachers should teach about code-meshing to offer agency and performative and reflective opportunities for students through a fairly explicit critique of the ideology of monolingualism.
- Composition teachers should use regular low-stakes, self-directed writing and reading assignments that include clear rhetorical purposes to develop students' rhetorical sensibility and distinguish errors from mistakes to promote language negotiation and translanguaging.

**Students are the language expert when it comes to language choices. The role of the teacher is, therefore, to increase students' awareness of their language choices to develop student writers' ethos.**

In Eva Lam's ethnographic study, she records the story of Almon, a Chinese American student, who is frustrated that his English is constantly seen as "broken" in school. Even though Almon is usually quiet in the classroom, he is loquacious on the internet. Almon uses his language ability where the language choices are limited to academic English only. However, on the internet in communication with global users who share his multilingual skills, he is able to express himself in socially appropriate ways. Almon creates a fan group for a popular Japanese singer, and he also hosts an international popular homepage. On these pages, he engages in several different topics, such as pop culture, therapy, and religion. He does all of these in forms of English that would not be allowed in the classroom. Lam notes that Almon has made a significant

increase in his English ability as he interacts effectively with his community on the internet. Lam points out that

Whereas classroom English appeared to contribute to Almon's sense of exclusion or marginalization (his inability to speak like a native) which paradoxically contradicts the school's mandate to prepare students for the workplace and civic involvement, the English he controlled on the Internet enabled him to develop a sense of belonging and connectedness to a global English-speaking community (476).

Canagarajah, in his article "The place of world Englishes in composition: Pluralization continued," adds that on the internet, Almon is able to produce texts of a range of genres, to use the language actively, and to learn collaboratively with his peers, the real-life experience he couldn't learn in classroom. "Classrooms based on 'standard English' and formal instruction limits the linguistic acquisition, creativity, and production among students" (592). Composition instructors need to realize that most international students are not strangers to exercising language choices. In school, they learn to speak academic (or standard) English, and they use their native language for social activities in their dorm or with their friends and family. This group of students has to constantly make language choices based on their communication recipients. Jay Jordan and Vivian Cook both argue that this group of students, multilingual writers, often act as linguistically agile agents of their own communicative messages by accessing multiple linguistic codes, language and literacy practices, and rhetorics.

However, not many of the international students are as lucky as Almon who comes to value his linguistic abilities. Most multilingual students are not aware of the



linguistic choices they make and why situations call for different forms of English. The inability to use standard English causes such a feeling of shame that many avoid written communication as much as possible.

Canagarajah provides a solution for students like Almon explaining that “taking ownership of English (or appropriate the language by confidently using it to serve one’s own interests according to one’s own values) helps develop fluency in English—helps in the acquisition of other dialects, including the socially valued dominant varieties” (592). The sense of ownership and control help develop students’ ethos in writing.

For composition instructors, the way to increase students’ ownership and fluency in English is by being inclusive of linguistic differences and not imposing the idea that standard English is better than other “Englishes”. Rather teachers should be a guide and help students notice their language choices to foreground their agency in a composition classroom. Shapiro et al. explains that once students are aware of their way of fluidity in using different forms of English, they can then be “aware of the range of available actions and the existing constraints on those actions” (34). Once international students notice their language choices, they can then analyze the available options, and can then choose which form of English best conveys what they want to share with their audience. Once international students learn to notice and analyze and then create an argument for their choices, composition instructors can give specific feedback that accurately responds to students’ intentions. Canagarajah in his “Translingual Writing and Teacher Development in Composition” suggests that the classroom is an “ecologically rich environment” that consists of students and materials from diverse cultures and languages that make the classroom a rich contact zone. Canagarajah states that such a space is valuable for

reflection and negotiation on translanguality. According to Canagarajah, the prefix Trans in Translanguaging “indexes a way of looking at communicative practices as transcending autonomous language” (31). Therefore, composition instructors should come to appreciate the fact that those students who do have translingual abilities are at an advantage when interacting with some audiences. Composition teachers need to apply this inclusive concept to the creation and practice of various assignments. The chance to analyze writer intentions and audience expectations will increase, not decrease international students’ linguistic repertoire.

**Teachers should teach about code-meshing to offer agency and performative and reflective opportunities for students through a fairly explicit critique of the ideology of monolingualism.**

Code-meshing scholars (Vershawn Ashanti Young, Edward Barrett, Y'Shanda Young Rivera, and Kim Brian Lovejoy) argue that the standard English pedagogy and code-switching practice in a composition classroom separate students’ home identity and school identity. This type of practice creates a classroom that says one type of dialect or standard English is better than the others. Young et al. argue “Because of the emphasis on standard language pedagogy, students are conditioned to produce their best approximation of what I will call traditional writing . . . But it is an approximation only, as all students (all writers!) struggle with the academic conventions of English” (141). Young et al., therefore, propose a better cross-cultural, transracial strategy—Code-meshing. Code-meshing pedagogy offers an ideology that English is a global language that is able to accommodate linguistic influences from other cultures and nations. Although Young et al. propose this pedagogy to promote African American literature, it

is certainly appropriate for international students who possess rich linguistic and cultural diversity. Canagarajah explains in his article “The Place of World English” that when practicing code-meshing pedagogy “minority students get to see their own variety of English written in academic texts. They don’t have to edit out all vernacular expression. Furthermore, this practice satisfies the desire of minority students to engage with the dominant codes when they write, and yet still make a space for their own varieties of English in formal texts” (599). Additionally, Canagarajah argues, international students have a long tradition of using such communicative practices that involve familiarity with standard varieties, expert use of local variants, and the rhetorical strategies of switching.

For international students, code-meshing is both performative and expressive; it is also a chance for them to reflect on their own language choices. Young et al. explain in their chapter “Code-Meshing through Self-Directed Writing” that the word “expressive” is not only writing one’s story, but it is also including home and community dialect in writings. In Juan C. Guerra’s article, “Cultivating a Rhetorical Sensibility in the Translingual Writing Classroom,” Guerra records an account of a student who self-reflected about her home language. In the account, the student recorded an incident where her father used non-standard English that was influenced both by the experience of growing up in Laos when it was a French colony, and his study of Chinese at a French University. The student explained that her family created a hybrid-English where she incorporated words from French, Lao and/or Thai, Hebrew, Russian, Spanish, and Arabic. “Thinking about all of this makes me really proud of my versatility with language” (230). Another story recorded in Michael T. McDonald and William

DeGenaro's article, "Negotiating a Transcultural Ethos from the Ground Up in a Basic Writing Program", a student demonstrated a critical reflection on his grandfather's lesson and the experience of growing up in a multilingual household.

My grandfather has always told me that for every language I learn, it is as if I have another person within me . . . As I spoke both languages I noticed some differences in each language's use of a word. A simple example is how your friend would respond to the nickname "dog." The English language I learned taught me that "Dog" could be used to refer to your friend in a more comical way. I can meet my friend and ask him, "what up, dog?" and he would respond with a laughter, "what up, G?" In contrast, if I were to address an Arab as (kelb or الكلب), they would be heavily insulted, as we do not see the word dog as an endearment (36).

The student shows that his literacy "enacted not only through a discussion of different domains of literacy, but also through interactions with the literacy sponsors in his life" (36). Young et al.

Moreover, the opportunity to code mesh enables students to perform a series of analysis that challenge them to develop their own rhetorical strategies. Code-meshing is not only multilingual, but it is also multimodal. When students are code-meshing in their writing, they have to first be aware of their audience and their own identity as a writer. Students then analyze the rhetorical situation to understand the appropriate place, genre, media, lexis, etc. needed to code mesh. A student in McDonald and DeGenaro's study states that "To fully use language to your benefit you must taste and use the insides and outsides to receive the full strength of it" (38). McDonald and DeGenaro explain when

code-meshing, students need to bring their global experiences, their ideology and experiences of the world, to bear on the specific local contexts of college writing.

Instead of separating home/school languages like code-switching does, code-meshing emphasizes and encourages students to bring their home identity to school to further reconstruct their ongoing development of their writer-identity. Students develop their writer's ethos as they gain the awareness of the aforementioned global-local transformations.

**Composition teachers should use regular low-stakes, self-directed writing and reading assignments that include clear rhetorical purposes to develop students' rhetorical sensibility and distinguish errors from mistakes to promote language negotiation and translingualism.**

Code-meshing shouldn't be a one-time lesson to introduce to the students; instead, it should be integrated to the whole curriculum. In McDonald and DeGenaro's study, they point out that "deliberate code-meshing does not itself lead the reader to a critical engagement with course readings" (40). They explain that most students in their studies stop their code-meshing analysis at the level of example without further complicating the text and applying it in their own academic writing. On the other hand, although code-meshing invites the students to recall the literacy memory, it doesn't help students gain more insights in their own literacy journey unless the context, purpose and audience are well analyzed. Therefore, in order for students to become more reflective and analytic about language practices, instructors need to find ways to better integrate code-meshing practice into a curriculum. Instructors can do so by creating low-stakes, self-directed assignments where students can practice code-meshing in academic writing without the

fear of points being taken away, include more reading assignments to discuss the topic of linguistic diversity, and refraining from grading students' assignments without discussing conscious language choices with the student. Teachers should not assume that they have understood the linguistic choices made by the students without first conferencing with the student.

Since the concept of code-meshing is still a fairly new idea, students might hesitate to practice code-meshing in the academic setting, or they simply wouldn't know where to start because they have not seen a code-meshing text before. Instructors can then use low-stake, self-directed assignments that invite students to reflect and identify the situations in which they code-mesh, and then invite them to make the similar rhetorical choice in their writing assignments. Canagarajah explains in his study, "Codemeshing in Academic Writing: Identifying Teachable Strategies of Translanguaging," that "Multilingual speakers do not rush to a nebulous common code (which they may not easily find in many contact situations), but start to form their own linguistic positionality and negotiate intelligibility through pragmatic strategies" (406). In other words, code-meshing can only happen when students know how to position themselves in the writing, who the audience is, and what the genre and context are. However, in most writing assignments students are not involved to participate in this analysis as part of the assignment. Every assignment, not just a few examples, needs to provide for analysis of and practice of a clear rhetorical situation and a context or genre to encourage students to practice code-meshing.

Additionally, Canagarajah argues that "teachers can model codemeshing for their students and scaffold students' attempts in classroom" (416). Teachers can also provide

code-meshing text or reading on the topic of linguistic diversity. As students get to read and analyze more code-meshing texts, they can begin to build their own rhetorical abilities. Texts such as those listed below can start the conversation of linguistic diversity and critical thinking about monolingualism.

1. Aleya Rouchdy's "Language Conflict and Identity: Aarabic in the American Diaspora"
2. Glorai Anzaldua's "How to Tame a Wild Tongue"
3. Amy Tan's "Mother Tongue"
4. Min-Zhang Lu's "From Silence to Words: Writing as Struggle"
5. Vershawn Young's "Your Average Nigga"
6. Suresh Canagarajah's "The fortunate traveler: Shuttling between communities and literacies by economy class"
7. Geneva Smitherman's "From Ghetto Lady to Critical Linguist"

When practicing code-meshing in the classroom, Canagarajah cautions that instructors shouldn't impose their view of code-meshing or use the one-size-fit-all practice on their students; instead, teachers should "develop teaching practices from the strategies learners themselves use" (415). Since international and multilingual students bring many valuable "knowledges" from their homes and communities, teachers should learn from the students' language practices and not the other way around.

In Terry Zawacki and Anna Habib' study, "Negotiating 'errors' in L2 Writing: Faculty Dispositions and Language Difference", they find that although most teachers are willing to put forth effort and time to assist international students in their course work and practice code-meshing, the two primary concerns these teachers have about

international students are “Do the students understand the material and expectations for writing in the course and the major” and “Are they, the faculty, adequately preparing students for their other courses and for the workplace if the students are not able to meet the [teacher’s] expectations for the writing?” In attempting to be helpful to international students or multilingual students, teachers often feel it is their duty to point out or correct non-standard English choices in student writing. Yet, in doing so, the grammatical “errors” become the central focus instead of understanding the language choice and intention of the student. Min-Zhan Lu offers an additional insight to this in the article “Professing Multiculturalism: The Politics of Style in the Contact Zone” where she discusses the concept of “can able to” in the essays of a Chinese student from Malaysia. Here is an example from the students’ essay: “If a student can able to approach each situation with different perspectives than the one he brought from high school, I may conclude that this student has climbed his first step to become a ‘critical thinker’” (450). Before correcting the grammatical mistakes of “can able to”, Lu finds out that “can” and “be able to” have interchangeable meaning in the students’ first language. Moreover, since the student has experienced a lot of pressure from her family about her decision to attend a place of higher education, she tries to express this need to achieve independence despite community constraints by using “can able to” that connotes for her “ability from the perspective of the external circumstances” (452). Another example from Utah English is the use of the expression “might could”. While grammatical rules do not allow for the use of two modals in front of the main verb, this expression has its own meaning separate from the use of “might” or “could” alone. “Might” carries with it the meanings of negativity and probability. “Could” carries the meanings of negativity and ability. So, if a



repair person tells you that he might could fix your dryer, what he is really saying is that there is little probability and his own little ability to perform the task.

Canagarajah, therefore, urges composition instructors to slow down their correction and judgement on students' writing and pay attention to the possible language choice and intention in students' writing. Anis Bawarshi explains that the default responses about correct or wrong language use can lead to linguistic elitism, a set of beliefs that one way of putting down an idea is inherently better than another. Sarah Stanely argues in her article, "Noticing the Way: Translingual Possibility and Basic Writers", that "In the translingual turn, language authority is no longer understood as located 'in' standardized language varieties published in grammar handbooks, and exercised through teachers' red pens; instead authority belongs to language users and their texts as written" (38). She further explains that instructors need to distinguish errors from mistakes in students' writing. Stanley argues that error is the space where failed expectations are encountered and mistakes are miss-takes that can be resolved once pointed out to them by the instructors. When instructors point out errors in students' writing, this is when negotiation can take place where student writers try to balance the intention of the message and readers' expectation. Stanley states

We must encourage exploration of the semantic potential by working toward conditions and practices where noticing error can occur, followed by enough time to navigate with our students what is possible. While the teacher should work to enable a noticing which is grounded in meaning realized through some formal translingual options, the teacher is not simply "notice-r" -the role of noticing happens as writers interact. (43).

This practice opens up countless possibilities and practices for language uses. Through this practice, students can not only understand the reason for the errors, but also know how to fix them. Revising the paper becomes, therefore, not a correction that needs to be made, but a rethinking of the writing process to better achieve mutual understanding with the reader.

## Portfolio

This portfolio is a compilation of my studies and implementations of the code-meshing and translingual theories into real life. Although theories are the heart of the practice, I believe examples and assessments are the brain. Since code-meshing pedagogy and translingualism are still new to the composition field, there are limited examples and assessments on these practices. I decided to model some of the examples suggested by the scholars by aligning those lesson plans to the learning objectives set by the English department at Utah State University.

Each unit comes with several lesson plans, reading assignments, a writing assignment, and an assessment. These units support the principles that are set in the seminar paper. The first unit, Sentence Workshop, is designed to help students take ownership of their literacy journey. In this unit, teachers will have to slow down their inputs to allow students to direct the class discussion where the students must learn to collaborate with the authors to negotiate and discover new rhetorical possibility. In the second unit, students will understand the argument of code-meshing and code-switching. As the meantime, they will understand their own language ability by reflecting on the time they code-mesh and code-switch. The goal in this unit is to help them develop their own rhetorical strategy. In the third unit, students will need to record their own literacy journey through creative writing. This low-stake, self-directed assignment creates a place where students can safely express themselves. As code-meshing scholars suggest that code-meshing and code-switching is a performative act where students get to decide what identity they should take on. Finally, I argue that students cannot properly code-mesh or develop rhetorical sensibility without first analyzing the rhetorical situation. Therefore,

each writing assignment comes with a rhetorical exercise where students have to decide who they are writing to, what is their purpose of writing, and why they are as writers.

## **Sentence Workshop**

### **INTRODUCTION**

Sentence workshop is an idea adapted from Sarah Stanley’s journal article “Noticing the Way: Translingual Possibility and Basic Writer.” In the workshop, students will choose a sentence from their writing that they either are proud of or unsure about to present it in class. The student audience will ask the student writer about the context and meaning of the sentence, and hopefully notice any errors or mistakes in the sentence. Then they discuss the possible language choices or arrangement about the sentence.

Sentence Workshop is a student-direct workshop where students are positioned as knowers and active participants to discuss the language possibility in their writing. Instead of having instructors giving grammatical feedback and editing the students’ papers, instructors need to slow down their inputs to allow students to discover and notice the rule, meanings, and errors of the sentence. This workshop can happen anytime during the revision process of the assignment. This sheet includes a lesson plan and the structure of the workshop to provide detailed explanations and examples on how an instructor can conduct a Sentence Workshop in a composition classroom.

### **LEARNING OBJECTIVES**

1. Students will practice the skill of critical analysis of the language and its position based on the rhetorical situation.
2. Students will critically reflect on their own language choices and negotiate the meaning and arrangement of their word choices.
3. Students will practice rhetorical sensibility to understand the intention and strategy of the writer.

### **NOTES TO TEACHERS**

1. There are two lesson plans in this section that includes a lesson plan that helps students understand the concept of language arrangement in preparation for the upcoming Sentence Workshop. The second lesson plan includes the structure of Sentence Workshop and the role of the teacher in the workshop.
2. When executing the lesson plans, teacher should notice any opportunity to teach language arrangement and ask questions to encourage conversation on finding possible language choices.
3. Teachers can read Sarah Stanley’s journal article “Noticing the Way: Translingual Possibility and Basic Writer” to learn more about Sentence Workshop.

LESSON PLANS (20-30 min)	
Class Discussion (Before the Workshop)	Reading Assignments
<p>In the class discussion teachers can provide examples of the idea of language arrangement and lead through the class discussions that are listed in the session below.</p> <p><b>Examples of language arrangement:</b> As suggested by Kolln, instructors can provide examples to show the different tools writers and speakers have to communicate. But first, they will need to understand the importance of rhythm patterns in the English language and the myths of Standard English grammar. Most students already use these tools in their lives; however, most of them use them subconsciously. Instructors can guide the students through this exercise to help them notice and be aware of the language tools they possess. Instructors can do so by providing some sentence examples such as:</p> <p><i>Joe Baked the cake,</i> <i>or</i> <i>Yesterday Joe baked the cake.</i></p> <p><i>It is entirely possible that the lake is frozen,</i> <i>or</i> <i>The lake may be frozen.</i></p> <p>The pairing of sentences above shows similar meaning; however, because of the rhythm and emphasis in the sentence, they create different contexts and foci from each other. The instructors can ask the following questions to start the class discussion:</p> <ul style="list-style-type: none"> <li>● What different meanings do these sentences communicate? <ul style="list-style-type: none"> <li>● What are the focus words or phrases in these sentences?</li> <li>● Why do you think they are the focus in the sentence?</li> </ul> </li> <li>● How are the tones or rhythms of the</li> </ul>	<p>Before coming to class, instructors can provide reading assignments to students to prepare the class discussion on language, rhetorical situation, and arrangement. Instructors are free to choose any reading assignments that can best fit into their class discussion and to this subject manner. Here is the possible pairing that is suggested by Stanley:</p> <ul style="list-style-type: none"> <li>● “Learning the Language” by Perri Klass</li> <li>● Martha Kolln’s concept of “end focus” mentioned in “Sentence Focus and Sentence Rhythm: Connecting Linguistics to Composition” page 6.</li> </ul>

sentences different from each other?

- What rhetorical situation would you use these different sentences in?

Another possible class discussion can focus on the topic introduced in Perri Klass' "Learning the Language." Below are some guiding questions to lead the class or small group discussion:

- Why do doctors use medical jargon? From your perspective as a patient, what are some reasons that Klass might have neglected to mention?
- How is the medical language and sentence structure mentioned in the article different from how you use language?
- How do those differences make sense to medical workers?
- What consequences might come from their language use?
- Klass says "And I am afraid as with any new language, to use it properly you must absorb not only the vocabulary but also the structure, the logic, the attitudes" (10).
- What is your response to this statement?
- Why do you think Klass arranges the four items in the series the way that she does? (Stanley 45).

### **Assignment after the class and before the Sentence Workshop**

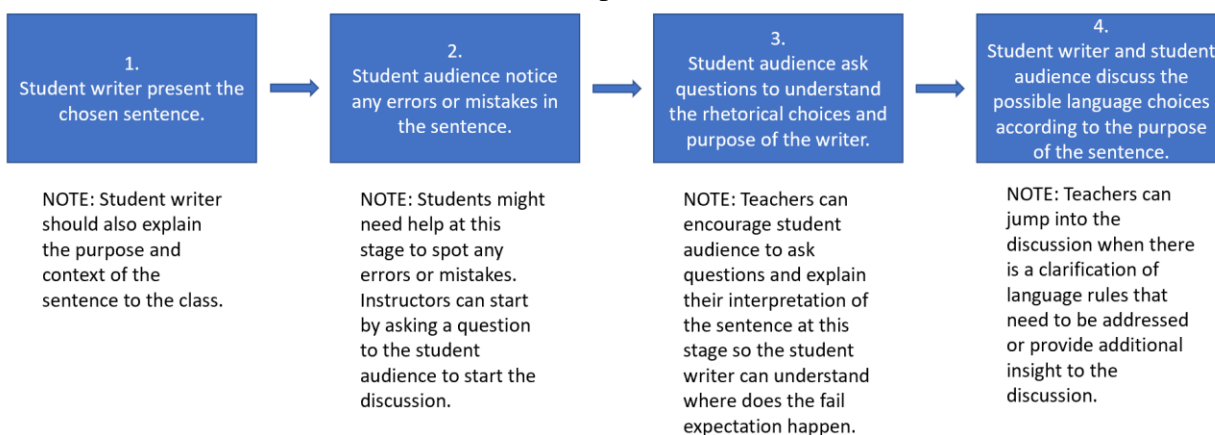
After the class, assign small assignments to students to prepare them for the Sentence Workshop that will happen in the next class. These assignments are not supposed to take too much time, but they should create a place where students can reflect on the reason and importance of language and word choices.

- A Writing Response: Students will put the two reading assignments into conversation in their paper and respond to the readings. (optional)

- Select a sentence from their longer writing assignments to bring to Sentence Workshop.
- Describe the reason for them to choose this sentence.
- What are the questions or concerns?
- How would you explain this sentence in a paragraph?

### SENTENCE WORKSHOP'S STRUCTURE (30-50 min)

When instructors first conduct the Sentence Workshop, it is recommended to do the workshop in a class setting, since most students are not familiar with this type of workshop. After several practices, instructors can consider breaking students into smaller groups so everyone can have a chance to discuss their sentences more in-depth about.



Since students will already have selected sentences they would like to discuss in class, the instructor can ask volunteers to share their sentences. In a face-to-face setting, instructors can invite students to write their sentences on the white board. In an online class setting, instructors can ask the students to post their sentences in the chat. Ideally, all students get to share their sentences; however, not everyone gets to do that in a class period. Instructors then can select the sentences based on the reasons that students submitted before the workshop.

In the beginning of the workshop, the instructor should demonstrate and explain how the workshop will be conducted. Each sentence should start with questions from the peers. The peers need to ask questions to understand the convention and the intention of the sentence before jumping to a conclusion. The writer can choose to respond to the questions or not. The peers will then answer the questions and feedback accordingly. The instructor can jump into the discussion periodically but shouldn't be leading or dominating the discussion. The instructor should be able to provide feedback and guide the discussion when needed. Each sentence discussion shouldn't be longer than 10 minutes; however, the instructor can adjust the timing accordingly to the participation of the discussants. Each sentence will follow the same pattern of discussion.

### EVALUATION (5-15 min)

After the workshop, teachers should evaluate students' reaction and receive feedback about the workshop to make changes that can best fit into students' language development. This

evaluation can come in a form of writing a reflection or a short survey to understand students' reactions to the workshop. Some questions teachers can include in their writing reflection or survey include the following:

Did you actively participate in the workshop?

- What stood out to you during the sentence workshop?
- What questions did you have during the workshop that you wish could have been addressed in class?
- Was the workshop helpful or unhelpful for you as a writer in navigating the expectations from your audience?
- What feedback would you like to give to me to better conduct the Sentence Workshop?

## Code-meshing vs. Code-switching (Day 1)

### INTRODUCTION

In this unit, teachers will introduce the concept of code-meshing and code-switching to students. Code-meshing is a recent movement from composition scholars to encourage linguistic diversity and inclusivity in the English classroom. Students possess many language experiences that can help them relate to the concept of code-meshing. In this unit, students will understand the practice of code-meshing and code-switching, the argument behind each concept, and they will form their own judgement about the argument. Students will also need to understand how the rhetorical situation is integrated into the concept of code-meshing and code-switching.

### LEARNING OBJECTIVES

1. Students will engage critically in a discussion of the merits of code-meshing and code-switching conversation.
2. Students will reflect on the reading and its arguments against monolingualism.
3. Students will understand how to use the rhetorical triangle to analyze each code-meshing opportunity.

### NOTES TO TEACHERS

1. There are two lesson plans in this unit to help students understand the difference between code-switching and code-meshing and the conversation on linguistic diversity and justice. Although these lesson plans help give students a basic understanding of code-meshing and code-switching, it shouldn't be a one-and-done lesson; instead, code-meshing and code-switching, linguistic justice, and linguistic diversity should be an ongoing conversation among students throughout the semester.
2. The two lesson plans help build up to the writing assignment that students will need to accomplish after being introduced to the concepts of code-meshing and code-switching. The assignment can be either an individual or a group assignment.
3. In Day 1, there is an in-class activity, a reading discussion, and a writing prompt. Teachers should help students understand how the writer identity is different when they decide to code-switch and code-mesh. Teachers should encourage conversation on the topic of linguistic justice and linguistic diversity.
4. In Day 2, there are videos to show how people successfully code-mesh in real life.



There is also a class discussion and a lecture that introduces the concept of discourse community. Teachers who are not familiar with the concept of discourse community can learn more about it in Laurie Mcmillan's book *Focus on Writing: What College Students Want to Know*, Chapter 2.

### READING ASSIGNMENTS

Teachers can introduce students to the topic of linguistic diversity and linguistic justice by assigning one or two readings from the list below before class.

- Amy Tan's "Mother Tongue"
- Gloria Anzaldua's "How to Tame a Wild Tongue"
- Vershawn Young's "Your Average Nigga"
- Geneva Smitherman's "From Ghetto Lady to Critical Linguist"

Here are some guiding questions teachers can use to help students know what they should focus on in the readings:

- How does the language we use influence the perception others have on us?
- What is the struggle in their stories? Where did the struggle come from and who caused the problem?
- Is one type of language or English better than another?
- Should everyone only use standard English in the United States in all contexts?

### LESSON PLAN (50 min)

#### Translation activity (12-15 min)

- Ask the students to write one paragraph to describe their favorite season in their native language/dialect. (3 min)
- Ask the students to use one paragraph to translate the paragraph into another language/dialect. (3 min)
- Divide students into small groups. In the group, have students discuss the following questions: (5 min)
  - What things have you left out of your translation or don't know how to translate?
  - Why couldn't those things be translated?
  - What is easy or hard to engage in translation?
  - What have you learned about translation?

#### Reading Discussion (10 min)

Divide students into smaller groups and have them discuss the following questions from their readings.

- How does the language we use influence the perception others have on us?
- What is the struggle in their stories? Where did the struggle come from and who caused the problem?
- Is there one type of language or English that is better than another? Should everyone only use standard English in the United States in all situations?

#### Understand the definition of code-meshing and code-switching (10 min)

Use the video clip on PBS of Vershawn Young talking about his book, *Other People's English*, to introduce the definition of code-switching and code-meshing.

- 4:42- 6:27 code-switching
- 10:35-12:58 code-meshing and standard English
- 14:30- 17:00 Racial justice of code-switching and code-meshing

### Writing Prompts (15 min)

In class, have them write down their understanding of code-meshing and code-switching. In a class, or individually, have them make a list of pros and cons about practicing code-switching and code-meshing. Share their ideas in a small group. Bring the group discussion to the whole class.

## WRITING ASSIGNMENT (30 MIN)

### Code-meshing Assignment

After class, ask students to write a 600-750 words paper about the time that they code-mesh. Ask them to write down the specific details about the experience. In the paragraph, answer the following questions:

What was the context? Who was the audience? When did you code-mesh? How were you confident that your audience would understand your code-meshing?

#### The rhetorical situation:

**Writer:** you, the language expert

**Audience:** teacher, who wants to know in detail about how you code-meshed and the experience of it.

**Purpose:** To educate, report, and understand the code-meshing experience.

## RUBRIC

Criteria	Ratings		
<b>The rhetorical situation</b> The paper explains the rhetorical situation of the incident.	Yes	Needs <u>s</u> more work	No
<b>Rhetorical choices</b> The paper has a detailed explanation of the rhetorical choices of code-meshing and why the writer thinks it is effective.	Yes	Needs <u>s</u> more work	No
<b>Work counts</b> The paper meets the minimum word counts of 600 words.	Yes		No

## Code-meshing vs. Code-switching (Day 2)

### INTRODUCTION

In Day 2, teachers can introduce more specific examples about code-meshing in real-life. The successful practice of code-meshing, a lot of time, depends on the familiarity with the discourse of a community. Teachers can also introduce the concept of discourse community in

class to help students understand what makes a person an insider or outsider of a community. Once students understand the expectation and the discourse of the audience, teachers can then switch gears and discuss some ways that students can be successful in practicing code-meshing.

### OBJECTIVES

1. Students will demonstrate their understanding of code-switching and code-meshing through analysis of others' communication and analysis of their own communication.
2. Students will be able to correctly identify where code-switching and/or code-meshing has taken place in speech or writing.
3. Students will discuss the new meanings achieved through the use of code-meshing.

### LESSON PLAN

#### Real-life examples of code-meshing (15-20 min)

- President Obama's speech (1:23)  
([https://www.youtube.com/watch?v=\\_vucnSelKio](https://www.youtube.com/watch?v=_vucnSelKio))
  - Discussion question: How did President Obama use code-meshing in his speech? What words did he use that were effective? Why do you think he decided to use these words? Who was his audience?
- Nike's commercial: "Nike Women - Better For It - Inner Thoughts" (1:10) and "Lunar New Year: The Great Chase | Nike" (1:30). These two different commercials show the different target audience that Nike wants to appeal to. The purpose of the activity is to show that code-meshing not only happens in words, but it can also happen in style and genre.
  - Discussion questions: How did the language in the two Nike commercials differ from each other? Was the code-meshing successful for each audience?
- Harris, J. B. (2014). Permission to speak. In B. Terry, Afro-vegan, Farm-fresh African, Caribbean & Southern flavors remixed (pp. vii-viii). Berkeley, CA: Ten Speed Press.
  - "As I paged through the manuscript, reading the text for what has become this beautiful book, it became a journey of recollections, much like the one that I indulge in monthly in my online radio show. Faces passed through my mind's eye. I recalled eating tajine de légumes in a caïdal tent in Marrakech, Morocco, and discovering that that country's dada was in many ways the equivalent of the South's mammys, a grand custodian of culinary traditions. I thought of my first Senegalese thiebou dienn and the connections it made to jollof rice, the Low Country's red rice and even southern Louisiana's jambalaya. I time-traveled to Brazil and the Caribbean and was transformed once again into the awkward young woman who spoke French and Spanish and Portuguese and liked to talk to old people in markets and taste what they had in their pots." (Harris, 2014, p. vii)
  - Discussion question: How is the way the author code-mesh in the passage effective? (Think in term of the rhetorical situation).

#### Class Discussion (5 min)

Where does code-meshing occur? Why do you think the author chose that moment to code-mesh? Was it successful? Why?

**Lecture (15 min)**

- Connect the discussion questions to the idea of rhetorical situation and discourse community. The success of code-meshing depends on the rhetorical sensibility and the familiarity with the discourse of the community of the speaker or the author.
- Introduce the concept of discourse community. What is it and how can we identify it.
  - A discourse is a communication style that is commonly used in a community. A discourse can be jargon, hand gestures, signs, inside jokes, etc. that the community members share with each other.
  - A discourse community not only share the discourse, they also share values and goals.
  - By identifying the discourse community that your audience or stakeholders are in, you can communicate more effectively to them.
- Provide some examples of discourse communities to students.
- Some examples:
- Online jargon
- Rap
- Current teen jargon

**Introduce the writing project: Multimodal Discourse Project (10-15 min)**

## Multimodal Discourse Project

### INTRODUCTION

In this assignment, students need to identify a problem or a need among a specific discourse community on campus and create a multimodal artifact to solve the problem. Students will need to first identify the rhetorical situation then creating an artifact using code-meshing, where it will be effective, to convince this audience that this is the correct solution to a problem.

### LEARNING OBJECTIVES

1. Identify and know how to communicate effectively to a discourse community.
2. Understand how to use different communication elements and symbols to communicate effectively to a specific audience.
3. Know when and how to code-mesh.

### ASSIGNMENT DESCRIPTION

Every discourse community has its goals and culture. Understand the discourse community's communication style and your role as a writer is the first step to be an effective communicator. In this project, you will have to propose a solution to a specific discourse community on campus using multimedia and practice how to code-mesh. For example, a student wants to have a Latin X cultural celebration day on campus. Therefore, the student decides to create a YouTube video along with a petition letter to send to the school and convince them having a Latin X cultural celebration day on campus can promote cultural diversity and cultural education to students. The student also decides to speak to the school as a person who is part of the Latin X discourse community and also the student discourse community.

This assignment consists of two sections:

- Multimodal artifact
- Project report

### **The Rhetorical Situation:**

In this project, you'll get to decide what is your rhetorical situation.

**Writer:** which identity or role you have that can be the most suitable to communicate to your audience?

**Audience:** choose a discourse community on campus you would like to speak to.

**Purpose:** identify your audience's specific need and provide a solution to that need.

### **Pre-Writing:**

1. Identify your audience and purpose: What discourse community on campus you decide to speak to and what is the problem in the discourse community that needs to be solved?
2. Identify your role as a writer: What identity you decide to take on as a writer that can be the most persuasive to your audience? This shouldn't be a fictional role. You should understand the different discourse communities you are part of and understand the relationship your chosen discourse community have with your audience.
3. Select a medium and genre:
  - **Medium:** What is the best medium to address your chosen audience? In other words, what is the "method of delivery" you'll use to get your information to your audience? (A few of many possible examples: podcast, oral presentation, online video, blog, online magazine or newspaper article, a series of social media posts, or social media campaign, etc.)
  - **Genre:** You must choose a genre other than essay, and you should be able to explain/justify your genre choice as an appropriate type of communication for your purpose and audience. (A few of many possible examples: Powerpoint/Google Slides presentation, informational video, letter to the editor, Instagram post, memo, etc.)
  - **Delivery:** How would you deliver your artifact to your audience? How would your audience be able to access the artifact? (A few of many possible examples: direct email, hand delivery, paper mail, group meeting or gathering, etc.)
4. Develop rhetorical appeals: What rhetorical appeals will best suit your chosen audience? How will you execute these appeals with the genre and medium you selected?

### **Practice Code-meshing:**

1. Understand your audience's discourse: what is your audience's communication style? What is the lexis? What medium do they use to communicate to each other?
2. Understand your own' discourse: what is your discourse community's communication style? How is it different or similar to your audience's discourse?
3. Identify the time, place, and word to code-mesh: Code-meshing is not only through the word we use, but it can also be demonstrated through visual elements, sound, and body language. How would you code-mesh your discourse with your audience's discourse that you can communicate the most effectively?

**Create artifact:**

1. Create a communication artifact that matches your purpose and audience.
2. Adapt your artifact to the conventions of your medium and genre, based on your understanding of that medium and genre. Remember that you don't have to be a "professional" at your genre in order to make your artifact. The purpose here is to consider the rhetorical situation of your audience and purpose and gear your communication toward that audience and purpose.
3. Appeal to your audience. Consider the overlapping appeals of kairos, ethos, pathos, and logos. Apply the appeals best suited for your audience and purpose.

**Project report:**

In your project report, you should be able to explain your rhetorical choices you demonstrate in your artifact. Use the following questions to create your project report:

1. What is your rhetorical situation? (Who is your audience, who you are as a writer, and what is the purpose?)
2. How are the medium and genre you chose aligned with your purpose and your target audience?
3. How did you code-mesh? Where did you code-mesh in your artifact? What words, visual elements, or sounds, you decide to code-mesh? Why do you think it is an effective code-mesh to your audience? How can you do it differently next time?

**RUBRIC**

Criteria	Ratings			
<b>Audience &amp; Purpose</b> Artifact illustrates clear focus on an audience and communicates a clear purpose. Artifact communicates information as well as a sense of purpose by answering the "so what" question, the relevance of the information, and/or a sense of what the audience should know, think, or do.	Skilled	Proficient	Approaching Proficiency	No Marks
<b>Genre &amp; Conventions</b> Artifact illustrates awareness of basic conventions of selected genre. Artifact does not need to be professionally executed/designed, but it should indicate an awareness of genre conventions that tie into the message, purpose, and audience.	Skilled	Proficient	Approaching Proficiency	No Marks
<b>Code-meshing</b> The project report presents a detailed explanation of the rhetorical choices that the author demonstrated on the artifact.	Skilled	Proficient	Approaching Proficiency	No Marks

The rhetorical choices are aligned with the purpose and audience' expectation.				
<b>Rhetorical Appeals</b> Artifact features clear and relevant use of rhetorical appeals. Appeals are appropriate to task, message, purpose, and audience.	Skilled	Proficient	Approaching Proficiency	No Marks

## Literacy Narrative

### INTRODUCTION

This is a semester-long project where students get to record their own literacy narratives on the topic of code-meshing in this class. Through writing reflections and writing narratives, students can develop their own voice and view of literacy. The project starts out by asking students to identify a specific time that shaped their reading and writing skills and attitudes. It then asks them to record any conflict, challenge, or insight they have received throughout the class. Teachers can periodically have students turn in their Literacy Narrative project to help keep them on track to hand in the final project.

### OBJECTIVE

1. Gain insight into who you are as a literate person
2. Practice using exploration in your writing as a method of inquiry and using questions to challenge assumptions
3. Learn that your own ideas and life experiences can provide the basis for good writing
4. Practice moving from the “here and now” to the “there and then,” from telling to showing, and from critical thought to creative thought
5. Realize that you weren't born a certain kind of reader or writer, but that your sense of your literate self has been influenced by certain events and could easily change

### NOTES TO TEACHERS

Teachers can select assignments from below that they think can best suit their students in recording reflecting on their literacy journey.

When selecting the Semester-long Writing Journal, to help students know what they can write in their writing journal each week, teachers may provide some reflection questions regarding the topic of that week. The reflection questions should focus on helping students develop rhetorical sensibility, a critical view about code-meshing and code-switching, and who they are as a writer.

### LITERACY NARRATIVE

Reflect on a specific experience (or related series of events) that shaped your reading and writing skills and attitudes. Recall as many relevant details as you can and explain how the experience(s) affected your view of reading and writing. Your essay should not be a comprehensive history of your development as a literate person; rather, it should focus on a specific event or series of events that have helped you become the reader and writer you are today.

**The rhetorical situation:**

**Writer:** You are a student who is learning and reflecting about your writing style, what shaped it, and if it is evolving.

**Audience:** Yourself

**Purpose:** To reflect on your journey as a writer

**Your paper should have:**

- 2-3 pages, double space
- An interesting and appropriate title
- Effective balance of “showing” and “telling”
- Connection to a larger “So What?” successfully generalizing from your specific experiences. Your paper should discuss both what happened and what you think the long-term effects were of the events.

**Rubric:**

Criteria	Ratings		
<b>Content</b> The paper thoroughly analyzes the reading and writing experience(s), comment on how those experiences contributed to students’ overall development as a reader and writer.	Skilled	Proficient	No Marks
<b>Show, don’t tell</b> A paper that effectively balances the “showing” and “telling” should present the detailed explanation on the subject that matter the most to the paper.	Skilled	Proficient	No Marks
<b>Word Count</b> The paper should have at least two pages, double-spaced.	Yes		No

**A SEMESTER-LONG WRITING JOURNAL**

Throughout the semester, you will record any insights or conflict of thoughts you have experienced in class that week. Each week’s writing reflection should be at least 50 words. This should be a place where you can reflect on who you are as a writer and on the topic of code-meshing. Your journal should be organized by the topic of each week in the semester. Therefore, you should have 15 different sections in your writing journal. Throughout the semester, you should have consistently reflection on the following questions:

1. What have I learned about myself as a writer and a reader? What are my strengths and weaknesses as a writer?
2. How can I better incorporate my voice into my writing but also meeting the audience’s expectation?
3. What argument have I developed in the topic of code-meshing and code-switching?
4. How can I better develop rhetorical sensibility and take charge in my own literacy



journey?

**Rubric:**

Criteria	Ratings		
<b>Content</b> The paper thoroughly analyzes the reading and class experience(s), comment on how those experiences contributed to students' overall development as a reader and writer.	Skilled	Proficient	No Marks
<b>Reflection questions</b> Assignment reflection questions are answered completely and thoroughly.	Skilled	Proficient	No Marks
<b>Word count and organization</b> The paper is organized by the topic of each week. Each weekly section meets the word count minimum of 50 words.	Yes	No	

**MULTIMODAL LITERACY NARRATIVE**

In the end of the semester, you will create a multimodal literacy to reflect on what you've learned in class this semester and who you are as a writer. You can choose any type of platform, medium, and genre to record the literacy narrative you have developed this semester. In other words, you don't have to write a paper to record your literacy narrative although you are welcome to do so. Some examples can be a video, painting, audio message, song, etc. However, whatever genre and medium you chose, I need to be able to understand your literacy narrative that you have developed this semester. Make sure you use the rubric as you are creating your Multimodal Literacy Narrative. Additionally, your Multimodal Literacy Narrative should answer the following reflection questions:

1. What have I learned about myself as a writer and a reader? What are my strengths and weaknesses as a writer?
2. How can I better incorporate my voice into my writing but also meet the audience's expectation?
3. What argument have I developed in the topic of code-meshing and code-switching?
4. How can I better develop rhetorical sensibility and take charge in my own literacy journey?

**Rubric:**

Criteria	Ratings		
<b>Content</b> The assignment thoroughly analyzes the reading and class experience(s), comment on how those experiences contributed to	Skilled	Proficient	No Marks

students' overall development as a reader and writer.			
<b>Reflection questions</b> Assignment reflection questions are answered completely and thoroughly.	Skilled	Proficient	No Marks

## Annotated Bibliography

The study of and research on code-meshing and translingual writing is an ongoing conversation among the scholars. Therefore, instructors who are interested in this area should constantly update their information with the newest scholarly resources. This part of the project is designed to help instructors to understand the theoretical concepts, pedagogy, and practice of code-meshing and translingualism. Therefore, I divided the selected works into two sections. Section one, “Theoretical Backgrounds and Contexts,” focuses on scholarship that identifies the needs of international and multilingual students in a composition classroom. It also includes some common misconception about this group of students and the possible ideas to create a more inclusive and multilingual classroom. Teachers will find this section helpful to understand more about their international students.

Section two, “Code-meshing and Translingual Pedagogies and Intervention in Writing Programs,” presents scholarship that describes specific instances where instructors have introduced code-meshing and translingual practices into their classrooms and curriculum design. It also includes the reason for code-meshing and translingual practice, the theoretical definitions, and specific pedagogical strategies to implement code-meshing and translingual approach.

### **I: Theoretical Backgrounds and Contexts**

Coon, Jennifer. “How Other Nations Approach Reading and Writing.” *Reconnecting Reading and Writing*. Parlor Press, 2013.

Abstract: Coon presents a variety of teaching methods in writing and reading from other nations to challenge the readers to use different lenses to examine differing

perspectives on the power of reading on the writing process. Coon states that there are writers with highly specialized skills in the globe, but they must be supported and reinforced to maintain said skills. She hopes by doing so, the writing instructors in the US can re-examine their own approaches to reading and writing and learn from their international counterparts.

Cozart, Stacey M., et al. "Negotiating multiple identities in second-or foreign-language writing in higher education." *Critical transitions: Writing and the question of transfer* (2016): 304-334.

Abstract: The study explores the concept of developing student awareness of available identities in the process of learning a second language and L2 writing. The authors argue that identity, situational, and audience awareness are even more critical in writing transfer between languages because of the need to negotiate language-based differences and to develop awareness about the ways language operates in written communication in each language.

Hartwell, Patrick. "Grammar, grammars, and the teaching of grammar." *College English* 47.2 (1985): 105-127.

Abstract: The study defines the meaning of grammar and argues that "the grammar issue is a prime example of 'magical thinking': the assumption that students will learn only what we teach and only because we teach" (1). He also suggests that grammar instruction has no effect on the quality of students' writing nor on their ability to avoid error.

Kroll, Judith F., Susan C. Bobb, and Noriko Hoshino. "Two languages in mind:

Bilingualism as a tool to investigate language, cognition, and the brain." *Current directions in psychological science* 23.3 (2014): 159-163.

Abstract: The article reveals three discoveries in the study. Bilinguals are constantly juggling the competition of language when one of the two languages must be selected. Bilinguals' native language may change in response to their second language. L2 writers may develop special expertise that extends beyond language by learning to negotiate cross-language competition and to use the two languages in a variety of contexts.

Lee, Heekyeong, and Mary H. Maguire. "17 INTERNATIONAL STUDENTS AND IDENTITY: RESISTING DOMINANT WAYS OF WRITING AND KNOWING IN ACADEME." *Perspectives on writing* (2011): 351.

Abstract: The study suggests the institution should eliminate the labels, such as native/non-native writers or ESL writers and reconceptualize international students within a discourse of possibility and not focus on their struggles as deficits and problems. The essay points out that international students' struggles have to do more with the influence of oppressive normative expectations and systemic influences on their writing rather than with not knowing those expectations. The authors advise educators and policy makers to delay their assessment of what novice writers need and study students' understanding of ways of writing.

Lindsey, Peggy, and Deborah J. Crusan. "How faculty attitudes and expectations toward student nationality affect writing assessment." *Across the Disciplines: A Journal of Language, Learning, and Academic Writing* 8 (2011).

Abstract: The studies show that although native and non-native speakers and writers make similar errors, faculty tend to assess the non-native speakers more harshly. It reveals the preconceptions of faculty towards international students. Results indicate that while faculty continue to rate international writers lower when scoring analytically, they consistently evaluate those same writers higher when scoring historically.

Matsuda, Paul Kei. "The myth of linguistic homogeneity in US college composition." *College English* 68.6 (2006): 637-651.

Abstract: Matsuda argues that most teachers' image of students is white, native students. He challenges the composition scholar to make multilingual students more a center of their studies and reveal how the institution marginalizes multilingual students.

Rich, Sarah. "Linguistically and culturally diverse students' perceptions of successful classroom practices in a UK graduate program." *Across the Disciplines: Interdisciplinary perspectives on language, learning and academic writing*(2005).

Abstract: The study argues that current teaching approaches to international students are overly simplistic because of the complexity of their cultural dispositions and linguistic performance. In the study, Rich identifies international students' needs in each stage of their English writing learning. She suggests that

the writing community needs flexibility and ongoing interactions between international students.

Shapiro, Shawna, et al. "Teaching for Agency: From Appreciating Linguistic Diversity to Empowering Student Writers." *Composition Studies* 44.1 (2016).

Abstract: In the article, the authors discuss the idea of creating optimal conditions for international students who have diverse linguistic backgrounds in a composition classroom. In response to creating a more inclusive classroom and seeing multilingual students as an asset and not a deficiency in the classroom, the authors suggest "foregrounding the concept of student agency can enhance conversations about language difference, recognizing the resources multilingual students bring to writing, while also promoting linguistic growth" (32). They support their main ideas by providing three assignment examples for international students to raise their rhetorical awareness and promote and advocate their linguistic ability. By doing so, the authors hope to increase the awareness to optimal the agency of international students in the classroom.

Shuck, Gail. "Language identity, agency, and context: The shifting meanings of multilingual." *Reinventing identities in second language writing* (2010): 117-38.

Abstract: Gail Shuk urges teachers to move away from common binaries and to identify the changes in one's affiliation with perceived expertise in a given language--change that often conflicts with bounded, fixed identities often imposed on students by institutional practices. Shuk interviewed four girls from Afghanistan and recorded their identities shift from context to context as they

were intricately tied to their communities, family histories, and races. The author concluded there needs to be a more complex view of student identities that embraces all of the ways that students construct those identities, and critically examine discourse practices, private and public, and make visible the strengths of multilingual people and communities.

Vidrine-Isbell, Bonnie. "Language Attachment Theory: The Possibilities of Cross-Language Relationships," *Contemporary perspectives on cognition and writing*. WAC Clearinghouse, 2018.

Abstract: Vidrine-Isbell discusses the importance of social interaction for L2 writers to learn English. Because most L2 writers lack the emotional experiences and social engagement, they have a difficult time understanding the cultural context of language. The author suggests assigning a language partner to an L2 writer to replace their negative experiences of speaking English to a positive one. By assigning an L1 writer a L2 partner can also enhance their language abilities.

Zawacki, Terry Myers, and Anna Sophia Habib. "Negotiating "errors" in L2 writing: Faculty dispositions and language difference." *WAC and second language writers: Research towards linguistically and culturally inclusive programs and practices* (2014): 183-210.

Abstract: The article presents faculty disposition towards language differences especially among L2 students. Their study shows faculty's attitude toward the errors that are made by L2 students and their willingness to negotiate these errors with them. Their findings are surrounded by two primary concerns expressed by the faculty informants, which are whether the students comprehend the material



they are writing about and whether L2 students are being fairly and adequately prepared for their courses and the workplaces they will enter if errors are not addressed.

## **II: Code-meshing and Translingual Pedagogies and Intervention in Writing Programs**

Canagarajah, A. Suresh. "The place of world Englishes in composition: Pluralization continued." *College composition and communication* (2006): 586-619.

Abstract: The article identifies textual and pedagogical spaces for World Englishes in academic writing. It presents code-meshing as a strategy to move away from practicing standard English and monolingualism.

Canagarajah, Suresh. "Translingual writing and teacher development in composition." *College English* 78.3 (2016): 265-273.

Abstract: The article presents a model of how to construct translingual learning in a composition classroom and the theoretical definition of translingual practice. The author creates three principles to design an existing course: practical based, dialogical, and ecological. The author then dives into each principle and explains the reason and application of it.

Canagarajah, Suresh. "Codemeshing in academic writing: Identifying teachable strategies of translanguaging." *The Modern Language Journal* 95.3 (2011): 401-417.

Abstract: The article provides a dialogical pedagogy to learn from students' translanguaging strategies while developing their proficiency and teachable strategies in classroom. The article focuses on the translingual strategy of a multilingual, undergraduate students in her essay writing. The strategies are

categorized into four types: recontextualization strategies, voice strategies, interactional strategies, and textualization strategies. The study shows the effect of the feedback of instructor and peers on students' language choices.

Kolln, Martha. "Sentence Focus and Sentence Rhythm: Connecting Linguistics to Composition."

*Composition Chronicle: A Newsletter for Writing Teachers* 8.6 (1995): 5-7.

Abstract: In this journal article, Kolln discusses the hidden grammatical rules that native speakers often take for granted. It pushes back on the language lesson that focuses on negative, error-correction, or error-avoidance method. One example is the rhythm of the sentence and how it can determine the arrangement of the words and sentences. Most students don't understand how the rhythm of the sentence can affect the meaning of the sentence. For example, putting "it is" in the beginning of the sentence emphasizes the subject of the sentence. By teaching students this concept, it can help them actively practice language arrangement according to the outcome that they desire.

MacDonald, Michael T., and William DeGenaro. "Negotiating a Transcultural Ethos from the

Ground Up in a Basic Writing Program." *Journal of Basic Writing* 36.1 (2017): 25-55.

Abstract: In the article, the authors evaluated the BW program and the University of Michigan-Dearborn to accommodate the increasing language diversity in their composition classroom. Their goal was to emanate ethos from students and student writing by providing opportunities for writers to engage with and reflect

on the global-local shifts. Additionally, they created writing assignments for students to reflect on their code-meshing experiences. However, they discovered that these types of assignments didn't prompt the students to practice the critical analysis skill. Moreover, they also did analysis on the language of assessment to develop shared understanding of languages. To conclude, the authors said "engaging in code-meshing pedagogies with both students and teachers opened up the possibilities for student writing and created more opportunity for reflection on how we read" (46).

Stanley, Sarah. "Noticing the Way: Translingual Possibility and Basic Writers." *Journal of Basic*

*Writing* (2013): 37-61.

Abstract: In the article, Stanley provides some specific guidelines on how teachers can practice language negotiation in a multilingual classroom. She points out that teachers and students tend to focus on what the student meant to do and not on the text. This practice can eliminate the chance for students to enact translingual reading. Stanley suggests teachers should slow down the English classroom and create a space for negotiation. "A successful negotiation necessitates noticing the difference between error and mistake" (40). She explains that when erring, a writer doesn't know an error has been made; on the other hand, a mistake is a fix that writers can make when it is pointed out to them. Stanley later offers a critical-functional approach to engaging with basic writers when three conditions are met:

1. functional errors of grammar are not separated from mistakes.
2. there is a

violation of the writer's expressed purpose due to a semantic misunderstanding.

3. there is an existing knowledge gap between the language users.

Once these three conditions are met, another reader must notice the gap and enable the writer to negotiate. She concludes "we must continue to reclaim the sentence from notions of 'rules' and 'violations,' emphasizing its translingual potential in much the same way we approach the teaching of writing" (56).

Young, Vershawn Ashanti, Rusty Barrett, and Kim Brian Lovejoy. *Other people's English: Code-meshing, code-switching, and African American literacy*. Teachers College Press, 2014.

Abstract: The book presents the argument of using code-meshing instead of code-switching to promote linguistic justice in a composition classroom. It presents studies and examples on how students can benefit from code-meshing pedagogy. In the last chapter of the book, the authors talk specifically about how college writing instructors can adapt code-meshing pedagogy in their curriculum.

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Stanley, Sarah. "Noticing the Way: Translingual Possibility and Basic Writers."

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Wheeler, Rebecca S., and Rachel Swords. *Code-switching: Teaching Standard English in urban classrooms*. National Council of Teachers, 2006.

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Zawacki, Terry Myers, and Anna Sophia Habib. "Negotiating "errors" in L2 writing:

Faculty Lu, Min-Zhan. "Professing multiculturalism: The politics of style in the contact zone." *College Composition and Communication* 45.4 (1994): 442-458.