Kennesaw State University

Student-Perceived Inclusivity in the FYC Classroom: Embracing Multilingualism

Melinda Grant

PRWR 7960 – MAPW Capstone Project

Dr. Chris Palmer

Dr. Kim Haimes-Korn

6 December 2021

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Section 1: <u>Introduction</u>

The year 2021 is fraught with societal upheaval, facilitating a philosophical revolution to acknowledge the need for all sectors of society to embrace a renewed commitment to ascertaining and implementing industry best practices of reinforcing an equitable working and learning environment. During these moments of societal uncertainty and change, inclusivity becomes a fundamental component of the forward march. What march, you may ask? With organizations such as the Conference on College Composition (CCCC), National Council of Teachers of English (NCTE), and Association of American Colleges and Universities (AAC&U) paving the way, pedagogical initiatives of diversity, inclusivity, and equality are embraced, leading the remapping of learning outcomes in academic discourse communities. While the academy is key in the integration of these principles, now more than ever, a need for student-perceived inclusivity in the English composition classroom is irrefutable. Providing an inclusive and safe space (where students are provided low-stakes writing opportunities without academic penalty for expression) for composition writing is imperative for student growth and academic success. Simply put, 2021 offers a unique moment to investigate how tangible and intangible factors affect these initiatives in the first-year composition (FYC) classroom.

Academic writing is utilized across the curriculum. Collegiate instructors are fulfilling multiple roles, and mentorship is more critical now than ever. Instructors are under the microscope, so to speak, being observed by students, their extended families, and news media outlets. A guarantee of classroom inclusivity fuels an urgent need to re-examine the first-year composition curriculum to identify gaps or enhancements applicable to meeting the above-referenced initiatives. Ultimately, the academy's primary goal is to prepare students intellectually

and socially for life in and after college while aiding students in executing the transference of acquired skills.

The purpose of this study is to compare student perspectives on inclusivity in the first-year composition classroom viewed explicitly through two distinct lenses: 1. a pre-post survey design that measures students' perceptions of classroom inclusivity and 2. instructor-perceived observations that reflect upon methods of pedagogical delivery within a multimodal framework. The results should provide a further understanding of how curriculum is received in a diverse academic environment utilizing blended instructional modalities. Furthermore, this study will take an in-depth look at how acknowledgment of multilingualism in the FYC classroom may affect student perceptions of inclusivity because, as scholar Lippi-Green suggests, ". . . a few words can have a tremendous effect on a person's life" (xi). For this reason alone, as educators, *we* (defined collectively as collegiate first-year composition instructors and program administrators) owe it to students to fully understand and appreciate the overwhelming influence curriculum design and delivery has both inside and outside of the classroom, embracing Lobeck's idea that "language is central to our identity, yet it is commonplace in the U.S. society to devalue language varieties not considered "'Standard American English'" (SAE), and, in so doing, to devalue the speakers of those varieties" (76). Moreover, Sladek and Lane surmise, "To have the most impact, language variation and linguistic tolerance must be taught to a wide student population in a general education course like introductory composition," which places "emphasis on genre awareness, rhetorical flexibility, and knowledge of linguistic structures [that] complement and reinforce course material related to dialect variation and language ideology" (130). Utilizing code-meshing, a form of translanguaging, as a rhetorical technique in the FYC classroom, will not only enhance student-perceived inclusivity, but it will facilitate a call to

awareness of linguistic diversity; writers must consider the multilingual nature of today's global audience when attempting to persuade or affect audiences' perceptions. Therefore, there is a significant need for first-year composition instructors to train collegiate-level students on how to utilize translanguaging to influence a global audience while adhering to genre and discourse community conventions. However, to adapt and move forward together as a discourse community, one must first understand the origins of language, communication, and academic instruction.

Section 2: Literature Review

The analogy of looking at the past to understand the future is one that seems appropriate when it comes to the study of composition and rhetoric. Gorgias, one of the main characters in Plato's early work "Gorgias," written in 386 B.C.E., said it best when he proudly informed Socrates of the pure meaning of the term *rhetoric*, "A thing, Socrates, which in truth is the greatest good, and a cause not merely of freedom to mankind at large, but also of dominion to single persons in their several cities" (Bizzell et al. 108). Furthermore, Gorgias admits, "I succeeded, by no other art than that of rhetoric" (110). How, then, does an ancient rhetorical text relate to the year 2021 and the need for curriculum re-design in first-year composition classrooms? As Gorgias explains, the utilization of language, or the utilization of rhetoric to persuade an audience, isn't just about convincing others of your stance; it is also about power. In truth, there seems to be an underlying notion, intangible as, perhaps, it may be, to prove that academic writing must manifest and express thoughts and ideas representative of the genre conventions laden in *Standard American English* (SAE). Lippi-Green's proposition that "it is not necessary to demand total assimilation into one privileged dialect" (xii) is a concept gaining traction among industry scholars. Furthermore, some scholars assert that "within the U.S., we

have seen racist attitudes and acts rooted in monolingual and monocultural bias of the nationalist discourse in the daily news cycle. These harmful rhetoric and violent acts pose a constant threat to our students with different linguistic, cultural, ethnic, and racial backgrounds . . ." (qtd. in Weisser et al., par. 6). Moreover, as Canagarajah suggests, "It is not surprising that classroom language based on '"native"' norms is irrelevant to what students regard as more socially significant needs in their everyday lives . . . a classroom based on '"standard"' English and formal instruction limits the linguistic acquisition, creativity, and production among students" ("The Place" 592). As Aicha Rahal from Aix-Marseille University in France suggests, teaching methods and norms should be evaluated, recognizing that English is not a single entity but rather encompasses plurality in nature. Young and others maintain that "the prescriptive model is one that usually values only one mode of English, often referred to as Standard English. It often stems from ideas that support English-only laws; that stigmatize world languages, dialects, and accents associated with certain people and render them illegal ("Code-Meshing as World Englishes" xxi). The result of this paradigm is one that tends to " . . . alienate too many students from language education" (xxi). Therefore, as educators, one must question if the underlying premise of composition courses should be based solely on mastery of SAE and not the deliberate integration of multilingualism (defined here as having/expressing linguistic characteristics often associated with multiple languages or dialects — a communicative hybrid of sorts) to teach students rhetorical agility in consideration of audience awareness and purpose. Devereaux and Palmer propose that *Standard American English* (SAE) is merely a variety of the English language. "It is not *the* English language, but only one among many varieties, such as African American English, Chicanx English, and Southern English," and "SAE is not an inherently better variety of English than other varieties, but it is often perceived as better because it is valued by

individuals and institutions in positions of mainstream power" (xvii). Therefore, consideration of whether the current curriculum is facilitating an inclusive experience for university students is crucial.

At Kennesaw State University (KSU), English Composition I, ENGL 1101, is the entry-level composition course all first-year students must take and pass with a grade of C or higher to continue to ENGL 1102. As an R2 university, KSU recruits students from around the globe, welcoming diversity within the academy walls. Researchers acknowledge that ". . . only five percent of the world's population speaks English as a first language . . . [therefore], academic English is mostly used by non-native speakers" (qtd. in Alencar de Farias, par. 1). This knowledge begs industry scholars to question the NS's [native speaker's] status ". . . as the most relevant model for teaching English and have called for the development of models for international speakers that are more appropriate to the changed role of English" (Mauranen 513). Additionally, "about 80% of speakers of English are estimated to be bilingual users" (qtd. in Mauranen 513). In other words, the majority of humanity, not just collegiate-level students, are not native English speakers. With this in mind, consider the feelings of insecurity or alienation in a classroom featuring pedagogy fostering SAE mastery.

Dedicated to aiding students in furthering both written and spoken fluency of SAE, academic institutions have established supportive programs or courses identified as *English as a Second Language* (ESL), *English to Speakers of Other Languages* (ESOL), and *English Language Learners* (ELL). Modification of these categorical labels/differences continues due to the complexities of variation in student population needs. For example, *English as a Foreign Language* (EFL) students typically study English in a country where the native language is not English. Two principal purposes of EFL instruction include preparing students who intend to

pursue higher education opportunities in predominantly English-speaking/writing countries and preparing students to enter a globalized workforce where *English as a Lingua Franca* (ELF) is utilized for communicative purposes among individuals that represent varying native languages.

With such variation and complexity in student populations, universities often provide FYC sections explicitly tailored to the challenges ESOL students face in the English composition classroom. However, in an integrated classroom, it is essential to realize that approaching composition writing instruction from the theoretical premise of L1 (native language learners) versus L2 (non-native language learners) instruction is missing a large piece of the puzzle. Utilizing a student-centered approach to teaching English composition requires instructors to consider the unique demographics of each L2 student's socio-cultural and socio-linguistic background. Additionally, instructors have a much larger task than may be realized in that socio-literate experiences vastly differ not just between L1 and L2 learners but between L1 and L1 learners, L2 and L2 learners, and L1 and L2 learners. There is variance within and between these student populations. In other words, the concept of student academic, social, and cultural experiences, as they relate to diversity, become exponentially more intricate than initially perceived, leaving instructors with an even greater need to incorporate a student-centered pedagogical classroom design. Ferris and Hedgcock surmise, "Because the size and complexity of the L2 population in education institutions has changed so dramatically, L2 writers are now found in mainstream composition courses, as clientele in writing and learning centers, and in undergraduate and graduate courses in the disciplines" (30). Moreover, as industry professionals suggest, ". . . Many scholars have turned to the role language plays in sustaining social inequality and inequity in our classrooms . . . but with dispositions that perceive language difference as a communicative norm, and therefore, language difference in writing as a space with meaning

potential" (qtd. in Weisser et al., par. 9). Additionally, the CCCC updated their Statement on Second Language Writing and Multilingual Writers in May of 2020 to declare, "Multilingual writers often come from contexts in which writing is shaped by linguistic and cultural features different from their NES [native English speaker] peers. Beliefs related to . . . the meaning of different rhetorical moves, writer and reader responsibility, and the roles of research and inquiry all impact how student writers shape their texts" (National Council of Teachers of English). Even though American universities strive to meet these challenges continuously, do students perceive the execution of initiatives in the collegiate English composition classroom?

According to Lobeck, "There is little institutional effort to celebrate students' home languages, or understand how their linguistic autobiographies contribute to identity, learning, and school experience" (76). Once the discipline of composition writing has embraced the present-day reality that "although stable systems of language (in the form of registers, genres, and dialects) do evolve from local language practices, they are always open to renegotiation and reconstructions as multilinguals mesh other codes in their repertoire to achieve the voice they want" (Canagarajah, "World Englishes," 274). Therefore, academia must consider Lippi-Green's question of "why do we teach children to value only one way of expressing themselves, and, more important, why is it necessary to teach them to be ashamed of the language they bring to school and force them to take part in the very process that belittles them?" (xii). While many scholars agree that English as a language does not exist in a vacuum, nor is it used in a vacuum, and a change in higher education needs to occur, an exact solution seems to elude the discourse community. However, there is a growing notion that translanguaging may offer a bridge to help fulfill the gaps. In 2003, the Supreme Court ". . . challenged institutions of higher education to reconsider their diversity approaches and make diversity a more central component of

educational excellence" (Considine et al. 171). The English department at Kennesaw State University reinforces these ideals in their core value statements published on the departmental website under the *about us – our mission* section. Provided below are statement excerpts:

- "Committing ourselves to excellence in teaching, scholarship, and service"

- "Promoting diversity and a global perspective"

- "Establishing collaborative and interdisciplinary learning environments"

- "Integrating technology into teaching, scholarship, and service" ("Department of English")

Furthermore, KSU's Division of Diverse and Inclusive Excellence defines both diversity and inclusion to include the identification of best practices as follows:

Creating a welcoming and inclusive university requires more than tolerance, acknowledgment of differences, or awareness of others. Diversity and inclusion require intentional dispositions and practices:

- Studying and understanding the interrelationships between societies, cultures, and natural environments.

- Holding mutual respect and understanding for one's own lived experiences and others whose lived experiences and perceptions differ from one's own.

- Recognizing that diversity is not only representation but also involves ways of knowing and being.

- Understanding that cultural, institutional, and personal discrimination creates and sustains unearned privileges for some individuals and groups and concomitant undeserved disadvantages for other individuals and groups.

- Concentrating on dismantling policies and practices that perpetuate discrimination while simultaneously developing policies and practices that support equality and belonging.

- Creating and sustaining communities across and from our differences that enable faculty, staff, students, and other stakeholders to continually work to end all forms of discrimination.

Academic excellence is grounded in campus environments and intellectual conditions that affirm the dispositions and practices described above. Diversity and inclusion are crucial to the intellectual vitality of any college or university. It is through freedom of exchange over different perceptions, experiences, beliefs, and ways of knowing in safe, supportive, and nurturing environments that individuals develop the critical thinking, citizenship, and leadership skills that will benefit them throughout their lives. Diversity and inclusion engenders academic engagement where teaching, working, learning, and living take place in pluralistic communities of mutual respect ("Defining Diversity").

Students will incur varying experiences in a FYC classroom. Depending upon the university, instructors have autonomy in selecting the instructional delivery process as long as the university, departmental, and course objectives are met. Young and Martinez indicate that "code-switching ideologies and practices currently dominate English instruction in the United States from kindergarten through college" (xxiii). Young and Canagarajah have noted that one of the main differences between code-switching and code-meshing is that ". . . the former arises from traditional English-only ideologies that require multilingual/multidialectical students to choose one code over another while privileging codes associated with dominant races and further alienating the codes of traditionally oppressed peoples" (Young and Martinez xxiv). An example

of this paradigm is when ESOL students speak their native language at home to communicate with family members and at social events in their community, yet they will often switch to speaking and writing English in academic settings (see Appendices D, E, F, G, H, I, J, & K). As Min-Zhan Lu shares, "Despite my parents' and teachers' attempts to keep home and school discrete, the internal conflict between the two discourses continued whenever I read or wrote . . . to identify with the voice of home or school, I had to negotiate through the conflicting voices of both by restating, taking back, qualifying my thoughts" (445-446). While industry scholars acknowledge the tangible effects of code-switching, it presents a quandary for English composition instructors: how do instructors systemically identify codes applicable to SAE or likewise? Where does the chart or graph exist that informs English composition instructors on how to grade writing composed in an effort to code-switch with the acknowledgment that languages and dialects mesh together?

I perceive an underlying assumption of code-switching to be that the writer has the ability to completely separate languages, cultures, and identities from one set of codes to another, which does not consider cross/trans-cultural students' experiences in both social and educational environments. Hence, here lies the underlying complexities in teaching prescriptively versus descriptively. In other words, as so clearly expressed by Young and Martinez, I hope to one day see and as an educator facilitate ". . . code-meshing as a way to promote the linguistic democracy of English . . . when teaching English prescriptively . . . is replaced with models of instruction for teaching English descriptively" (xx-xxi). For the purposes of this research study, *prescriptively* is defined as following grammar rules and genre conventions of academic essays modeled in more traditional U.S. English composition classrooms; *descriptively* is defined as the utilization of

language that blurs prescriptive boundaries by focusing on communicative purposes only, blending grammatical, syntaxial, and lexical components of multiple languages or dialects.

Leading scholars agree that there is a pedagogical design that enables a more inclusive composition classroom: the incorporation of translingualism, translanguaging, and/or code-meshing (Lee and Handsfield 164; Michael-Luna and Canagarajah 72; Canagarajah, "Codemeshing" 415-416). Canagarajah describes the process of translanguaging as "the ability of multilingual speakers to shuttle between languages, treating the diverse languages that form their repertoires as an integrated system" (qtd. in Pfeiffer 103). In other words, translanguaging is the manifestation of various learned languages to produce a unique and creative communicative element through written or spoken expression. By utilizing aspects of translanguaging, multilingualism is not only accepted but may "offer a dynamic paradigm for students to understand their multilingual identities and linguistic differences within monolingual universities where students . . . have often been inculcated to think of multilingual abilities as a deficit" (Medina 80). Integrating multilingualism as a component of academic writing within genre conventions is a technique that will only enhance feelings of inclusion. To be successful, "Instructors [must be] willing to change their methods and give up some control over the classroom, which can be barriers to the creation of inclusive classrooms" (Considine et al. 180-181). In 2002, the AAC&U announced *Making Excellence Inclusive* (MEI). One of the fundamental elements of the initiative was inclusive classrooms. The AAC&U defines inclusion as:

> the active, international, and ongoing engagement with diversity — in the curriculum, in the co-curriculum, and in communities (intellectual, social, cultural, geographical) with which individuals might connect — in ways that increase awareness, content knowledge,

cognitive sophistication, and empathetic understanding of the complex ways individuals

interact within systems and institutions (Albertine and McNair 4).

In 2017, the CCCC stated, "At all levels, in all types of higher education institutions, and

in all types of programs and curricula, including first-year/lower-division writing, writing across

the curriculum, writing in disciplines, writing centers, and graduate-level writing support

programs, pedagogies need to be designed in ways sensitive to the complex effects of

globalization" (National Council, "Globalization in Writing," par. 7). Furthermore, the CCCC

encourages writing faculty to consider all students for means of inclusivity and that "pedagogies

should take into account students' prior literacy experiences across languages and dialects,

valuing students' ways of life, ways of knowing, and ways of making meaning" (par. 13). In an

integrated classroom that employs multilingualism to enhance the very intellectual, social,

cultural, and geographic diversity initiatives of the AAC&U's MEI core principles, students will

simulate real-world experiences.

Philosophical-based pedagogical design is transferable across the curriculum. For

example, when discussing the idea of transforming writing to encompass digital modalities,

scholar Haimes-Korn introduces Wendy Bishop's idea of radical revision as " . . . an act of

revision in which writers re-see their ideas through new perspectives" (par. 2), indicating that

instead of " . . . throwing out tried and true assignments," teachers can revisit assignments " . . .

seeing the ways we can radically revise them and still maintain the important composition

theories and practices that make for strong, rhetorically appropriate communication in new

contexts" (par. 5). This same process may be adapted to further allow students to embrace both

languages and identities in the FYC classroom, as scholars Devereaux and Palmer highlight,

"Language use (both standard and nonstandard) is intimately tied up in each person's identity

and social relationships" (xix). As defined by Pacheco et al., "Multimodal composition [is] a practice in which students leverage images, texts, sounds, and animations, among other modalities, within a digital environment" (149), which gives even more credence to the use of translanguaging versus code-switching in the FYC classroom. As Li Wei suggests, "Human communication has always been multimodal; people use textual, aural, linguistic, spatial, and visual resources, or modes, to construct and interpret messages" (21), giving support to the idea that English composition classrooms must embrace the knowledge that writing exists beyond the printed page; it exists in a multimodal world in which complexities stemming from a prescriptive versus descriptive nature is more intricately woven due to living in a translingual world.

There is exigence in the need to expand the academic conversation. Universities have introduced campus-wide goals seeking to improve and foster collegiate classrooms embracing diversity and inclusivity. Nevertheless, the question remains: Has the integration and acceptance of multilingualism in English composition arose to the challenge, and if so, how do students measure the effectiveness? Further research is necessary to determine students' perspectives of these two primary initiatives. While the theoretical principles exist, and the learning outcomes embrace these principles, are collegiate-level composition courses preparing students for a globalized society that utilizes multiple languages and varying dialects of World Englishes outside of the academic classroom? Are educators preparing students for success in a world that consists of 95% non-native English speakers? This research study utilizes code-meshing (defined here as the integration and merging of linguistic and lexical components, whether from multiple language systems or varying registers such as colloquial-slang versus higher registers (student-defined) of SAE) as a form of translanguaging in the FYC classroom to ". . . consider the ways that monolingual, monocultural academic discourse can be transformed and enriched by

multilinguals" (Michael-Luna and Canagarajah 72). Monolinguistic writers and speakers are no longer the majority. As leaders in academic instruction, ". . . work is most impactful when it grounds itself in the struggle and recognizes the forms of racio-linguistic stratification that our students and their communities face on an everyday basis, especially when they enter our writing classroom" (Lee and Alvarez 272). In support of the 1974 NCTE Resolution on Students' Right to Their Own Language, the goal of this research design is to model Young et al.'s interpretation of resolution through "' . . . expos[ing] students to the variety of dialects that comprise our multiregional, multiethnic, and multicultural society, so that that they too will understand the nature of American English'" (qtd in. Young and Martinez xxii).

Section 3: Pedagogical Methods and Research Design

A. Course Syllabi (see Appendices L and M)

For comparative purposes, writing assignments involving the translanguaging technique of code-meshing was highly encouraged in the Spring 2021, ENGL 1102 semester and a required component of unit #1 in the Fall 2021, ENGL 1101 semester. The purpose for the distinction between highly encouraged and required variance was to ascertain whether there would be a significant difference in the number of students utilizing code-meshing as a means of rhetorical technique when given the freedom to do so, or whether it would manifest more in student writing when required — a means of indicating whether future research may be needed to determine the most effective grade level to introduce the technique to students. Put simply, would students be so conditioned to attempts of code-switching that they wouldn't embrace the use of code-meshing when given the opportunity in an academic classroom setting? Appendices L and M provide information on how each course was structured.

B. Teaching Pedagogy/Materials (see Results Section 4A and 4B, Appendices H, I, J, and K for student writing excerpts)

The underlying theoretical premise of the classroom design was a student-centered pedagogical approach that focused on writing as a series of processes. In other words, each unit was scaffolded, providing students with four weeks of low-stakes writing opportunities that would prepare them for the major essay (summative assignment) at the end of the unit. Each course was structured to feature four separate units in both ENGL 1101 and ENGL 1102. Furthermore, each unit was scaffolded in a way that success in each unit was dependent upon the skill sets learned in the previous unit/s. Appendices L and M provide a visual example of how each course was structured. However, it is important to note that the learning objectives and course goals differed between the two courses. ENGL 1101 focuses on argumentative and persuasive writing, while ENGL 1102's primary focus is research-based academic composition. Therefore, integrating a unit that facilitated classroom discussion on multilingualism varied between the two courses.

The summative assignment for unit #1 in ENGL 1101 is a literacy narrative, which provided ample opportunity to integrate topics surrounding language and identity, as students would write about their own literacy experiences. As previously mentioned, multimodal research indicates that students learn through various modalities, including reading, writing, and speaking through textual, visual, and oral communication. In order to assess student perspectives on multilingualism and inclusivity in composition classrooms prior to exposure to the curriculum, the optional/voluntary initial student survey was made available before the first classroom lecture. One of the course goals was to encourage students to think about the above-mentioned topics. The unit began with reading, discussing, and analyzing a mentor text. "From Silence to

Words: Writing as Struggle," written by Min-Zhan Lu, was utilized as a literacy narrative that explores topics such as multilingualism, code-switching, and socio-cultural/socio-literate dynamics. Students were then introduced to the concept of translanguaging to integrate multiple languages/dialects for rhetorical effect; remixing texts and code-meshing were practiced as low-stakes assignments, allowing students more freedom to use more familiar everyday language in an academic construct. Appendices H, I, J, and K, provide examples of the writing prompts and formative assignments. Provided below is a complete description of each type of translanguaging technique introduced to students:

Mentor Texts

Min-Zhan Lu's literacy narrative "From Silence to Words: Writing as Struggle" is used as a mentor text. The purpose of integrating this article published by the National Council of Teachers of English is to invoke a call to awareness among the students. Min-Zhan Lu takes the reader on a first-hand journey of what it is like to consistently code-switch (switch back and forth between multiple languages, cultural norms, societal and familial expectations). This reading provides multilingual students with validation and support, understanding that they are not alone; secondly, it serves as a call to awareness for monolingual students. By highlighting diversity in a positive light, the classroom environment should feel more inclusive to all students, modeling Laura Barefield's methodology, creating "interactive pedagogy, using student-generated topics as links to course material, [which] creates a learning community" (199). This assignment was multimodal as students read the article and were then divided into small groups to discuss ideas and takeaways from the reading. Once students had the opportunity to interact with each other, they were then to complete a low-stakes assignment that explored concepts around language, identity, and translanguaging (see Appendix H). Responses to group questions were completed

and posted to an online discussion board forum on the university's digital online learning management system, D2L Brightspace. The class reviewed all the responses as a group once posted; this process was designed to support the KSU's Division of Diverse and Inclusive Excellence practices, providing space for students to talk in groups to share their experiences with languages and identities.

Translanguaging

Furthering a call to action component of unit #1 in both ENGL 1101 and ENGL 1102, students were introduced to purposeful translanguaging as a practice of engaging a wider audience, bringing authentic cultural experiences and creative expression into their academic writing. For example, students who identify as monolingual had the opportunity to use translanguaging by combining what they would consider formal academic language based upon previous classroom expectations (no contractions, no first-person narrative, no slang, etc.) and colloquial (everyday less formal) language. See Appendices D, E, F, and G. Students identified as multilingual were given a chance to integrate various components of their native language and second language/s. Regardless of a student's socio-literate or socio-cultural background, everyone has experience with dialectal variances within their spoken/written language, enhancing inclusivity for all students. Students seemed to realize that translanguaging and code-meshing are more complex than the integration of different languages but that it also includes the integration of varying regional dialects.

Remixing Texts

Another concept taught in ENGL 1101 was remixing a text to add cultural authenticity and embrace identities. Students were assigned a paragraph or two from the textbook. Students were then taught to replace keywords in the sentence with changes in the language, such as

colloquial, slang, or any other languages that they speak/write. Typically, students enjoy this assignment because they use words from their everyday lives in an academic construct, which may feel less restrictive. The idea is based upon Lee and Handsfield's suggestion of pedagogical possibilities that offer methods to integrate code-meshing in the classroom (164). Again, these assignments were conducted utilizing a multimodal platform so that students could see, hear, read, and write the responses collaboratively.

Code-meshing

Students were taught how translingualism and diversity in linguistic expression could transform a text by adding cultural authenticity through voices and tones once they understood the concept of remixing an existing text. Low-stakes formative assignments were scaffolded, encouraging students to try these techniques. Again, students had the ability to read and respond to their peers' work in the digital learning management system, providing an opportunity for students to witness diversity in composition.

Summative Assignment – A Literacy Narrative

Upon completion of unit #1, students composed their literacy narrative. Specifically, they were tasked to reflect upon their own experiences of languages and identities and how they were related to or affected/influenced their academic experiences. Students were required to code-mesh (up to a 10% word count) and rhetorically use code-meshing as a means of engaging their audience, whether they used multiple languages or integrated high-middle registers (student-perceived) of SAE and colloquial languages. Translanguaging and code-meshing — previously defined for the purposes of this study — were encouraged within genre conventions of an academic essay to improve inclusivity and enhance linguistic diversity in the FYC classroom. The 10% requirement/restriction idea was to consider adaptability and acceptance of

translanguaging in other discourse communities across the curriculum as all instructors may not embrace the technique in academic writing.

C. <u>Initial Student Survey</u> (see Appendices A, D, and F)

Students enrolled in ENGL 1101 and ENGL 1102 were given the opportunity to complete an online survey voluntarily and anonymously at the beginning of Spring and Fall semesters 2021, ascertaining their perceptions of language, identity, and inclusivity, defined by their previous classroom and literacy experiences (see Appendix A). For results of the initial student survey, see Appendix D. The survey also inquired whether students consider themselves monolingual or multilingual so that correlations between multilingualism and perceptions of inclusivity may be measured. Students were given multiple opportunities for self-expression throughout the semester via composition writing that explored variations in voice, tone, and audience awareness. The surveys were administered via KSU Qualtrics, and reports were analyzed by course and semester to identify trends in the data.

D. <u>Concluding Student Survey</u> (see Appendices B, E, and G)

At the completion of unit #1 for the ENGL 1101 fall semester and the end of the ENGL 1102 spring semester, students were again afforded the opportunity to voluntarily complete a concluding survey (see Appendix B) to determine the same perspectives post-curriculum delivery. Student writing samples are provided for those students that gave permission for their work to be shared (see Appendix C) by completing the informed consent form. Results from the survey were compiled (see Appendix E) to determine if the inclusion of multilinguistic awareness via reading and writing assignments strengthened and/or supported a more student-centered inclusive experience. Code-meshing, as previously defined for the purposes of this study, was the technique employed to allow students opportunities of using translanguaging as a

means of rhetorically engaging their intended audience. Students were given academic freedom

to incorporate dialectal variations within the English language to include less-

formal/colloquial/slang registers merged with high/formal registers or to integrate varying lexical

and syntactic elements of multiple language systems. Students defined and leaned on their own

interpretations and perspectives of what incorporated high and low registers of SAE, based upon

their previous composition classroom experiences.

Survey results from both semesters are presented in the form of appendices for clarity and

comparison purposes (see appendices E and G) as classroom modality and instruction varied

between Spring 2021, which fostered a rotational face-to-face teaching modality, and Fall 2021,

which delivered curriculum instruction in a more traditional collegiate classroom experience —

face-to-face modality in a composition classroom of 26 students. In the rotational face-to-face

classroom modality of Spring 2021, students were assigned to 1 of 3 groups. Each group met in

the physical classroom on their designated weekday: Monday, Wednesday, or Friday. At any

given time, $2/3^{rd}$ of the class met virtually in a remote synchronous (live) capacity and were

streamed into the face-to-face classroom. The varying conditions of classroom instruction and

technology and their impact on students' perceptions of inclusivity will be considered and

explored further in the results section.

Section 4: Results

A. Trends: Initial Student Survey Responses

The invitation to participate in the initial student survey was presented to two sections of

ENGL 1101 and two sections of ENGL 1102, comprising a sample size of approximately 93

students combined, since the initial survey time coincides with the university drop-add course

registration process. 44 students completed the initial student survey, and 36 students completed

the concluding student survey. However, per the Institutional Review Board (IRB) approved

research study protocols, only those students declared 18 years of age or older are included in the survey results below: 8 students from ENGL 1101 and 9 students from ENGL 1102. Individual components of the survey are discussed below, and to reduce researcher interpretation bias, student comments are provided in Appendices D, E, F, and G.

75% of ENGL 1101 and 89% of ENGL 1102 students surveyed consider English to be their native language, 12.5% of ENGL 1101 and 11% of ENGL 1102 students consider Spanish to be their native language, and 12.5% of ENGL 1101 students indicated Vietnamese as being their native language (see figs. 1 and 2). Figs. 5 and 6 depict which dialects students identify with when speaking or writing. As represented in the visual graphs, there is significant diversity in self-declared dialectal variances among students, which further signifies that language is not only a complex system of communication but is also tightly linked with self-identities and not easily codified. As represented in figs. 3 and 4, 25% of ENGL 1101 and 22% of ENGL 1102 students identified as multilingual. If 22-25% of those surveyed identify as having the ability to speak, read, and /or write in multiple languages, and SAE is the only form of language addressed in a collegiate composition course, would instructors and, by extension, learning institutions be able to claim student-perceived inclusivity?
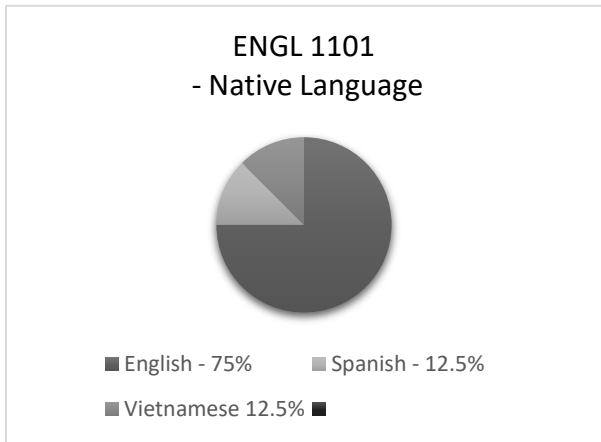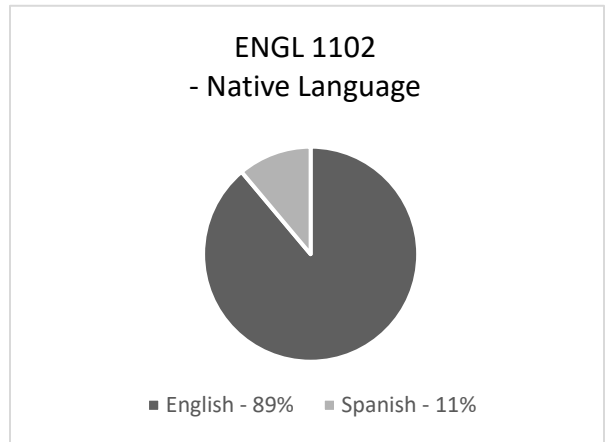
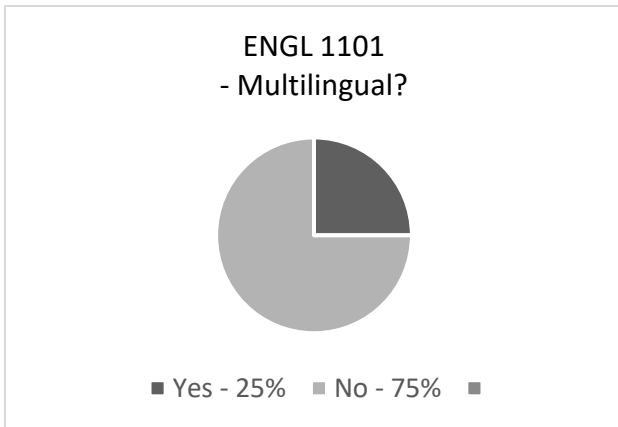**ENGL 1101 - Native Language**

- English - 75%
- Spanish - 12.5%
- Vietnamese 12.5%

Fig. 1

ENGL 1102 - Native Language

- English - 89%
- Spanish - 11%

Fig 2.

ENGL 1101 - Multilingual?

- Yes - 25%
- No - 75%

Fig. 3

ENGL 1102 - Multilingual?

- Yes - 22%
- No - 78%

Fig. 4

ENGL 1101 - DIALECTS USED

"American English when...
"American and Southern"
"Northern/Southern"
"American English"
"No accents or anything...
"northern (new york)"
No Response

0   0.5   1   1.5   2   2.5

Fig. 5

ENGL 1102 - Dialects Used

"North American"
"American & Black...
"Regular Proper Dialect"
"American Dialect"
"Normal English"
"American English"
"Mid-Southern"
None

0   0.5   1   1.5   2   2.5

Fig. 6

ENGL 1101
- Previous Academic Experiences w/
Language & Composition Writing
Positive?

■Yes - 55% ■Semi - 22% ■No - 22%

Fig. 7

ENGL 1102
- Previous Academic Experiences w/
Language & Composition Writing
Positive?

■Yes - 75% ■No - 25%
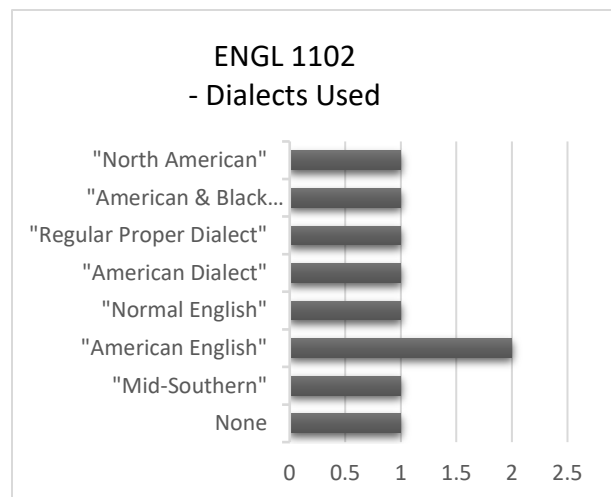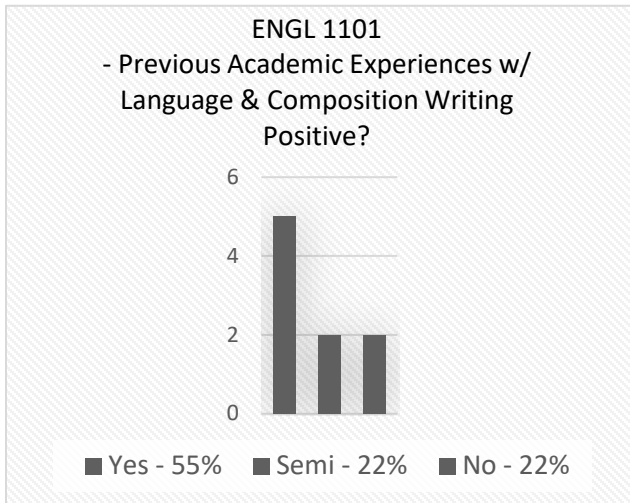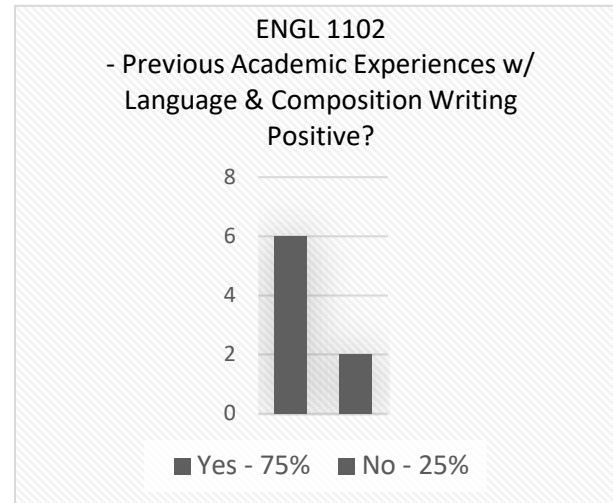
Fig. 8

As depicted in figs. 7 and 8, 55% of students surveyed in ENGL 1101 considered their previous experiences with language and composition writing to be positive, 22% considered their experiences semi-positive, and 22% did not infer a positive experience. Similar results were found when ENGL 1102 students were surveyed in that 25% of students claimed negative perceptions of previous academic experiences with language and composition writing. Put simply, approximately 1/4th of students responding to the surveys entered the collegiate FYC classroom claiming previously less than stellar experiences in classroom writing practices. The question arises that if approximately 25% of students surveyed identify as multilingual, and 25% of students do not consider previous composition classroom experiences to be positive, is there a direct correlation between the two variables? Further research is needed to determine any connections.

When students were directly asked if the type of writing they performed in school was similar to the type of writing outside an academic institution, only 50% of ENGL 1101 and 56% of ENGL 1102 responded *yes* (see figs. 9 and 10). The results are somewhat concerning as a primary purpose of college studies is to provide students with techniques and skills they will

utilize in their academic careers that extend into their professional and personal lives. In other words, instructors and program administrators may need to look deeper to determine if the curriculum needs adjusting or if the gap may purely lie in helping students make cognitive connections in the transference of skills to life outside academia, which is a task that FYC instructors may be currently facing.
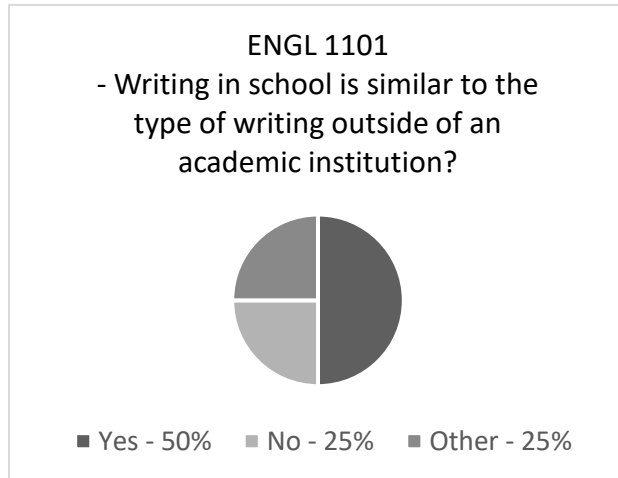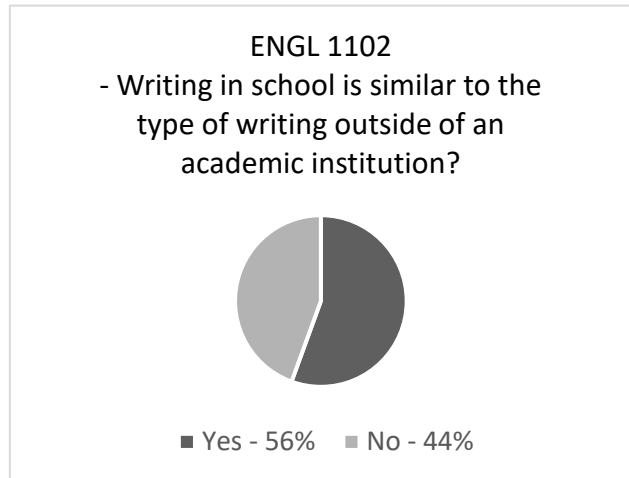
ENGL 1101
- Writing in school is similar to the type of writing outside of an academic institution?

■ Yes - 50%   ■ No - 25%   ■ Other - 25%

Fig. 9

ENGL 1102
- Writing in school is similar to the type of writing outside of an academic institution?

■ Yes - 56%   ■ No - 44%

Fig. 10

ENGL 1101
- Been given the opportunity to blend formal & colloquial language into one assignment?

■ Yes - 37.5%   ■ No - 62.5%

Fig. 11

ENGL 1102
- Been given the opportunity to blend formal & colloquial language into one assignment?
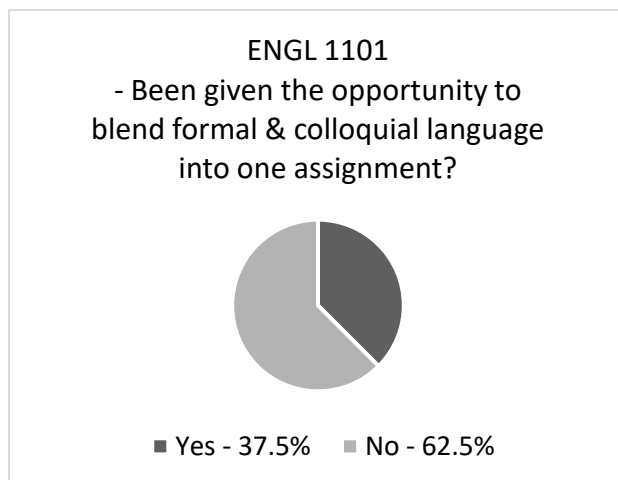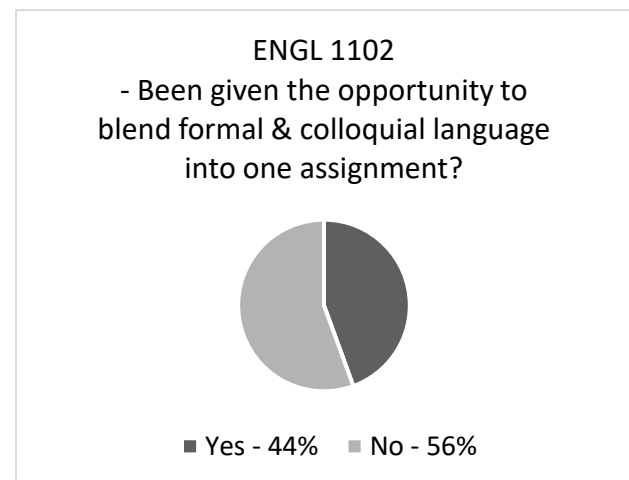
■ Yes - 44%   ■ No - 56%

Fig. 12

Student survey responses also indicate the vast majority have never been given the opportunity to blend what they perceive to be formal and colloquial language into one academic assignment, as suggested by a student survey response of 62.5% of ENGL 1101 students and

56% of ENGL 1102 students. These results imply that attempts of code-switching may be more common practice in the composition classroom than a linguistically integrative style of writing, such as code-meshing.
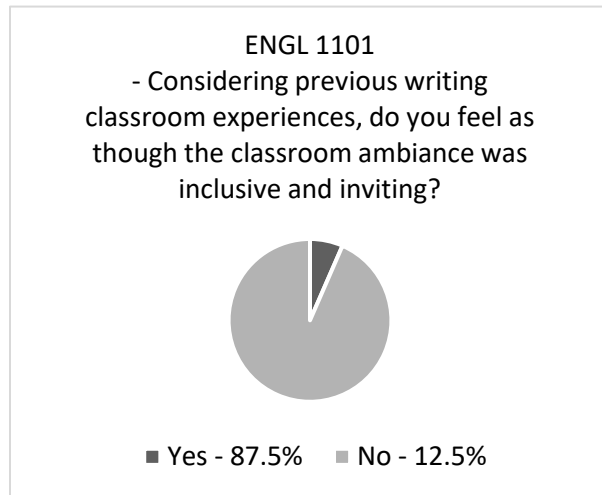

ENGL 1101
- Considering previous writing classroom experiences, do you feel as though the classroom ambiance was inclusive and inviting?

■ Yes - 87.5%   ■ No - 12.5%

Fig. 13

ENGL 1102
- Considering previous writing classroom experiences, do you feel as though the classroom ambiance was inclusive and inviting?
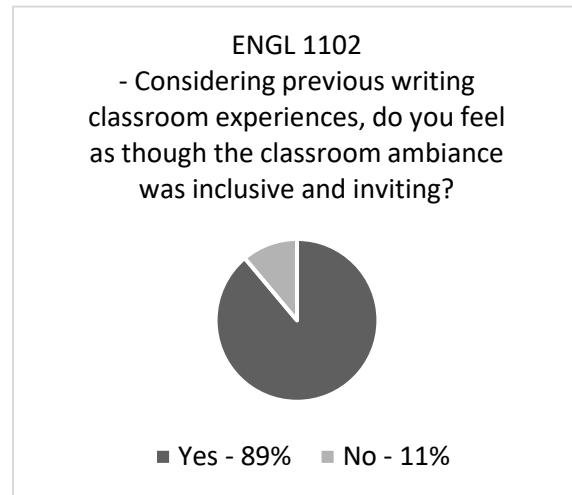
■ Yes - 89%   ■ No - 11%

Fig. 14

87.5% of ENGL 1101 and 89% of ENGL 1102 students surveyed considered their previous writing classrooms to foster feelings of inclusion. As an instructor, I was thrilled to see these results. However, 75% of ENGL 1101 and 78% of ENGL 1102 students considered English their native language. The surveys were completed anonymously, but the data may indicate a potential gap in student-perceived inclusivity as a direct result of being a non-native English speaker.

In summary, based on student self-identification, the pre-survey results indicate that 25% of ENGL 1101 and 11% of ENGL 1102 students would qualify as being considered an ESL, ESOL, ELL, or EFL student. However, when students were surveyed about what dialects they use when speaking or writing, there was a significant variance in responses, leading to the acknowledgment that language boundaries are difficult to define; this data suggests that code-meshing may be a more inclusive technique in composition writing than more prescriptive

modes such as code-switching, requiring students to opt for elements of SAE over their native language and steering away from the usage of every-day colloquial language/dialect. This constant need to mentally code-switch from students' natural modes of everyday communication to SAE could be sending subliminal messages that SAE is a more correct or valued language, which may lead students to perceptions of inferiority. Regardless, by connotation alone, switching signals *choose something else,* and meshing signals *integration and equality*. The idea is to facilitate a writing space that allows students to employ constructs of SAE as defined by the specific genre conventions and remain authentic to their own voices and socio-literate/socio-cultural identities.

Most students surveyed experienced a positive or semi-positive experience with language and composition writing, which is exhilarating to hear. Nevertheless, this means 22-25% of students did not have positive experiences. It is worth noting that this is approximately the same percentage of respondents identifying as non-native English speakers, and less than half of the number of students surveyed had ever been given a chance to blend formal and colloquial language into the same assignments. One must question if this data suggests that English composition has been taught more from a prescriptive than descriptive purpose, compounding the fact that only approximately 50% of students consider academic writing opportunities to mimic real-world application. Somehow, there seems to be a gap in conveying the contexts of how audience and purpose drive composition writing and why genre conventions exist in academic and occupational settings. Students were also asked about their initial perceptions of how culture, language, and identity are related. Furthermore, students were asked how their cultural heritage, language, and self-identities are integrated into their writing (see Appendix D, Table 1, and Appendix F, Table 3, for student written responses).

B. <u>**Trends: Concluding Student Survey Responses**</u>

The invitation to participate in the concluding student survey was presented to two sections of ENGL 1101 and two sections of ENGL 1102, comprising a sample size of approximately 93 students combined. 44 students completed the initial student survey, and 36 students completed the concluding student survey. However, per the Institutional Review Board (IRB) approved research study protocols, only those students declared 18 years of age or older are included in the survey results below (Tables 3 and 4): 5 students from ENGL 1101, and 13 students from ENGL 1102. Individual components of the survey are discussed below, and to reduce researcher interpretation bias, student comments are provided in the tables.

The data provided above is used to provide visual representation in figs. 15-26 below. From the included students surveyed, 80% of ENGL 1101 and 85% of ENGL 1102 students considered English to be their native language, 20% of ENGL 1101 students and 7.5% of ENGL 1102 students considered Spanish to be their native language, and 7.5% of ENGL 1102 students considered both English and Spanish to be their native language. Figs. 17 and 18 depict self-categorized dialects that students use when speaking or writing. Notice, upon completing the 1102 course, post-survey responses include the terms *southern colloquial*, *code-meshing*, and *southern/northern mix*, perhaps indicating a heightened awareness of dialectal variances within languages based on the semester's curriculum. The course did not identify and/or define specific dialects but instead introduced an awareness of the diverse elements of dialects found within a region. For example, dialectal lexical differences were discussed that might vary by region, such as the popular drinks found in vending machines on college campuses nationwide — Coca-Cola, Coke, soda, soda pop, pop, or soft drink — all terms representing the same drink. Therefore,

students were not provided a list of dialects to select from in the surveys. All categories are student-generated and shown in figs. 17 and 18.
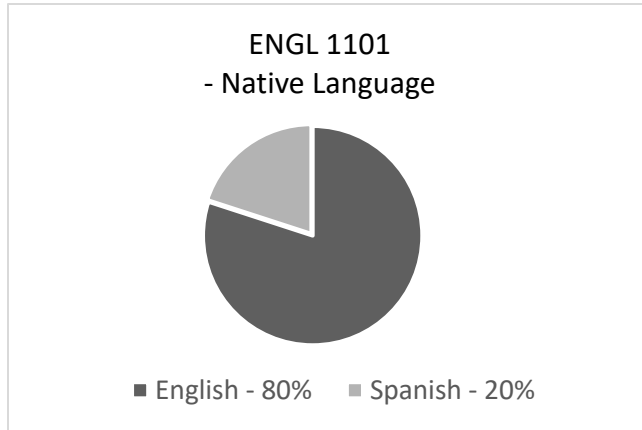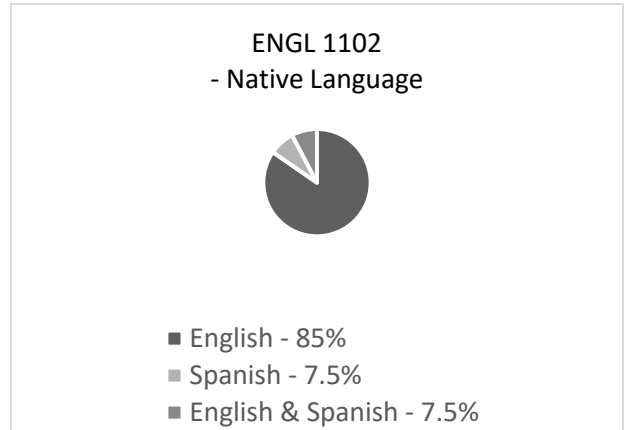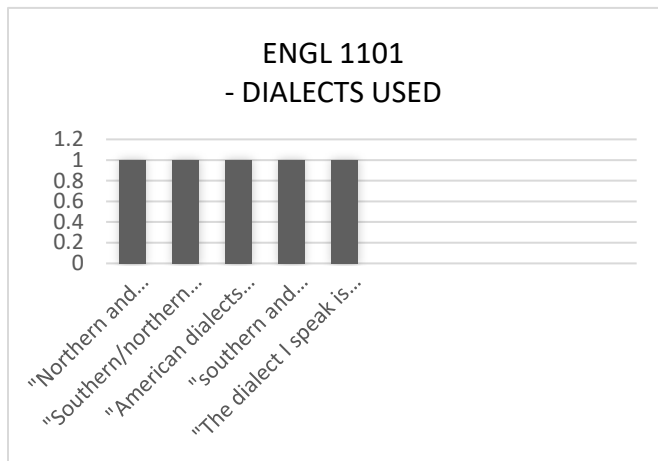

ENGL 1101
- Native Language

■ English - 80%   ■ Spanish - 20%

Fig. 15

ENGL 1102
- Native Language

■ English - 85%
■ Spanish - 7.5%
■ English & Spanish - 7.5%

Fig. 16

ENGL 1101
- DIALECTS USED

"Northern and..." "Southern/northern..." "American dialects..." "southern and..." "The dialect I speak is..."

Fig. 17

ENGL 1102
- DIALECTS USED

"None" "American English" "Southern..." "Southern..." "Southern" "Don't know what..." "American" "Code-meshing" "Proper English" "Southern /..."

Fig. 18

ENGL 1101
- Multilingual

■ Yes - 20%   ■ No - 80%

Fig. 19

ENGL 1102
- Multilingual

■ Yes - 31%   ■ No - 69%
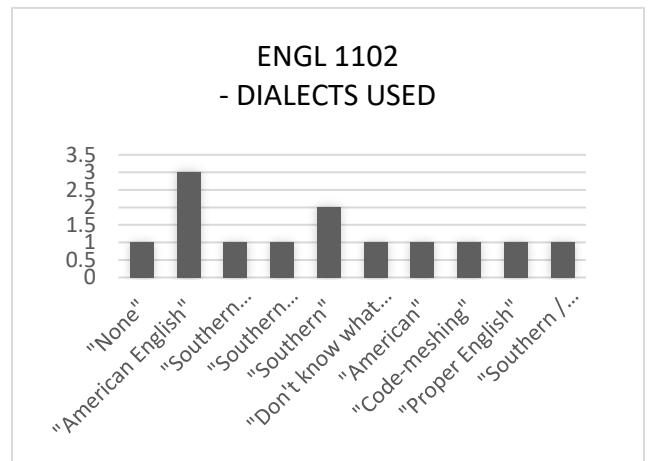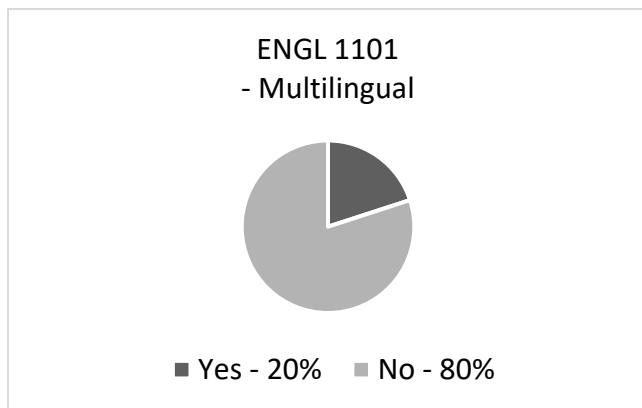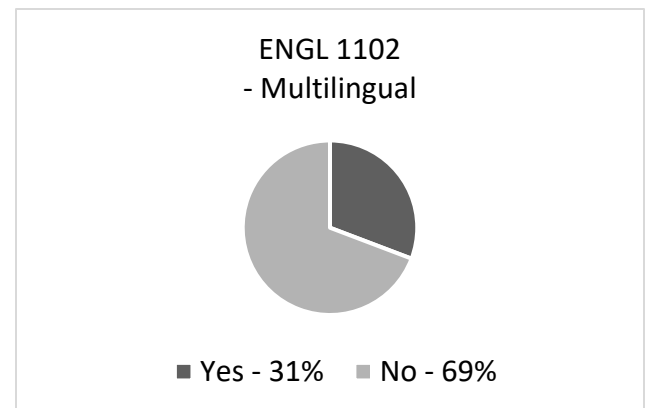
Fig. 20

80% of ENGL 1101 students and 69% of ENGL 1102 students surveyed (see figs. 19 and 20 above) considered themselves to be monolingual, with 20% and 31% respectively identifying as being multilingual, which is slightly higher than the pre-survey results indicated. The concluding student surveys continued the trend of approximately 1/4th of the FYC classroom, stipulating the ability to read, write, and/or speak in multiple languages. Students were then asked if they considered their academic experiences with language and composition writing in this course to be positive. 100% of students surveyed for both ENGL 1101 and ENGL 1102 indicated a response of *yes* (see figs. 21 and 22).
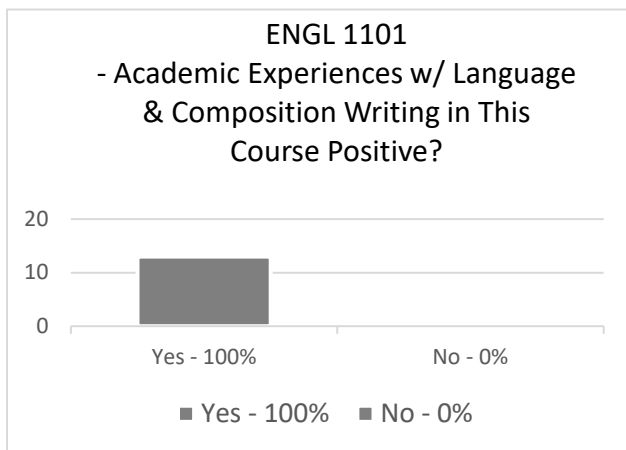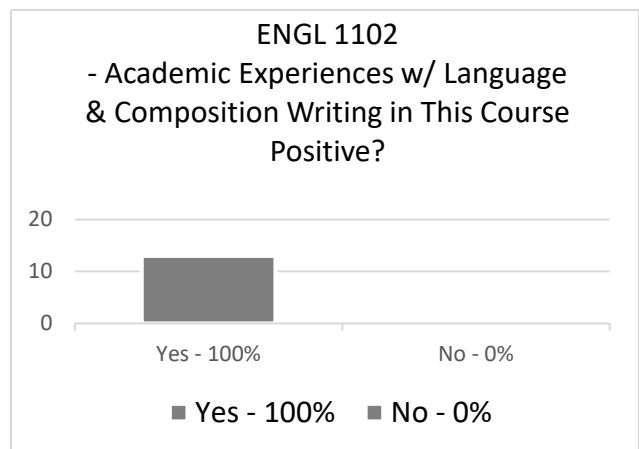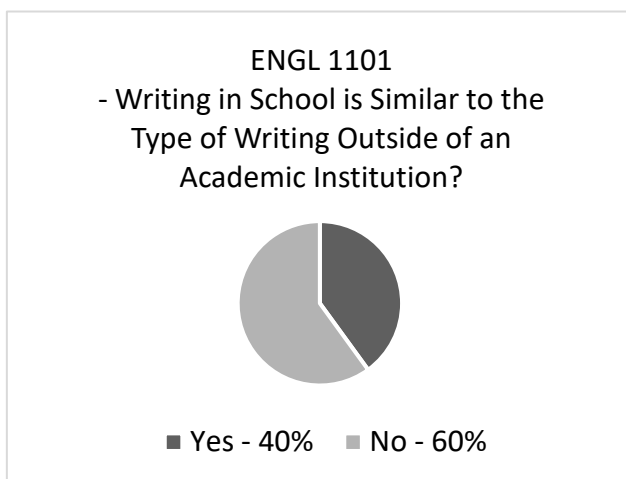

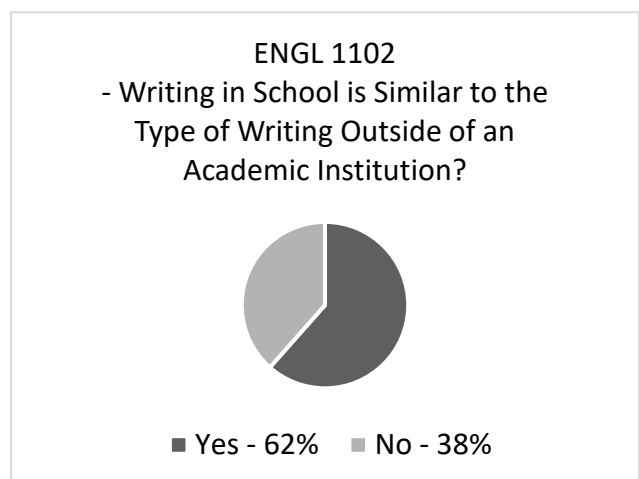Fig. 21

Fig. 22

Fig. 23

Fig. 24

Students were again asked if they felt as though writing in school is similar to the type of writing they will do outside of an academic institution in the post-survey (see figs. 23 and 24). One of the main goals throughout the semester was to help students identify transference in writing techniques. 40% of ENGL 1101 and 62% of ENGL 1102 students responded *yes*, even though this concept was a central focus during the semester. Students were asked if they felt as though this classroom was inclusive and inviting. 100% of students surveyed answered *yes* (see figs. 25 and 26), which is important to note that ENGL 1102 was delivered in a rotational face-to-face modality, with 2/3rd of students having to live stream during classroom sessions throughout the semester. In other words, flexibility and adaptability were vital for classroom learning as well as resilient pedagogy. The purpose of questions #7-10 was to determine student perspectives on having the opportunity to blend formal and colloquial languages by code-meshing to affect voices and tones while also enhancing cultural authenticity for rhetorical appeal. Moreover, students were also asked post-curriculum delivery how they now viewed connections between culture, language, and identity (see Appendix E, Table 2, and Appendix G, Table 4 for student survey responses). For the most part, students expressed tightly linked connections between language and the forming/expression of personal identities. For example, consider the following student writing excerpt: "Culture, language and identity are completely intertwined. A child learns his or her identity from their environment. Therefore the culture and language in that environment become integral parts of the young child."

In summary, the post-survey results indicate that students found the two courses to be both inclusive and inviting, even though approximately 15-20% of the student demographics identified as being non-native English speakers/writers. It is also important to note that monolingual speakers also indicated an inclusive and inviting perception of the course. The data indicates that the inclusion of readings and writings that explored multilingualism in composition writing enhanced the overall perception of an inclusive and welcoming FYC classroom for all students surveyed.
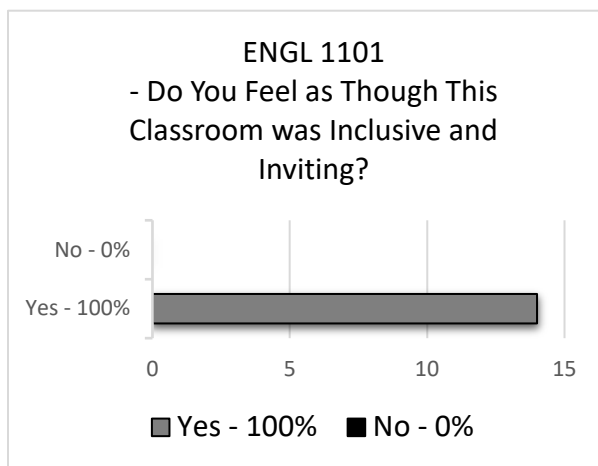
Fig. 25
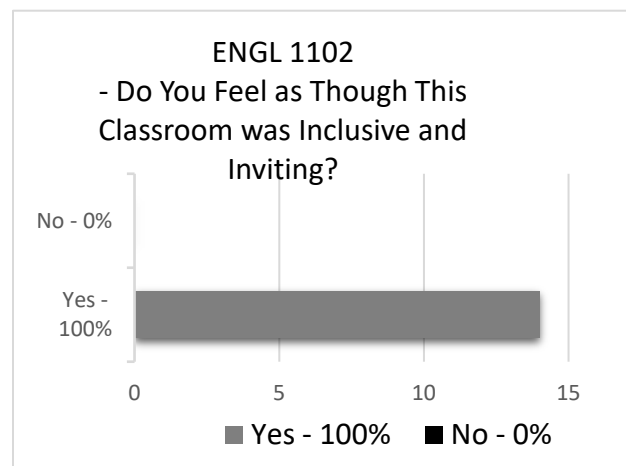
Fig. 26

C. <u>Research findings:</u>

The Spring 2021 semester was unique for many students and collegiate instructors alike, as all parties recognized the effects of living through a global pandemic. Overall, I was curious to see and compare the concluding student survey responses to my observations regarding inclusivity in the FYC classroom due to previously specified social and learning conditions. In all honestly, I feared the effects of the pandemic on the collegiate classroom would overwhelm the attempts to gain insight and measure the effects of providing students with opportunities of translanguaging to enhance the rhetorical delivery of academic writing. To my surprise, even amid adverse educational conditions, the student samples and survey results were complimentary

to perceptions of a positive and inclusive learning environment. In other words, preliminary examination of the data suggests the varying modes of instructional delivery was not an influencing factor on student-perceived inclusivity.

Conceivably, the solution lies neither in the specific delivery methods of instruction nor in the particular writing opportunities afforded in the classroom. In the English 1102 classroom, one main objective is for students to learn how to properly integrate academic research from an informative perspective while persuasively affecting their audience. Students were taught how to affect voices and tones through code-meshing, a purposeful art of translanguaging, by integrating colloquial language (dialect variation or slang) or multiple languages. The following is an excerpt from Student C's reflection on the quote provided by Graff and Birkenstein that acknowledges some of these concepts (see Appendix J, item 3, 4-16-21 low-stakes assignment):

> During this course, we have learned to add tone, colloquial language for code-meshing, academic language, voice, rhetorical appeals, and add structure to bring these items all together to form a complete, professional, and concise academic essay. We learned these things to not only enhance our basic abilities but to create more in-depth emotions and feelings that our audience will be able to see. This goes for writing books, poetry, songs, short stories, comics, etc because each and everyone of these can use the basic writing examples I talked about earlier. But in order to truly bring together that piece of writing, the authors have to provide their own twist and uniqueness to it.

Students composed a literacy narrative in the English 1101 classroom that explored notions of connection between languages, identities, and socio-literate experiences. Put simply, students were asked to consider how their academic experiences had been influenced by topics

related to language and identity. Following are writing excerpts from Student F and G's literacy narratives (see Appendix I):

- Student F - "Language also defines who we are in terms of our culture. One's culture defines who they are as a group compared to the cultures of other groups . . . I have noticed that my southern accent comes out more when I am speaking to relatives on my father's side of the family. I will speak slower and a little drawn out and I'll even drop my 'g's' and say things like 'fixin'".

- Student G - "When it comes to forming my identity, I go by the motto, 'Take what you like and use as you see fit' . . . Language and identity are connected in the sense that they are both fluid, continually changing, and are essential ingredients in my secret ingredient soup."

While students in ENGL 1102 were not required to use translanguaging as a means of rhetorical persuasion, they were encouraged to do so. Nonetheless, the majority of students in the course *did not appear to use* code-meshing techniques in their summative assignment submissions; conceivably, students may have considered the stakes to be too high to incorporate writing that did not present as the typical language (student-perceived) for an academic essay. Yet, the concluding student survey responses indicated strong perceptions of inclusivity. Below are a few writing excerpts (see Appendix G) that offer student observations on code-meshing techniques and inclusivity from the course:

- "I would like to say that I have never experienced a classroom environment quite like this class. I felt as though my personality added to my works and that was rewarded within the class. It was fantastic!"

- "Being able to use code meshing made it much easier to have a voice in my paper. Using words and phrases specific to my identity enhanced my tone."

- "I really like it [code-meshing]. My writing sounded much stronger and more persuasive, and I feel like it was more interesting. I was almost excited to write the argumentative paper, and I have never been excited to write a paper before."

Does this suggest that even a call to awareness of diversity and multilingual acceptance in the English composition curriculum leads to a more inclusive learning environment even if students choose not to utilize code-meshing as a means of translanguaging? For example, consider the following student observations noted on the ENGL 1102 concluding student survey relating to the usage of these techniques in their major assignments (see Appendix G):

- "I found it personally hard to use informal language in a formal paper and I felt as though when writing my paper that it did not belong when writing my research paper and I struggled to find ways to implement that informality."

- "I personally did not use this technique because there were no other languages that I had to use when writing."

- "It all honesty, I wasn't able to utilize it as well as someone who speaks multiple languages. However from what I have seen and read and tried to use myself, it does offer a lot more opportunities to use voice and tone. Not only can you express yourself through the other language or dialect, you can show your true emotions due to it being a natural thing for the writer."

- "I don't like it it's just not my thing."

In summary, even though some students did not feel comfortable with or preferred not to use code-meshing via integration of multiple languages and/or dialects, 100% of students (see

item 5, Appendix G) responding to the survey indicated positive academic experiences relative to the course with both language and composition writing.

Section 5: Conclusion

A. Study Limitations

Study limitations include sample size, potential confounding variables, and the need for a control group. A percentage of first-year English composition classrooms feature student demographics that include dual high school and college enrollment; for this reason, a percentage of the students are under the age of 18. Therefore, a revised IRB to include parental consent for student survey participation should be considered.

Further research is needed to determine if the study results are duplicated with the inclusion of a control group. This study was based upon one instructor teaching two sections of ENGL 1101 and two sections of ENGL 1102 over one full academic year. A suggested future research design would be for the same instructor to teach two or more courses that integrate the same curriculum design, introducing multilingualism via translanguaging opportunities and other course sections that do not incorporate the same curriculum. However, all students would receive the initial and concluding surveys. If the same trends exist across all courses, the identification of confounding variables (course curriculum) may present. However, if varying trends occur amongst the two independent variables, there would be more assurance in the results of this study. Moreover, another suggested future design would be to employ multiple instructors utilizing the same type of curriculum with the administration of the student surveys to identify similarities and differences among survey responses within a variance of instructor style of pedagogical delivery. Likewise, a controlled study that ensures the same students who complete

the initial student survey are the same students who complete the concluding student survey would be ideal.

B. <u>Transference of Skills</u>

Code-meshing may be used as a rhetorical technique to affect, engage, and/or persuade an intended audience. Integrating code-meshing into an FYC classroom accomplishes two distinct feats as demonstrated in the results of this study: 1. facilitates an inclusive environment, a common diversity and inclusion initiative across universities, and 2. transference of acquired translanguaging skills from the academic classroom to that of a professional occupational setting. National and global corporations utilize these skills in real-world marketing and advertising campaigns.

Consider the following scenarios on how translanguaging via code-meshing may benefit students outside an English composition classroom. Chick-fil-A is a restaurant well-known for its one-of-a-kind marketing/branding techniques on roadside billboards that typically feature black and white cows composing phrases that entice viewers to consider eating chicken — one of the primary foods sold in the restaurant. However, what makes the rhetoric unique is the use of misspellings and what some would consider colloquial/slang to get their point across because, as any driver knows, there are potentially only seconds to read a billboard, receive the intended message, and cognitively process the elements of persuasion — all the while driving down the road. The Chick-fil-A website features the following excerpt in the *about - who we are* section:

> In 1995, a renegade cow, paintbrush in mouth, painted the three words "EAT MOR
>
> CHIKIN" on a Texas billboard. From that day forward, the burger-eating landscape was
>
> forever changed. These fearless cows, acting in enlightened self-interest, realized that
>
> when people eat chicken, they don't eat beef. Today, the cows' herds have increased and

their message reaches millions - through television, radio, online, and on the occasional water tower. Needless to say, we fully endorse and appreciate the monumental efforts made by our most beloved bovine friends.

According to their website, The Coca-Cola Company has provided beverages for 135+ years in 200+ countries and territories, now offering 200 brands worldwide. In other words, The Coca-Cola Company has a global audience. Therefore, considering common lexical and syntactic differences in languages is imperative in affecting the intended audience. For example, Karen Corrigan references the use of the following phrases in one of Coca-Cola's advertising poster campaigns in Belfast, Ireland (79-80):

- *What's the Craic?*

- *It's Weeker*

- *'Bout ye?*

- *My head's melted*

- *Wind your neck in*

- *You're a geg*

These phrases and lexical components are in English. However, they are indicative of common phrases used in Belfast, Ireland, and an audience exposed only to SAE may not recognize or understand the messages represented. This example reveals the importance of understanding colloquial/dialectal variances of the same language and employing these regional aspects to best persuade and engage a product's buyers/consumers.

C. <u>Classroom Application</u>

The initial goals of this study was to facilitate conversation within the academic discourse community on (1) whether the integration of translanguaging via means of code-meshing would

affect student perspectives on university initiatives of facilitating and fostering an inclusive FYC classroom and (2) would simultaneously operate as a call to awareness of linguistic diversity through the integration of translingualism in the English composition curriculum. The Kennesaw State University definitions of diversity and inclusion mentioned previously are clear. As a KSU instructor, I should incorporate ". . . teaching, working, learning, and living [that] take place in pluralistic communities of mutual respect." The post-survey student responses indicate favorable results indicating it is plausible to embrace linguistic diversity while still teaching students the mainstays of academic genre conventions in an English composition classroom.

Furthermore, while I have argued that the transference of skills goes beyond the walls of academia, I realize not all instructors within varying discourse communities may embrace the integration of writing conventions that challenge genre conventions. For these reasons, even though I provide students low and high-stakes writing opportunities to practice and integrate these techniques, I caution students to always, regardless of the course or instruction, follow their assignment guidelines, and when in doubt, consult with their instructors regarding the acceptance of incorporating translanguaging/multilingual techniques. There will always be prescriptive rules and protocols that students and employees must follow, as ultimately, their course grades and employment status may be reflective of adhering to these guidelines; this *is* a real-world scenario. However, due to the multimodal nature of today's societal communications, I feel that advancements in ideologies associated with languages, cultures, and identities are receiving enhanced consideration. The first hurdle is increased awareness. The second hurdle is acknowledging and accepting a call to action. The most challenging hurdle, in my opinion, is how to integrate these ideologies into practice. I teach my FYC students that writing is a series of collective processes that are recursive. Using the same advice, below is a list of brainstorming

ideas on how to begin integration of multilingualism in the FYC classroom to affect student-perceived inclusivity:

- Textbook selection – instructors often have a list of department-recommended textbooks. Take the time to peruse the contents to determine how inclusivity may be affected by the author's use of rhetoric. Do graphs/images/sections offer diverse cultural and lingual examples?

- Supplemental materials – providing supplemental readings applicable to the week or unit's instruction that represent a variety of cultures, languages, and social norms/expectations will increase an overall awareness of diversity in reading, writing, and language acquisition. For example, how visual rhetoric may increase pathos when trying to persuade an audience is studied. Encouraging students to find examples representing varying languages or cultures will increase classroom awareness.

- Multimodal capabilities – the incorporation of multimodality enhances teaching instruction and student learning, facilitating a more student-centered pedagogy. The average number of students in my English 1101 and 1102 courses is 26. When students vote on how they want to consider the day's curriculum, there is often variance in the preferred modality. In other words, some students prefer a lecture where they take notes. Some students prefer to work individually on writing prompts. Some students prefer to work in small groups where they can verbally discuss the reading/assignment. Some students prefer incorporating short videos that provide a visual and audible representation of the presented material. Regardless of the modality employed, the main takeaway is that there is variance

in students' learning styles. Finding ways to embrace the flexibility of multimodal capabilities may aid instructors in delivering cohesive content and foster feelings of inclusivity.

- <u>Formative writing assignments</u> – instructors can incorporate composition methods that utilize translanguaging skills, whether by integrating multiple languages or dialects. Using mentor texts and remixing of texts allows students to practice these techniques in a low-stakes capacity.

- <u>Summative writing assignments</u> – considering genre conventions, such as an academic essay and the usage of SAE, are still crucial to students' understanding of reader and audience expectations. However, providing students with some flexibility (I used up to a 10% word count) to utilize translanguaging techniques offers the potential to increase inclusivity and awareness. At KSU, students must compose a literacy narrative in ENGL 1101. I found that this unit/assignment was an excellent opportunity to introduce translanguaging.

- <u>Class discussion</u> – talking to students throughout the semester to gain insightful feedback on *how things are going* will aid instructors in adapting to the current classroom dynamics because the student demographics of each semester will change. In other words, there is not a one-fits-all assignment or semester-long lesson plan. The remapping of course materials and delivery is essential to implementing resilient pedagogy.

- <u>Discourse departmental meetings</u> – share your experiences, knowledge, and best practices of what seems to work best in the classroom. This communication facilitates a recursive call to awareness and provides peer feedback on modifying

lessons or instructional delivery. Utilize multimodal frameworks such as a departmental discussion board thread housed in the university's digital learning management system to organize and retain peer instructor feedback.

- University initiatives – explore current university initiatives and consider the rhetoric of mission statements to include awareness and facilitation of multilingual variances. In other words, include the term *language* to highlight linguistic diversity and inclusion.

Overall, there is potential in that a series of small collective steps may lead to an impactful change in both awareness and integration of multilingualism in composition writing while simultaneously fostering university initiatives of diversity and inclusivity, providing students opportunities to embrace their unique socio-literate, socio-cultural, and socio-linguistic experiences. *When used purposefully, code-meshing can enhance the rhetorical efeito of engaging a wider audiencia and destigmatizing the idea that language resides in isolation but, in retrospect, is a blending of comunicación that incorporates one's cultúr and self-identities.*

Appendix A – Initial Student Survey

ONLINE SURVEY CONSENT FORM

1. **Title of Research Study:** MAPW Capstone Proposal - Melinda Grant

Researcher's Contact Information: Melinda Grant, (925) 768-2102 cell#, MGrant1@Kennesaw.edu (Study# FY21-305)

Introduction

You are being invited to take part in a research study conducted by Melinda Grant of Kennesaw State University. Before you decide to participate in this study, you should read this form and ask questions about anything that you do not understand.

Description of Project

The purpose of this study is to further the field of research by providing examples of code-meshing and/or translanguaging in English Composition in pursuit of a more inclusive English 1101 and/or ENGL 1102 classroom experience for students.

Explanation of Procedures

At the beginning of this course, students are given an opportunity to complete a short online survey to identify prior experiences and perceptions of connections between language and identity and feelings of inclusivity in previous composition classrooms to further the field of research. Towards the end of the course/unit, students are given an opportunity to complete a short online survey regarding similar perceptions based upon the course curriculum studied that exposes students to the integration of multilingual writing techniques in the composition classroom to enhance rhetorical appeals in persuasive writing.

Time Required

The estimated time to complete each online survey is less than twenty minutes. No additional tasks are required outside of the established classroom curriculum.

Risks or Discomforts

There are no known risks or anticipated discomforts in this study. Students that choose to participate in this study will be assigned an unidentifiable label, such as "Student A" or "Student B," when examples of their writing are used.

Benefits
Although there will be no direct benefits to you for taking part in the study, Melinda Grant may learn more about formulating a more inclusive English Composition classroom environment.

Compensation

There is no compensation for participation in this study.

Confidentiality

The results of this participation will be confidential. An unidentifiable label will be used to reference student identity/writing examples used in the thesis. For instance, while excerpts of your writing may be included in the capstone research analysis and presentation, your name will be replaced by "Student A," or a label that similarly protects your identity.

Inclusion Criteria for Participation

Participation is contingent upon students identifying themselves as 18 years of age or older in response to question number eleven on the concluding student survey. Students under 18 years of age are not eligible.

Use of Online Survey

Only the IP addresses of students who give permission for excerpts of their work to be used in the capstone thesis will be collected. As mentioned under the confidentiality section above, names/email addresses will not be used for identification purposes but for only obtaining informed consent for the thesis research. Labels such as "Student A" and "Student B," etc., will be used as a replacement.

Research at Kennesaw State University that involves human participants is carried out under the oversight of an Institutional Review Board. Questions or problems regarding these activities should be addressed to the Institutional Review Board, Kennesaw State University, 585 Cobb Avenue, KH3417, Kennesaw, GA 30144-5591, (470) 578-7721.

PLEASE PRINT A COPY OF THIS CONSENT DOCUMENT FOR YOUR RECORDS, OR IF YOU DO NOT HAVE PRINT CAPABILITIES, YOU MAY CONTACT THE RESEARCHER TO OBTAIN A COPY

☐ I agree and give my consent to participate in this research project. I understand that participation is voluntary and that I may withdraw my consent at any time without penalty.

☐ I do not agree to participate and will be excluded from the remainder of the questions.

2. What is/are your native language(s)?

3. What dialects of English do you use when you speak or write?

4. Do you consider yourself multilingual – having the ability to speak, read, and/or write in multiple languages? Please explain.

5. Would you consider your previous academic experiences with language and composition writing to be positive? If yes, why? If no, why?

6. Do you feel as though writing in school is similar to the type of writing you will do outside of an academic institution? Please explain.

7. In what ways do you feel as though culture, language, and identity are related?

8. Have you ever been given the opportunity to blend academic (formal) and colloquial (informal - everyday) language into one assignment?

9. In what ways do you feel as though your cultural heritage, language, or self-identity are integrated into your writing? Please explain and provide examples.

10. Considering your writing classroom experiences before this course, do you feel as though the classroom's ambiance was inclusive and inviting?

11. If your answer to question #10 was no, what do you think could be done in a writing course to strengthen feelings of inclusion?

12. Are you 18 years or older?

13. Please take this opportunity to mention/explain any perspectives or experiences related to previous courses, curriculum, or writing classroom environments that you would like to share.

Appendix B – Concluding Student Survey

1. **Title of Research Study:** MAPW Capstone Proposal - Melinda Grant

Researcher's Contact Information: Melinda Grant, (925) 768-2102 cell#, MGrant1@Kennesaw.edu (Study# FY21-305)

Introduction

You are being invited to take part in a research study conducted by Melinda Grant of Kennesaw State University. Before you decide to participate in this study, you should read this form and ask questions about anything that you do not understand.

Description of Project

The purpose of this study is to further the field of research by providing examples of code-meshing and/or translanguaging in English Composition in pursuit of a more inclusive English 1101 and/or ENGL 1102 classroom experience for students.

Explanation of Procedures

At the beginning of this course, students are given an opportunity to complete a short online survey to identify prior experiences and perceptions of connections between language and identity and feelings of inclusivity in previous composition classrooms to further the field of research. Towards the end of the course/unit, students are given an opportunity to complete a short online survey regarding similar perceptions based upon the course curriculum studied that exposes students to the integration of multilingual writing techniques in the composition classroom to enhance rhetorical appeals in persuasive writing.

Time Required

The estimated time to complete each online survey is less than twenty minutes. No additional tasks are required outside of the established classroom curriculum.

Risks or Discomforts

There are no known risks or anticipated discomforts in this study. Students that choose to participate in this study will be assigned an unidentifiable label, such as "Student A" or "Student B," when examples of their writing are used.

Benefits

Although there will be no direct benefits to you for taking part in the study, Melinda Grant may learn more about formulating a more inclusive English Composition classroom environment.

Compensation

There is no compensation for participation in this study.

Confidentiality

The results of this participation will be confidential. An unidentifiable label will be used to reference student identity/writing examples used in the thesis. For instance, while excerpts of your writing may be included in the capstone research analysis and presentation, your name will be replaced by "Student A," or a label that similarly protects your identity.

Inclusion Criteria for Participation

Participation is contingent upon students identifying themselves as 18 years of age or older in response to question number eleven on the concluding student survey. Students under 18 years of age are not eligible.

Use of Online Survey

Only the IP addresses of students who give permission for excerpts of their work to be used in the capstone thesis will be collected. As mentioned under the confidentiality section above, names/email addresses will not be used for identification purposes but for only obtaining informed consent for the thesis research. Labels such as "Student A" and "Student B," etc., will be used as a replacement.

Research at Kennesaw State University that involves human participants is carried out under the oversight of an Institutional Review Board. Questions or problems regarding these activities should be addressed to the Institutional Review Board, Kennesaw State University, 585 Cobb Avenue, KH3417, Kennesaw, GA 30144-5591, (470) 578-7721.

PLEASE PRINT A COPY OF THIS CONSENT DOCUMENT FOR YOUR RECORDS, OR IF YOU DO NOT HAVE PRINT CAPABILITIES, YOU MAY CONTACT THE RESEARCHER TO OBTAIN A COPY

☐ I agree and give my consent to participate in this research project. I understand that participation is voluntary and that I may withdraw my consent at any time without penalty.

☐ I do not agree to participate and will be excluded from the remainder of the questions.

2. What is/are your native language(s)?

3. What dialects of English do you use when you speak or write?

4. Do you consider yourself multilingual – having the ability to speak, read, and/or write in multiple languages?

5. Would you consider your academic experiences with language and composition writing in this course to be positive?

6. Do you feel as though writing in college is similar to the type of writing you will do outside of an academic institution?

7. After taking this course, in what ways do you feel as though culture, language, and identity are related?

8. This course explored multilingualism. How did you feel about having the opportunity to blend academic (formal) and colloquial (informal - everyday) language into one assignment? Please explain.

9. How did you feel about having the opportunity to use code-meshing and/or translanguaging in this course? Did this technique offer you more opportunities to use voice and tone? Please give examples to explain your response.

10. In what ways do you feel your cultural heritage, language, or self-identity will be integrated into your writing after taking this course?

11. Do you feel as though this classroom was inclusive and inviting?

12. If your answer to question #11 was no, what do you think could be done in a writing course to strengthen feelings of inclusion?

13. Are you 18 years or older?

14. Do you give permission for excerpts of your discussion board posts and/or essays to be used **anonymously** in the capacity **to further research in the field? If yes, please provide your name and email address below for contact purposes. If excerpts are utilized, labels such as "Student A," "Student B," etc., will be used instead of your name.**

15. Please take this opportunity to mention/explain any perspectives or experiences related to this course's curriculum and learning environment that you would like to share in the interest of furthering research in the facilitation of a more inclusive English Composition classroom experience. Your comments are very much appreciated.

Appendix C

Informed Consent Form for Student Writing Excerpts

Title of Research Study: MAPW Capstone Proposal - Melinda Grant

Researcher's Contact Information: Melinda Grant, (925) 768-2102 cell#, MGrant1@Kennesaw.edu (Study# FY21-305)

Introduction

You are being invited to take part in a research study conducted by Melinda Grant of Kennesaw State University. Before you decide to participate in this study, you should read this form and ask questions about anything that you do not understand.

Description of Project

The purpose of this study is to further the field of research by providing examples of code-meshing and/or translanguaging in English Composition in pursuit of a more inclusive English 1101 and/or ENGL 1102 classroom experience for students.

Explanation of Procedures

Students will be exposed to multilingual writing techniques in the composition classroom that may be utilized to enhance rhetorical appeal in persuasive writing. Students will then be asked permission to share excerpts of their writing as examples of how to shape writing assignments to allow for more inclusive and authentic classroom composition opportunities.

Time Required

No additional tasks are required outside of the established classroom curriculum.

Risks or Discomforts

There are no known risks or anticipated discomforts in this study. Students that choose to participate in this study will be assigned an unidentifiable label, such as "Student A" or "Student B," when examples of their writing are used.

Benefits

Although there will be no direct benefits to you for taking part in the study, Melinda Grant may learn more about formulating a more inclusive English Composition classroom environment.

Compensation

There is no compensation for participation in this study.

Confidentiality

The results of this participation will be confidential. Once the signed consent form is matched to student writing, an unidentifiable label will be used to reference said writing in the research presentation. For example, while excerpts of your writing may be included in the analysis and presentation of the capstone research, your name will be replaced by "Student A," or a label that similarly protects your identity.

Inclusion Criteria for Participation

Participation is contingent upon students identifying themselves as 18 years of age or older in response to question number eleven on the concluding student survey. Students under 18 years of age are not eligible.

Signed Consent

I agree and give my consent to participate in this research project. I understand that participation is voluntary and that I may withdraw my consent at any time without penalty.

_____

Signature of Participant or Authorized Representative, Date

_____

Signature of Investigator, Date

_____

PLEASE SIGN BOTH COPIES OF THIS FORM, KEEP ONE AND RETURN THE OTHER TO THE INVESTIGATOR

Research at Kennesaw State University that involves human participants is carried out under the oversight of an Institutional Review Board. Questions or problems regarding these activities should be addressed to the Institutional Review Board, Kennesaw State University, 585 Cobb Avenue, KH3417, Kennesaw, GA 30144-5591, (470) 578-7721.

Appendix D

Table 1. Initial Student Survey Responses – Fall 2021, ENGL 1101, N=8 (participants)

Question No.	Student Response
2. What is your native language?	Spanish – 1 English – 6 Vietnamese - 1
3. What dialects do you use when you speak or write?	- "Northern (new york)" - "I speak and write the way I talk. No accents or - anything unusual" - "American English" - 2 - "Northern/Southern" - "I use American and Southern dialects of English" - "American English when writing and a Southern American accent when speaking." - No response
4. Do you consider yourself multilingual – having the ability to speak, read, and/or write in multiple languages?	**Yes – 2:** - "I know a tiny bit of Spanish, I can speak some and read some." - "Yes, I speak Spanish and English. I also have a basic understanding of other Latin languages, such as French." **No – 6:** - "i think i can have the ability to, but as of right now I cannot. Although if i wanted to learn i could" - "No, I don't. I have taken a good amount of spanish, so I can a little bit, but I'm definitely not multilingual." - "No I do not." - "Not really" - "No I am not because I can only speak in my native language but I cannot write it and can only read a little bit of my native language." - "i would not concider myself multilingual because i do not have the cultural background that would make me multilangual."
5. Would you consider your previous academic experiences with language and composition writing to be positive?	**Yes – 6:** "Yes because I had good times in spanish class and I also received great grades in spanish." "Yes, I've always found my language and composition classes to be the most positive and exciting ones." "Yes, very positive. All my instructors have been quite nice to work with." "Yes, because i had good teachers and the teachers made writing about subjects interesting and fun to do."

	"Yes, they gave me a better understanding of the English language and how to use it properly." "It is positive for me because even though if I keep learning english then it would help me in my life and can make me successful of getting a career." **No – 2:** "ehhh no. i struggle with the composition of writing so its not a so positive." "i would consider my previous experiences with language and composition negative because i have always struggled with writing and never felt like i was learning anything when writing a paper."
6. Do you feel as though writing in school is similar to the type of writing you will do outside of an academic institution?	**Yes – 4:** - "Yes because I normally type in my text messages the way I would type in school. I try not to make grammatical errors when I am texting someone." - "I do feel like the formal writing done in class will be similar to the writing I carry with me outside of class." - "Yes, this writing will help me write better in a professional setting, therefore it will be similar." - "It is similar because every essay you would always need a introduction, body, and conclusion paragraph with a hook and thesis." **No – 2:** - "I wont use writing in the field of work I am going into. I am going into cyber security and i wont use writing unless it is emails to co-workers or my bosses." - "for me personally I don't think I will be writing many papers because my dream in life it to own a bakery." **Other – 2:** - "kinda. in school you try and be more formal than pears." - "Sometimes. The formality of my writing in school is very similar to the way I write in a professional setting. Outside of that, in my casual life, they do not overlap."
7. In what ways do you feel as though culture, language, and identity are related?	• "culture and language is a part of your identity but it doesn't define you" • "They all are connected through the way you are raised." • "Culture is your roots, language is the result of those roots, and your identity is shaped by the way you choose to portray those results."

	• "Culture, language, and identity are related because they all relate to how people are they way that they are. It represents who they are as a person." • "Everything is related to one's culture. Where a person is born depicts what and how they will speak and how they will present themselves." • "They all make you who you are today and how you interact with people." • 2 – no response
8. Have you ever been given the opportunity to blend academic (formal) and colloquial (informal – everyday) language into one assignment?	No – 5 Yes – 3
9. In what ways do you feel as though your cultural heritage, language, or self-identity are integrated into your writing?	• "Think basd on perspective. different views on certain situations" • "Even though I was born and raised in the south, my mom is from Ohio and was dad was originally from Belgium and moved to Ohio later on. Since they are both from the north, I don't say things like "buggee" or "y'all". I say "cart" and "you guys". My dad being from Belgium has also influenced the way I am now." • "I wouldn't say my identity is too intertwined with my professional writing. I try and go for what I've been taught is right. On the other hand, my casual writing is filled with my own self-identity (redundant). This is because a lot of what I grew up with is how I form my ideas about the world. This then in turn results in me speaking in a stylized manner similar to what I grew up with. That speech is then put into text and now I speak and write very flamboyantly in a casual setting." • "Every person is going to write differently then someone else. Different backgrounds and different ways of being taught, so every writer is going to be different." • "No, I feel there is a certain format in which you have to write. Also, I have never written essays in Spanish or my culture." • "I feel it when I used colloquial language on my essay because it breaks a change in tone and I am writing it informally."

	• 2 – no response
10. Considering your writing classroom experiences before this course, do you feel as though the classroom's ambiance was inclusive and inviting?	Yes – 7 No – 1
11. If your answer to questions #10 was no, what do you think could be done in a writing course to strengthen feelings of inclusion?	• "Some teachers should have more of an open mind when students speak about a topic and how it is delivered."
13. Please take this opportunity to mention/explain any perspectives or experiences related to previous courses, curriculum, or writing classroom environments that you would like to share.	• "my last English class that i took was based on media and perspective incorpreating modern forms of writing witchh is what I enjoyed more than just reading the "old texts " • "I took dramatic writing and I enjoyed it because there was less essays and more free writing. I had more fun in this class because I could write how I wanted." • "My most prominent experience in a writing classroom would have to be my 10th and 11th grade writing class. Same teacher for both. She was very good at making every dumb opinion or idea I had valid." • "I just like a calming room with little distraction. So the all white room that we are in is perfect." • "Every language class has taught me how to write an essay and how to use grammar and also citing evidence." • 3 – no response

*Question number 1 was the online survey consent form. Question number 12 asked for confirmation of students being 18 years or older. All documented student responses answered yes to question number 12. **See Appendix A**.*

Appendix E

Table 2. Concluding Student Survey Responses – Fall 2021, ENGL 1101, N = 5 (participants)

Question No.	Student Response
2. What is your native language?	Spanish – 1 English – 4
3. What dialects do you use when you speak or write?	" The dialect I speak is a mixture of "Northern" and "Southern" language." "southern and English slang" "American dialects for the most part" "southern/norther depending on which side of the family im talking to" "northern and sothern"
4. Do you consider yourself multilingual – having the ability to speak, read, and/or write in multiple languages?	Yes – 1 No - 4
5. Would you consider your academic experiences with language and composition writing in this course to be positive?	Yes – 5 No - 0
6. Do you feel as though writing in school is similar to the type of writing you will do outside of an academic institution?	Yes – 2 No – 3
7. After taking this course, in what ways do you feel as though culture, language, and identity are related?	"they are deepley conected but do not define your self just parts" "They are all one in the same, really. Culture and language both work together to really shape an identity into something we can define later in our lives." "Every aspect reflects one another, and you cannot have one without the other. Culture is expressed through language whether it is body language or spoken language, it then shows how you express yourself and defines your identity." "Language, culture and identity are all combined. Language and culture form your identity and make you who you are." - no response - 1
8. This course explored multilingualism. How did you feel about having the opportunity to blend	"i thought it was diffuluclt but it was interesting, being able to combine those to." "it makes it easier to write because i dont have to have a set topic on what i have to write about

academic (formal) and colloquial (informal - everyday) language into one assignment? Please explain.	its more of a theme and you expand on that theme with your own ideas." • "It was definitely interesting. It is not something I do often or really at all before this point. The best I can think of is when I was lay on some assignments and decided not to be as prim and proper as I should have been. It honestly felt a tad refreshing to be more or less honest in a paper as to how I truly perceive the world on a day to day basis. Felt much more real." • "It was a great opportunity, it made me reflect on how there are different forms of accents and dialects even in the English language and how they are different from the academic proper English we are supposed to use in school." • "I thought it was very different from any other type of writing I've done. Normally, I use either colloquial or formal, but I was able to use both in the assignment. This assignment has taught me many things about language, dialects, and identity."
9. How did you feel about having the opportunity to use code-meshing and/or translanguaging in this course? Did this technique offer you more opportunities to use voice and tone? Please give examples to explain your response.	• "i think it was cool. it offered me a chance to not be so fromala and add some of my regular language." • "i think that it made my writing more interesting." • "I think I was given a much wider range of tone and voice when this assignment was presented. This is due to the fact that I was able to use a voice I was most familiar with, which caused my ideas to come across much more clearly and much more fluently. I could really exaggerate ideas I thought were important and really portray the mental process behind each word choice this way." • "Yes, this method helped better express my ideas. It was quite difficult at first since it does require you to actually think about translating the terms with context clues. In one of the discussion posts, we had to rewrite an excerpt. I included the sentence "a very loco man". • "This opportunity was great because I got to learn more about how language and identity is used and discover new stuff about what language I use. It did allow me more

	opportunities because before this course, I had never really thought about the language I use and when I use it. For example, using a more formal dialect in school versus at home."
10. In what ways do you feel your cultural heritage, language, or self-identity will be integrated into your writing after taking this course?	• "i think its always bin itergrated we are just shing light to it." • "I don't think that after this class I'll get too much of a chance to continue writing like this, but I definitely prefer it to my formal writing style. It feels a lot less natural and poetic." • "I will consider using code-meshing to express my identity in my writing to make it unique." • "I will be able to use appropriate language in my writing depending on what I am writing for and who I am writing to. When it is appropriate, I can use my language, identity, and/or culture in my writing." • no response - 1
11. Do you feel as though this classroom was inclusive and inviting?	Yes – 5 No - 0
15. Please take this opportunity to mention/explain any perspectives or experiences related to this course's curriculum and learning environment that you would like to share in the interest of furthering research in the facilitation of a more inclusive English Composition classroom experience. Your comments are very much appreciated.	• "i thouhgt it was very diffirent then my high school classes which was nice . the dussing and interactiveness we have during class it nice." • "I really enjoyed this unit, it made me feel included as I very much related to the topics that were discussed. I had never had the opportunity to include my culture/language in my classes." • "I have learned that code-meshing and code-switching happens even if you aren't multilingual. Everyone uses different dialects depending on their setting and how they were raised. You can still have a shocking response with code-switching without being multilingual." • No response - 2

*Question number 1 was the online survey consent form. Question number 12 is not applicable as all responses to question number 11 were yes. Question number 13 asked for confirmation of students being 18 years or older. As indicated above, only yes answers are included in the survey results. Question number 14 asked for permission to use excerpts from discussion board posts and essays written in the course. Only students that answered yes, provided contact information, and returned the signed informed consent are included. **See Appendix C.**

Appendix F

Table 3. Initial Student Survey Responses – Spring 2021, ENGL 1102, N=9 (participants)

Question No.	Student Response
2. What is your native language?	Spanish – 1 English – 8
3. What dialects do you use when you speak or write?	"I don't use any dialects when I speak or write" – 1 "Mid-Southern" – 1 "American English" – 2 "Normal English" – 1 "American Dialect" – 1 "I speak in the regular proper dialect of English when speaking and writing" – 1 "American and Black English" – 1 "North American" – 1
4. Do you consider yourself multilingual – having the ability to speak, read, and/or write in multiple languages?	Yes - 2 • "Yes, because I can speak another language I am half Latina and taught the Spanish language as well" • " yes, I can speak, read, and write in spanish and englsh" • "Yes because I have been allowed to expand my vocabulary and become a stronger writer." No – 6 • " No, but I took spanish for 5 years so I am pretty good at Spanish" • "Not really" • "no"- 3 • " Not Fully I only know a small amount of ASL" Other - 1 • "I took 3 years of Spanish in high school"
5. Would you consider your previous academic experiences with language and composition writing to be positive?	Yes – 5 • "Yes, because I've always done good in writing and it is easy for me to learn and apply new concepts" • "Yes, It feels amazing to be able to translate as much as you can for someone who does not know that said language." • "Yes, I have gotten good grades in my english classes prior to this one. Throughout high school I would always journaled and I feel like that has helped me learn how to write better.

	• "Yes Latin was a fun thing to learn but it is a dead language so" • "I would consider them somewhat positive. Writing papers is a bit of a struggle for me but I've had AP lit classes in high school that somewhat helped me." Semi-positive – 2 • "semi-positive, I feel that the education system has a very specific way of looking at the English language and forces people to conform to one "right" way in fear of bad grade" • "I would consider them somewhat positive. Writing papers is a bit of a struggle for me but I've had AP lit classes in high school that somewhat helped me." No/Not Really – 2 • "No, because I have a few flaws that I don't catch and new some work on." • "No, I've always had a difficult time with composition As"
6. Do you feel as though writing in school is similar to the type of writing you will do outside of an academic institution?	Yes – 5 • "Yes, because the writing in school is academic and going out into the real world the writing learned in school can come in handy in professional jobs." • "Honestly yes I think so. A lot of the writing that I have done throughout school has aided me in my everyday life. For example, English 1101 taught me about rhetoric. Since taking that course my perception of communication, speaking, writing, etc. has changed. The writing that I have done in school has helped me write things like birthday cards, job applications and more." • "Yes, I do because just like in school you write a paper your asked to be clear about what your writing" • "Yes. I do feel like I will be using a lot of MLA format in the future" • "Yes in college it seems i am being prepared for real world writing situations" No – 4

	• "No, this is because when writing for school or academic institutions, I am being graded and judged on the "correctness" of my writing whereas outside I will be focused on content and accuracy." • "Not really, I feel like it would be more informal letters and important documents." • "I do not feel as though writing in school is similar to the type of writing you will do outside of an academic institution because writing an academic essay is far more professional than texting a friend." • "No, I feel like the writings for school are much more professional than those outside of school, unless if it's for a job."
7. In what ways do you feel as though culture, language, and identity are related?	• "They all relate to one another because depending on the culture taught in certain families this can determine the language being spoken and create your identity as you grow." • "I feel that your culture and the language you speak has a huge influence on your self identity and how you do things as well as make decisions and view the world." • "I feel like they are related and it really defines who you are as a person and defines what you learn from your families like language and culture." • "They are all related through the individual that is portraying them. You usually identify with your language and culture in some aspects. For example, the spanish culture is known to be very welcoming, or at least from my personal encounters." • "I feel as if they meet in all area." • "Most cultures have their own language." • "I believe that the people you surround yourself with will change the way you speak and act, as well as how you identify yourself." • "In most, all or no ways are they related." • "Where you grew up determines your language and how you write. For example, accents."
8. Have you ever been given the opportunity to blend academic (formal) and colloquial (informal –	Yes – 4 No – 5

everyday) language into one assignment?	
9. In what ways do you feel as though your cultural heritage, language, or self-identity are integrated into your writing?	• "Recently, I had to integrate my culture into a writing piece and explain how it relates to identity and everyday language. My parents are Jamaican so they don't speak what is known as formal English but instead they speak patois which is still English but with an accent and some words are said differently." • "I feel that it does not because I am so focused on requirements and the grade that I'm not trying to integrate myself into my writing." • "Honestly, I feel like my self-identity does not really relate to how I write." • "My self-identity is integrated into my writing a lot of the times because of my morals. I have always grown up christian so a lot of my morals and beliefs will pour over into my writings." • "Based on what topic you are given and what you provide within your work. • "I feel like it is easy to write about my own experiences and beliefs." • "In ways my culture heritage, language, or self-identify are integrated into my write can through poems or short autobiographies because that allows us to express ourselves." • "I mean not really normally I have been given assignments in no relation to my culture." • "I've been in the situation where I had to write a literacy narrative and I included some parts of my life in it which includes my culture."
10. Considering your writing classroom experiences before this course, do you feel as though the classroom's ambiance was inclusive and inviting?	Yes – 8 No – 1
11. If your answer to questions #10 was no, what do you think could be done in a writing course to strengthen feelings of inclusion?	• "Free writing exercises"
13. Please take this opportunity to mention/explain any perspectives or experiences related to previous courses, curriculum, or writing classroom environments that you would like to share.	• "I would just like to say that during my English 1101 class I felt that I was not only free, but encouraged to integrate myself and my mind into my writings and be creative and push boundaries instead of solely focusing on a number grade."

	"I have nothing to share, about my previous course but I do feel as long as a teacher is open-minded, inviting to ALL students and is patient with the students as well, everything flows over smooth." "I am going to need some help hahaha." "In onw of my high school English courses, my teacher allowed us to free write for about 5 minutes to break the ice and get creative." "I've usually been good at writing so I should enjoy this class." - No response - 4

Question number 1 was the online survey consent form. Question number 12 asked for confirmation of students being 18 years or older. All documented student responses answered yes to question number 12. **See Appendix A.*

Appendix G

Table 4. Concluding Student Survey Responses – Spring 2021, ENGL 1102, N=13 (participants)

Question No.	Student Response
2. What is your native language?	Spanish – 1 English – 11 English & Spanish - 1
3. What dialects do you use when you speak or write?	"American English" – 3 "Southern American / Western American" "Southern Colloquial" "Southern" "Southern English? I don't know other dialects" "Not gonna lie i dont know what this means" "None" "American" "Code-meshing" "Proper English?" "A mix of southern and norther"
4. Do you consider yourself multilingual – having the ability to speak, read, and/or write in multiple languages?	Yes – 4 No - 9
5. Would you consider your academic experiences with language and composition writing in this course to be positive?	Yes – 13 No - 0
6. Do you feel as though writing in school is similar to the type of writing you will do outside of an academic institution?	Yes – 8 No – 5
7. After taking this course, in what ways do you feel as though culture, language, and identity are related?	"Different cultures and languages lead people to develop differing identities that lead to a variety of writing to be created." "Through your culture, it influences the languages you may speak or how you speak. Culture also has a large influence on an individuals identity and it can shape their daily life depending on what their culture is and how important it is to that individual." "Culture, language and identity are completely intertwined. A child learns his or her identity from their environment. Therefore the culture and language in that environment become integral parts of the young child."

	• "Culture, language, and identity are entangled with each other because for most cultures, their language and the traditions from their culture help give them an identity. Most minorities especially feel closer to having an identity when they involve themselves in their culture and language. For me, when I am in the South and speak southern, I feel as though I can fit in more than if I was in the North or West. I am used to Southern culture so when I am surrounded by it, I feel at ease." • "I feel like they all connect and make this intricate web that everyone." • "I feel as though I have been able to integrate my culture into my writing." • "Each person has their own culture and identity, and that effects their language when they write." • "I feel as though your culture and language go hand in hand with your identity." • "I believe that the most useful thing I've gained from this class is writing skills." • "Whatever is our culture influences our identity and the primary language we speak." • "That there are many ways to say the same thing, and that it can change depending on your language/culture." • "I feel that culture and identity are based off how someone was raised and the environment they were put in. I think language is how you communicate with others." • "The pieces of work we read sometimes come from all over the world and and in order to truly understand, we have to learn and accept multilingualism."
8. This course explored multilingualism. How did you feel about having the opportunity to blend academic (formal) and colloquial (informal - everyday) language into one assignment? Please explain.	• "It made writing easier. I did not have to struggle to find high register words to use in papers. The colloquial language came naturally." • "I found it personally hard to use informal language in a formal paper and I felt as though when writing my paper that it did not belong when writing my research paper and I struggled to find ways to implement that informality." • "Being able to express myself in a colloquial fashion while writing a rhetorical is a liberating

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experience. Everyone should have this opportunity to express themselves through academia while also learning the skills necessary to be a productive member of society."

- "It was really intriguing to be able to blend both of them together without getting penalized by it. Most of my teachers would say don't do that when speaking and/or writing in an academic environment. It is nice to see that I can use this form of writing in a business casual place and still be able to show my professionalism and personality."
- "It's really nice and easy and makes it pretty easy to understand."
- "This was definitely my favorite way to have written. I felt that my writing was as authentic as it could have been."
- "I enjoyed the opportunity because it allowed me to write in an unusual way."
- "I felt as if I was being introduced into something new and something that I could actually use in my real life career."
- "She encourage the use of code meshing."
- "It felt nice being able to include some of my native language in assignments."
- "It's interesting! it might even make students whose first language isn't English feel more comfortable."
- "I really like it. My writing sounded much stronger and more persuasive, and I feel like it was more interesting. I was almost excited to write the argumentative paper, and I have never been excited to write a paper before."
- "I think the opportunity was amazing and it really helped me connect to my writing and topic."

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9. How did you feel about having the opportunity to use code-meshing and/or translanguaging in this course? Did this technique offer you more opportunities to use voice and tone? Please give examples to explain your response.

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- "Being able to use code meshing made it much easier to have a voice in my paper. Using words and phrases specific to my identity enhanced my tone."
- "I personally did not use this technique because there were no other languages that I had to use when writing."
- "It certainly enhanced my writing by adding an element of surprise. The reader does not expect

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	to see certain phrases and therefore is more engaged in the writing."
	• "It all honesty, I wasn't able to utilize it as well as someone who speaks multiple languages. However from what I have seen and read and tried to use myself, it does offer a lot more opportunities to use voice and tone. Not only can you express yourself through the other language or dialect, you can show your true emotions due to it being a natural thing for the writer."
	• "I don't like it it's just not my thing."
	• "It did offer me more opportunities to use voice and tone."
	• "While I'm not multilingual, I believe the opportunity was a good chance to expand one's writing repertoire."
	• "Yes this helped me use stronger grammar and help me keep a good flow in my writing."
	• "It felt nice although I had trouble using it and figuring it out."
	• "It was interesting, however, i didn't have a way to integrate it in any of my writing."
	• "This technique for sure offered more voice and tone. In my final paper I was able to give a story of my personal experience and use words I wouldn't normally use."
	• "The opportunity was very cool and gave my wring more tone and personality, I now feel like I can see myself in my writing."
10. In what ways do you feel your cultural heritage, language, or self-identity will be integrated into your writing after taking this course?	• "I will be more ready to incorporate my identity into my writing now that I know it has a positive effect."
	• "I believe everyone's personality comes out in their writing and when you read an individuals paper you can get a sense of who that person is based on the style of their paper and the techniques that they use."
	• "My writing will definitely take on more personal tone, and I have learned that this carries forward in my professional life immensely."
	• "My Southern culture can definitely be utilized and integrated into my writing when I write for Southerners. It is pretty stereotypical but true that Southerners can get a big confused at the

	very professional and academic writing. If I can utilize my own Southern accent to mix in with my academic writing, maybe more people from the South would be willing to read it and be able to understand it more." • "I feel that I have an understanding on how to integrate my language and culture into my writing." • "I believe that after taking this course, I will be able to include more of my own identity into writing." • "I feel as I will be highly able to incorporate my self-identity into my writing by reflecting back on myself and using that pathos in my writing." • "I honestly dont think i'll use it for english papers unless instructed to do so." • "I dont think I will integrate it into my writing academically, but maybe socially." • "I don't really feel like my heritage will be included. When I am asked to answer questions like these I can never think of anything. I feel like I have no heritage, or no culture. I just see my writing as my writing, not a place I can express my culture." • "I will find ways to integrate these into my writing to remain true to myself within my writing, academic or not."
11. Do you feel as though this classroom was inclusive and inviting?	Yes – 13 No - 0
15. Please take this opportunity to mention/explain any perspectives or experiences related to this course's curriculum and learning environment that you would like to share in the interest of furthering research in the facilitation of a more inclusive English Composition classroom experience. Your comments are very much appreciated.	• "This was my first writing course that really had me thinking much further in depth that I have ever before and I was asking questions about my topic that made me think much harder than I had anticipated and it caused my paper to come out much better than I thought it would and bring it many more ideas that I would not have had if I hadn't asked so many questions to myself and researched as much as I did." • "I felt that this classroom experience, although modified, gave many opportunities to learn about myself, and how I can improve my writing." • "I loved this course and I loved the teacher." • "There are no particular experiences that I would like to share."

	• "I enjoyed the teacher more than the course. I've always had a hard time in composition but she really helped." • "This was an awesome class and the professor was nothing but great. Would definitely recommend her!" • "I thought this learning environment was really inclusive! The discussion board posts allowed us to "practice" what we were learning first before being graded on it. You also provided excellent feedback so that we could succeed." • "I feel that this was very inclusive. Melinda Grant did an amazing job at not giving her own personal views and allowing a safe space for us to express ourselves. I think it would be interesting if you research heritage and culture on white people because answering the questions above was very difficult." • "I would like to say that I have never experienced a classroom environment quite like this class. I felt as though my personality added to my works and that was rewarded within the class. It was fantastic!"

*Question number 1 was the online survey consent form, providing students the option to decline to participate or complete the survey. Question number 13 asked for confirmation of students being 18 years or older. All documented student responses answered yes to question number 13. **See Appendix B**.

Appendix H

Formative / Low-Stakes Multimodal Writing Assignment Guidelines and Student Writing
Excerpts: ENGL 1101, Composition I

1.	8-26-21: **Group Work: Mentor Text** (since this was a group effort, student writing excerpts are not provided due to IRB protocols (i.e., needing signed consent forms)

Prompt: Assigned and completed during class, each group will discuss the following questions and be prepared to share with the class. Please post one response to this thread per group.

> Group #1: How did the author's experiences in multilingual situations differ between written and spoken language?

> Group #2: How did the consideration of the audience affect the usage of language?

> Group #3: Did Min-Zhan Lu establish any type of personal relationship between language and identity?

> Group #4: What were some of the similarities and differences the author experienced between social and academic contexts?

> Group #5: What did you learn about code-meshing and/or translingualism in academic and social constructs?

> Group #6: Name two takeaways from the article that relate to translingualism in an academic setting.

2.	8-31-21: **Code-Meshing and Remixing**

> **Prompt:** After reading *Lucha Libre: The Man in the Silver Mask*, you will now try your hand at code-meshing by remixing a short section of an editorial from the St. Louis Dispatch about fake news. This article may be found on page 166 (print version) in *Becoming Rhetorical*. Select ONE of the paragraphs and try your hand at remixing the words. If you speak a native language other than English, please feel free to integrate vocabulary modeled by the example in *Lucha Libre*. If your native language is American English, feel free to utilize any dialectal variance (Southern, New England, etc.) you are familiar with in this code-meshing exercise. Post your responses under this discussion board thread. We will randomly view and discuss some of these during class [Nicotra].

Excerpt from *Becoming Rhetorical*: On Monday, a man was arrested in Washington, D.C., for firing an assault rifle in a pizza restaurant. He apparently was acting on fake news reports that the restaurant was operating a child abuse ring.

Student Responses:

- Student D – " A guy was arrested in Washington, D.C. on Monday for shooting at a pizza place. He had heard rumors that the pizzeria was taking part in a children's abuse operation and he wanted to stop them in their tracks."

- Student E - "A few days ago, a very *loco* man decided he was going to shoot up my *papà's* pizza restaurant. This crazy man got his information from a fake news outlet that involved my *familia* and a child abuse ring."

- Student F – "a man was arrested in Washington D.C. on Monday because of a fake news report that the pizza restaurant he fired an Asselt rifle in was hosting a child abuse ring"

- Student G – " On Monday, a man was arrested in D.C., for firing an AK in a pizza restaurant. He apparently was acting on cap news reports that the restaurant was operating a child abuse ring."

3.   9-12-21: **Formal vs. Informal Writing**

Prompt: As we learned by reading the excerpt on "Blending Academic and Colloquial Styles of Writing," there are effective methods of integrating formal and informal writing. To gain experience in this process before the upcoming Essay #1 assignment, you will have the opportunity to practice during class today. Referring to the excerpt from *They Say/I Say*, please compose a sentence using each technique shown below: (since this was a group effort, student writing excerpts are not provided due to IRB protocols (i.e., needing signed consent forms)
    1. Dress the prose down by incorporating informal, colloquial language.
    2. Dress the prose up by incorporating formal academic language.
    3. Blend the prose by incorporating both informal, colloquial language and formal, academic language. In other words, mix it up!

Paragraph excerpt from *They Say/I Say*: "Social science is the study of people - how they behave and relate to one another, and the organizations and institutions that facilitate these interactions. People are complicated, so any study of human behavior is at best partial, taking into account some elements of what people do and why, but not always explaining those actions definitively. As a result, it is the subject of constant conversation and argument" (224).

4.   9-14-21: **Reflection**

Prompt: Now that we have completed unit #1, Multilingualism in Rhetoric, take a few moments to reflect upon what you have learned. What are some of your main takeaways from this unit? How will they affect your future writing both inside and outside of academia?

Student Responses:

•   Student D – "Code-meshing is used to make a piece of writing more authentic and to show the person's language/culture more effectively. I have also learned that people don't need to be multilingual to have different dialects. Dialects can be caused by the environment and who you were raised by. Using dialects and code-meshing in your writing can persuade the reader. What you are writing for and who you are writing to also changes the way you use language to persuade the reader. Dialect and code-meshing can be very persuasive in writing. Since I have learned this, I will be able to write more persuasively in an academic setting when I need to. Outside of an academic setting, I can use this knowledge to change my dialect depending on who I am writing to and what for. For example, for a job application or resume, I would have to write differently and have to change my dialect/language to do it. Unit one has taught me how to use code-meshing and when to change my dialect."

•   Student E – "This unit has helped me reflect on my own culture and why my writing is the way it is. Putting a definition on my ability to switch languages and dialects, Code-meshing, has opened a new way of thinking for me. I have noticed more in-depth that everyone has their own way of expressing themselves, even in the way they talk or present themselves, and it all derives from where and how they were raised. In the future, I will try to keep these concepts in mind and try to include them in my writing as it will add more personality to what I am trying to say."

•   Student G – "some of my main takeaways from this unit are the structure and form to write essays, like what should be wanted in an intro and what the conclusion needed to answer (so what?) never heard anyone use that before. in the unit also we learned how to code-switch and how to add that into writing and how it can impact that reader . . ."

Appendix I

Summative /High-Stakes Writing Assignment Guidelines and Student Writing Excerpts:
ENGL 1101, Composition I

English 1101 – Essay Assignment #1
"A Literacy Narrative: Language & Identity"
Due: Fri., Sept 10th by 5:00 p.m.

Assignment Description:
You will compose a literacy narrative that explores your own experiences with both language and identity. Be sure to define what these terms mean to you. This is your opportunity to reflect upon how fundamental language may be to one's cultural identity. A key component to the essay's success will be to **provide evidence of in-depth analysis** as well as appropriate **integration of both academic and colloquial styles of writing** in standard American English (the typical academic construct) and your native language — whether it is a language other than English, such as French or Spanish, or a distinct dialect of World Englishes, such as Southern American English or Irish English. Consider how language has not only influenced your identity but answer the following question: **how has language influenced your academic career?** The essay should adhere to the requirements provided below. Your **audience** will be your peers as well as your professor.

Purpose:
The purpose of this assignment is to allow students an opportunity for self-reflective and rhetorical writing composition. Students will discern rhetorical choices made in writing an **opinion-based** genre while engaging both their native language and various dialects of World Englishes. You will have the opportunity to demonstrate, evaluate, and analyze the concepts of how language and identity are related, which further leads to the understanding of rhetorical choices in composition writing for multiple audiences. These same types of rhetorical choices can be used in other genres of writing; hence, by studying the choices you make in the literacy narrative, you will be better prepared to analyze the effectiveness of rhetorical devices/appeals used by other writers (i.e., **code-meshing and translanguaging for authenticity – transcultural ethos** (see MacDonald and DeGenaro pp. 30-32).

Learning Outcomes:
- Identify, practice, and create writing as a process-oriented product.
- Evaluate, practice, and employ elements of rhetorical grammar, both academic and colloquial.
- Demonstrate critical thinking and metacognition through reflection and documentation of rhetorical choices made in composition.
- Differentiate and distinguish rhetorical choices to include audience, purpose, and mode of communication in composition writing.
- Investigate and employ code-meshing and translanguaging techniques in writing composition.

- Construct written composition that integrates multiple languages and/or various dialects of World Englishes — providing students the opportunity to write from diverse perspectives.
- Interpret the explicit and implicit arguments of multiple styles of writing from diverse perspectives.
- Analyze how style, audience, social context, and purpose shape your writing in electronic and print spaces.
- Craft diverse types of texts to extend your thinking and writerly voice across styles, audiences, and purposes.

Guidelines and Requirements: This essay should be a **minimum of 750 words** and follow MLA guidelines (double-spaced, 12-point Times New Roman font, 1-inch margins), and include the following information:

- An introductory paragraph that defines what language and identity mean to you in addition to a clear and identifiable thesis statement.
- Body paragraphs that provide evidential support of the relationship/claim/opinion/stance the literacy narrative is presenting while utilizing persuasive rhetoric to support the claims being made.
- A concluding paragraph that links directly back to the thesis statement and cohesively addresses why your viewpoint on language and identity is relative to your experiences throughout your academic career.
- Carefully proofread and edited to be free of careless errors, typos, and consistent grammatical errors. Grammatical errors, when they occur, are not distracting and/or do not interfere with the rhetorical effectiveness of the essay, giving a chance for students to express a connection between language and identity while fostering compositional freedom of blending multiple dialects of World Englishes/languages.
- Integration and expressed awareness of composition writing to include either a minimum of two distinct dialects of World Englishes or two distinct languages. Code-meshing and/or translanguaging should be incorporated into the narrative prose – similar to examples practiced in the classroom assignments and discussions.

Grading: This essay will comprise 20% of your final grade for the course. The holistic rubric used for grade evaluation is a modified version (to include assignment requirements) of the standard provided for all English composition courses at KSU and is listed below as additional guidance of required performance criteria.

(A): This grade represents superiority in composition, content, and style. An "A" is the result of originality of thought, depth of understanding and analysis, and outstanding style as well as excellence in grammar and development. As rhetoric, an "A" paper convinces the reader of the soundness and validity of its argument/stance and incorporates and utilizes code-meshing and/or translanguaging to incorporate a minimum of two distinct languages or two distinct dialects of World Englishes. The true "A" paper, relatively rare, goes way beyond expectations.

(B): This grade is indicative of a paper in which the material has been presented in an above-average manner with a minimum number of errors of any kind. As rhetoric, a "B" paper makes a sound argument but lacks the brilliance of an "A" paper. Depth of understanding and analysis is

present but could be expanded to convince the reader of the soundness and validity of its argument/stance. Elements of code-meshing and/or translanguaging are present but could be developed for rhetorical effect.

(C): This grade represents work that is average. A "C" paper presents and illustrates a clearly stated thesis and avoids serious errors; it lacks, however, the rigor of thought, development, and expression/analysis required for a grade of "A" or "B." A paper receiving a grade of "C" or higher must have few mechanical errors. On the other hand, an essay may denote the writer's competence in grammar, punctuation, mechanics, and diction and still receive a grade of below "C" because the organization or content is unsatisfactory. As rhetoric, a "C" paper is an argument with perhaps some strong features, but with some problems in execution. Code-meshing and/or translanguaging is not cohesively integrated throughout the context of the paper.

(D): The "D" grade represents below-average, unsatisfactory work — a paper with numerous grammatical errors that affect the overall clarity and effectiveness in originality of thought, depth of understanding, and analysis. Code-meshing and/or translanguaging is not effectively incorporated throughout the context of the essay. No clear thesis is able to be identified, and paper lacks structural and/or chronological cohesiveness.

(F): The "F" grade designates writing that is unacceptable at the university level. As rhetoric, the "F" paper fails to persuade, inform, or demonstrate a clear understanding of the assignment guidelines.

Visiting the [KSU Writing Center](#), in addition to peer-review sessions held during class, is highly advised.

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Literacy Narrative Student Writing Excerpts – ENGL 1101, Composition I

- Student D - "The people around us are a part of our environment and influence how we talk. For example, someone may curse a lot around their friends, but not in front of their parents or teacher. This language flip was demonstrated in *From Silence to Words: Writing as Struggle* by Min-zhan Lu. Min-zhan Lu acted and said different things depending on if she was at school or at home. She even used different languages depending on who she was with. She used English at home, Standard Chinese at school, and Shanghai dialect to the servants. Things she could say at school she couldn't say at home and things she could say at home she couldn't say at school. This "environment switch" or "code switch" took place because of the different people she was around . . . My identity is formed from my dialect, which is a combination of my parents' origins, family sayings, environment, who I'm around, and what or who I am writing for."

- Student E – "Coming to America from Guatemala as a young child was not an easy feat. This entailed having a culture shock from the lifestyle of the American people. I started learning English when I was placed in the 3rd grade. This was a very difficult time for

me since I had spent 7 years of my life already trying to comprehend my native language. Drastically changing to another language in school while still not having fully developed my knowledge in my first language was very challenging . . . I felt like my identity as a Guatemalan was slowly fading away and my Spanish speaking skills were diminishing. Not until many years later did I realize that this would directly affect my persona and the way I was around my peers, family, and friends . . . In 2020, I had the opportunity of finally returning to Guatemala for the first time after 14 years of being in the United States. Only a couple of days had passed, and I had already realized that speaking English for most of my life kept me from really bringing out and expressing my Guatemalan side . . . We are stuck in this limbo of not being American enough but also not being Hispanic enough for other people that are native and speak Spanish every day."

- Student F – "Language also defines who we are in terms of our culture. One's culture defines who they are as a group compared to the cultures of other groups . . . I have noticed that my southern accent comes out more when I am speaking to relatives on my father's side of the family. I will speak slower and a little drawn out and I'll even drop my "g's" and say things like "fixin". I also have several friends who grew up in the more rural parts Georgia. I have noticed that I tend to switch the way I speak when I am with them. For example, I will use words like "ya'll" and "wanna" to relate to them more."

- Student G – "Studies have proven that infants cry with a native accent. This is one of the earliest indicators of the influence that language has on the development of identity. From there on, language and identity are forever intertwined as they become the base to which other influences will be added . . . When it comes to forming my identity, I go by the motto, "Take what you like and use as you see fit" . . . Language and identity are connected in the sense that they are both fluid, continually changing, and are essential ingredients in my secret ingredient soup."

Appendix J

Formative/ Low-Stakes Multimodal Writing Assignment Guidelines and Student Writing
Excerpts: ENGL 1102, Composition II

1. 1-15-21: **Reflection – Literacy Narrative**

Prompt: *In 75-100 words, consider your own literacy narrative to include both reading
and writing, spoken and written language. How has culture affected your experiences?
How do you integrate your own voice in writing?*
For example, question #5 on pg. 37, *From Inquiry to Academic Writing*, [Greene and
Lidinsky] states, "Like Graff, who takes his own experience as a starting point for
proposing new educational policies, can you imagine your insights having larger
implications?"

Student Responses:

•   Student A – "I think my literacy narrative was most affected by the opposing
spectrums of my parent's education against my own. My dad didn't finish high school or
speak English until his mid-thirties almost five years after moving to the United States.
Whereas my mother has earned multiple awards and recognition for her publications and
research. This helped me to refine my vocabulary, grammar, and the way I speak in
almost all settings. In turn, I also had to "un-learn" the incorrect things my father would
say my entire childhood. These opposing viewpoints have impacted my own voice in
writing because it makes me a more well-rounded writer. I am able to decipher
"incorrect" language and other issues in my own everyday language and my writing."

•   Student B – "When I was young and learning to read "real" books, i.e. not "See
Jane Run" children's books, I would choose from a small selection of classics that my
parents had in our house. Those books, like "Desiree", "The Black Rose", or "My Cousin
Rachel", taught me how much I loved to read, and be taken away to places in my
imagination. During the summers, my elementary school had a reading program that
involved going to the library and picking a new book to read each week. We actually
collected gold stars for progress! I vowed that one day I would have my own "library"
comprised of different types and genres of books."

•   Student C – " Ever since I was young, my family has always told me that reading
is an extremely important asset to have. My grandma would read a book almost every
month and the amount wisdom she was able to give to me was amazing . . . If it wasn't
for my family and how I was raised, I never would have become the avid reader I can
today."

1. 2-12-21: **Translanguaging / Code-Meshing**

Prompt: - "The practice of code-meshing was conceived as a response to the present reality that much of the teaching of (English) writing in the United States is still practiced within a unidirectional, monolingual conceptual framework that expects students to (want to and be able to) code-switch automatically between their own home varieties and academic discourse" (Lee 317-318).

> Below is an example of code-meshing used in a children's book: *Lucha Libre: The Man in the Silver Mask: A Bilingual Cuento by Xavier Garza (2005)* – a children's picture book.
>
> "Are Mexican wrestlers really superheroes," I ask.
>
> "They are better than superheroes, mi'jo," Papá Lupe assures me.
>
> "Luchadores are real people who nobody ever sees without their masks!"
>
> "Wow," I say, "Then anybody could be a masked luchador, right?" (qtd. in Lee and Handsfield 162).

Notice – "all instances involve substituting English nouns for Spanish ones and surrounding those words with contextual clues for the benefit of monolingual English readers . . . presenting them in Spanish adds to the cultural authenticity of the text. Together, Garza's code-meshing demonstrates a high level of audience awareness" (Lee and Handsfield 162).

Please take a few moments and remix (using code-meshing techniques) the following excerpt from an academic essay. If you are multilingual, please replace English nouns with those in your native language. If you are monolingual, try integrating colloquial language (a less-formal dialect) in place of some of the nouns:

> "Beyond a doubt, students will incur situations requiring communication with peers, coworkers, or clients that may not speak or write English as their native language. This is not to suggest that American or British standard English should go by the wayside; it does suggest that students should be able to learn a form of English composition that enhances usability outside of academic discourse communities – environments in which the vast majority of students will participate upon completion of their collegiate career" (Grant 8).

Student Responses:

•   Student A – "Beyond a doubt, students will incur situations requiring communication with counter-parts, work friends, or clients that may not speak or write English as their native tongue. This is not to suggest that American or British standard English should go be put on the back burner; it does suggest that students should be able to learn a form of English composition that strengthens usability outside of school –

environments in which the vast majority of students will participate when they graduate from college."

-     Student B – "Beyond a doubt, students will incur situations requiring communication with peers, coworkers, or clientele that may not speak or write English as their native language. This is not to suggest that American or British standard English should go by the wayside; it does suggest that students should be able to learn a form of English composition that enhances usability outside of academique discourse communities – environments in which the vast majority of students will participate upon completion of their collegiate carriere" (Grant 8).

-     Student C – "Beyon' a doubt, students will incur situations requirin' communicatin' with peers, coworkers, or clients that ain't speak or write English as their native language. This ain't to suggest that American or British standard English should go by thuh wayside; it does suggest that them students should be able to learn some form of English composition that enhances usability outside of thuh academic discourse communities – environmen' in which thuh vast majority of them students will participate upon completion of thems collegiate career" (Grant 8).

3. 4-16-21: **Grammar Templates in Argumentative Writing: Reflection**

Prompt: "Even the most avant-garde, cutting edge artists like improvisational jazz musicians need to master the basic forms that their work improvises on, departs from, and goes beyond, or else their work will come across as uneducated child's play. Ultimately, then, creativity and originality lie not in the avoidance of established forms but in the imaginative use of them" (Graff and Birkenstein 14).

Over the course of the semester, we have studied multiple rhetorical grammar techniques to include template language (above) that would allow one to enter an academic debate as an informed researcher/writer in a persuasive manner. Consider the quote provided above in relation to our classroom discussions this semester and reflect upon what it means to you.

**** Please respond directly to this discussion board post in a minimum of 150 words please.

Student Responses:

-     Student A – "I think this course really helped me fine-tune my skills as a writer, especially from an academic perspective. Similarly stated as in the quote above it is important to be able to master the basic writing techniques and from there find your own way of writing and the ways you like to present your ideas. The quote above shows that all levels of people no matter the discipline must "master" the basic skills needed before being able to go their own way. That same idea I feel is shown throughout my work for this course. Being able to do assignments that build on each other and doing discussion topics in conjunction with those assignments while

mastering the skills needed to compose good academic writing has set me up for great writing in future academic courses and other writing assignments. The quote also shows as it is evident in class that everyone starts somewhere and your writing will always get better if you master some basic/needed skills."

- Student B – "In my own research, I have found various views on the effects of sexual objectification in media advertising. Without having the basic fundamentals of writing rhetorically, my own work can't have the ethos, logos, pathos or kairos necessary to have my views understood. The purpose, the appeals and the main takeaway must have some formality however, without my own voice, the prose is dry and unappealing. The reader must feel compelled to finish the paper, otherwise all the time spent writing is pointless. Having the skills to bring the research together in a compelling way is so important to the overall subject and point of the argument. Therefore, learning to synthesize the sources and then joining in the conversation systematically will urge the reader to finish the work. Also, by giving the topic meaning within the reader's world, it then becomes much more important individually and gives urgency to society as a whole. My writing must have structure in order to flow and keep the reader engaged. If the writing is successful, at the conclusion, the reader will be informed and moved by what they have read."

- Student C – " The interpretation that I got from this quote is that no matter who you are or the level at which you are writer, everyone should know the basics of writing. Throughout this course, we have been taught the necessities at writing and how to improve upon them to become more in-depth. But this would not have been possible if we did not know the basics of writing. The basics of writing, however dull they may be, can prove to be of great use when having to write a new form of writing. Everyone needs to know it in order to improve the writing they are doing. During this course, we have learned to add tone, colloquial language for code-meshing, academic language, voice, rhetorical appeals, and add structure to bring these items all together to form a complete, professional, and concise academic essay. We learned these things to not only enhance our basic abilities but to create more in-depth emotions and feelings that our audience will be able to see. This goes for writing books, poetry, songs, short stories, comics, etc because each and everyone of these can use the basic writing examples I talked about earlier. But in order to truly bring together that piece of writing, the authors have to provide their own twist and uniqueness to it. However, without the basics to get an even standing, more writers are more likely to fail at writing."

Appendix K

Summative High-Stakes Assignment Guidelines and Student Writing Excerpts:
English 1102, Composition II

English 1102 – Major Assignment #5
"Course Reflection"
Due: Fri., May 7th, by 5:00 p.m. in the D2L assignments tab in the course shell.

Assignment Description:
For the final exam, you will compose a course reflection essay that introduces, discusses, and analyzes the significant takeaways from the curriculum studied in this course.

Purpose:
The purpose of this assignment is to reflect upon the process of academic research, as well as the delivery of an argumentatively persuasive composed essay. As presented, writing is a process that may be employed across all genres and fields of discipline, as well as outside the walls of academia. Making connections between the skills and techniques studied in this course will benefit you both personally and professionally going forward.

Audience:
Your audience is yourself and the instructor.

Learning Outcomes:
- Identify, practice, and create writing as a process-oriented product.
- Practice working through the writing process.
- Reflection upon the transference of skills from ENGL 1102 to across the academic curriculum, including post-collegiate personal and professional writing opportunities.
- Identify, describe, and analyze the process of informed academic research and the applications and implications in both academic and professional settings.

Guidelines and Requirements:
The course reflection should be written following MLA style guidelines (Times New Roman 12 pt. font, double spaced, 1" margins, header to include last name/page number). The reflection paper should be a minimum of 500 words or approximately two double-spaced typed pages. In your response, consider some of the following topics for discussion:
- writing as a process
- freewriting/brainstorming/outlining
- organization (annotated bibliographies, excel spreadsheets, etc.)
- reading rhetorically (analysis) versus reading for content
- the rhetorical appeals
- scholarly research – the process or addition of integrating both ethos and logos into an academic argument
- consideration of audience, voice, and tone in rhetorically-based composition

Grading:
The course reflection will be graded holistically upon completion and following the assignment guidelines. Please provide thought-provoking ideas that will serve as a guide for future composition-based writing and research.

***

Course Reflection Student Writing Excerpts: ENGL 1102, Composition II

Student A -

- "I thoroughly enjoyed this course and its content and fully believe that my writing has greatly improved for the better because of it.
- "I felt super confident in my work and the writing I was producing and will be able to use everything I learned across my future academic courses."
- "My favorite thing that I learned in the course was a close tie between reading rhetorically and the actual rhetorical appeals, logos, pathos, and ethos."
- "This reflection piece almost feels the most difficult because I do not know how else to say this course has made me a better writer and strengthening my writing than through the actual major assignment papers I have submitted."

Student B -

- "I have learned a wider vocabulary by this process of reading and writing rhetorically."
- "The thought process behind a really good paper is an art which this student has grown to appreciate this semester."
- "I plan to keep all the source materials that I have accumulated, as I know it will all be helpful to me in my future academic courses."
- "I have learned that my reader may not read beyond the first couple of lines, so I must be succinct and professional."

Student C –

- "Overall, everything we have learned in this class has been extremely important and I have made an enormous amount of effort to integrate the things I've learned into my writing. I can already tell that it has made my writing instantly better and more professional than it was beforehand."
- "The things that I have learned has shown me new and better ways to write, compose introductions, and utilize ethos, pathos, logos, and Kairos effectively."
- "No matter what the concept was, it was something that improved my writing. Without the curriculum that I have learned from this semester, my writing would never be as advanced as it is now. "

- When getting to know your audience, you can then utilize tone and voice to persuasively connect to them through their own thoughts and emotions . . . Getting to know your audience can be the biggest advantage when writing."

Appendix L

KSU Course Syllabus Excerpt with Instructor Modifications:
ENGL 1101, Fall 2021

Course Description

ENGL 1101 focuses on skills required for effective writing in a variety of contexts, with emphasis on exposition, analysis, and argumentation. Also includes introductory use of a variety of research skills.

ENGL 1101 satisfies one of KSU's general education program requirements. It addresses the written communication general education learning outcome(s). The learning outcome states: students will write & communicate at a college level in various modes, media, and/or rhetorical contexts. For more information about KSU's General Education program requirements and associated learning outcomes, please visit http://catalog.kennesaw.edu/preview_program.php?catoid=44&poid=5249.

Upon completion of English 1101, students will be able to…
1. Practice writing in situations where print and/or electronic texts are used, examining why and how people -choose to write using different technologies.
2. Interpret the explicit and implicit arguments of multiple styles of writing from diverse perspectives.
3. Practice social aspects of the writing process by critiquing your own work and the work of your colleagues.
4. Analyze how style, audience, social context, and purpose shape your writing in electronic and print spaces.
5. Craft diverse types of texts to extend your thinking and writerly voice across styles, audiences, and purposes.

Course Requirements and Assignments

Here is the grading breakdown for your work this semester. For each assignment, you will be given specific guidelines. Please submit all assignments via D2L.

Literacy Narrative - 20% of final grade – DUE: Sun., Sept. 12th, by 5:00 p.m.
Rhetorical Analysis - 20% of final grade – DUE: Sun., Oct. 10th, by 5:00 p.m.
Position Statement & Response (Argumentative Essay) - 20% of final grade – DUE: Sun., Nov. 7th, by 5:00 p.m.
Multimodal Project – 20% of final grade – DUE: Sun., Dec. 5th, by 5:00 p.m.
Participation – 20% of final grade (described below). Each day of class equates to a possible 3 points earned towards the total participation points of the semester.
- Peer review sessions
- D2L homework assignments/discussion board posts

- Daily in-class workshops/group assignments
- Classroom participation

In today's globalized society, it is important to understand how the usage of the English language is continuously changing. The evolution and development of multiple dialects of World Englishes call for greater awareness and integration of multilinguistic writing across a wealth of genres both inside and outside of academia. **Understanding audience awareness and appropriateness of when to incorporate prescriptive and non-prescriptive registers of English for rhetorically persuasive writing is the focus of unit 1**. Audience awareness and following proper genre conventions are key to successfully persuading a reader. We will explore this notion further throughout unit 1 by beginning to define the connection between language and identity.

Unit #1 concludes with the first major assignment for this course, *A Literacy Narrative: Language & Identity*, in which you will begin to define the relationship between language and identity on a personal level. We will share our experiences and thoughts to heighten awareness of the dialectal diversity of World Englishes while also fostering an inclusive course beneficial to writing across disciplines and further enhancing writing in a globalized multilinguistic society — **English-based persuasive rhetoric is consumed by a multilingual-based readership.**

Unit #2 will focus on rhetorical appeals, what they mean, and how they are used successfully in persuasive writing, hence essay #2, *A Rhetorical Analysis*. Mid-point of the semester, you have engaged in persuasively writing from your own perspective as well as analyzing the effectiveness of rhetorical appeals used in others' writing.

Unit #3 allows you to combine the skills learned over the first half of the semester by writing essay #3, *Position Statement and Response: An Argumentative Essay.* The purpose of essay #3 is threefold: students write persuasively from their point of view based upon scholarly research, students write persuasively employing rhetorical appeals learned from unit two, and students are afforded the opportunity not only to view a counter stance, but they have the opportunity to write persuasively from the counterarguments' viewpoint. This assignment aids in understanding multiple perspectives exist and how to navigate those differences professionally.

Unit #4, the last section of the course, features a multimodal project utilizing the same research from essay #3. You will compose a multimodal project of medium options offered on the assignment guidelines. Major Assignment #4, *Multimodal Project*, will be graded for two deliverables: a product and VoiceThread class presentation, which supports the course learning objective "writing in situations where print and/or electronic texts are used, examining why and how people choose to write using different technologies." The final project will be uploaded into VoiceThread via D2L for students to have the opportunity to view and share.

Appendix M

KSU Course Syllabus Excerpt with Instructor Modifications:
ENGL 1102, Spring 2021

Course Description:

English 1102 focuses on developing writing skills beyond the levels of proficiency required by ENGL 1101. Emphasizes interpretation and evaluation and advanced research methods.
3.000 Credit hours/3.000 Lecture hours
Prerequisite: A grade of "C" or better in ENGL 1101

Students will have the opportunity to further research in topics of their preference from the following academic discourses, utilizing readings from the required textbook.

Education – chapter #14
Sociology – chapter #15
Media Studies – chapter #16
Psychology and Biology – chapter #17
Sustainability and Environmental Studies – chapter #18
Economics – chapter #19

Learning Outcomes:

ENGL 1102 satisfies one of Kennesaw State University's general education program requirements. It addresses the Written Communication general education learning outcome(s). The learning outcome states: "Students will write & communicate at a college level in various modes, media, and/or rhetorical contexts." For more information about KSU's General Education program requirements and associated learning outcomes, please visit
http://catalog.kennesaw.edu/preview_program.php?catoid=44&poid=5249.

English 1102 Course Outcomes:

Upon completion of English 1102, students will be able to…

1. Locate print and digital sources that represent multiple perspectives.

2. Analyze sources by critically reading, annotating, engaging, comparing, and drawing implications.

3. Practice working through the writing process, including brainstorming, drafting, peer review, revision, and publication.

4. Compose a rhetorically-situated, researched text that enters an ongoing conversation, integrating relevant sources.

Course Requirements and Assignments:

Here is the grading breakdown for your work this semester. For each assignment, you will be given specific guidelines. Please submit all assignments via D2L.

Major Assignments:

#1 - Annotated Bibliography (15% of final grade): **Due Friday, 2/12, by 5:00 p.m.**
#2 - Literature Review (20% of final grade): **Due Friday, 2/26, by 5:00 p.m.**
#3 - Research Proposal (15% of final grade): **Due Friday, 3/19, by 5:00 p.m.**
#4 - An Argumentative Research Paper (20% of final grade): **Due Friday, 4/30, by 5:00 p.m.**
#5 - Course Reflection (10% of final grade) – takes the place of a final exam: **Due Friday, 5/7, by 5:00 p.m.**
#6 - Participation (20% of final course grade)

Note: Students must earn the grade of C or better in English 1102 in order to satisfy this general education requirement.

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