

**Young Children's Translingual and Transnational Writing in an Urban Literacy  
Classroom**

BY

EMILY MACHADO

B.S., Northwestern University, 2009

M.A.T., American University, 2011

DISSERTATION

Submitted as partial fulfillment of the requirements  
for the degree of Doctor of Philosophy in Curriculum and Instruction  
in the Graduate College of the  
University of Illinois at Chicago, 2018

Chicago, Illinois

Defense Committee:

Rebecca Woodard (Chair and Advisor), Curriculum and Instruction

P. Zitlali Morales, Curriculum and Instruction

Kristine M. Schutz, Curriculum and Instruction

Kathryn F. Whitmore, University of Louisville

Angie Zapata, University of Missouri

## SUMMARY

Although published children's book authors often draw on multiple languages and/or their cultural heritages in their writing, young children are rarely invited to bring these funds of knowledge (Moll, Amanti, Neff, & Gonzalez, 1992) into their literacy classrooms. Instead, children often compose within the confines of increasingly narrowed literacy curricula (Whitmore & Wilson, 2017) focused on mastering "the basics" of writing, including spelling, grammar, and even penmanship (Dyson, 2013). This dissertation explores how one teacher pushed back on "the basics" by inviting his students to draw on the breadth and depth of their linguistic and cultural resources in an instructional unit focused on writing poetry. Drawing on theories of emergent literacy (Teale & Sulzby, 1986) and translanguaging (Garcia, 2009), this qualitative, single-case study (Dyson & Genishi, 2005) uses ethnographically-informed methods to explore how students in this highly linguistically and culturally diverse second grade class took up this invitation.

Findings indicate that many of the students who participated in this unit utilized translanguaging practices as they composed poetry. Students drew on emergent writing practices (e.g., developmental spelling, using letter strings) as they composed code-meshed poetry that blended English with the languages they spoke at home, including Spanish, Chinese, Yoruba, Urdu, Amharic, and Tibetan. Additionally, they drew on digital and relational tools as they engaged in translation, including participating in discussions around the most effective ways to translate particular words.

Students also explored their transnational affiliations as they wrote. They expressed conflicting and varied feelings about migration, composed poems inspired by internationally-

**SUMMARY (continued)**

produced YouTube videos, and drew on their own experiences to reframe narratives about immigration.

Finally, near the end of the unit, students drew on their translingual and/or transnational resources for a particular purpose: to resist dominant and/or other cultural influences through poetry written about their names. Some students reclaimed names that had been changed upon immigration and corrected their peers' pronunciation of their names. Others pushed back against their home and heritage cultures by expressing desires for names more closely associated with English.

The research presented in this dissertation suggests implications for teaching, teacher education and further research that examines and supports linguistic and cultural diversity in the elementary school classroom.

*For my abuelos, Olga and Rafael Machado, who helped me find my love of language and poetry.*



## ACKNOWLEDGEMENTS

I feel so very fortunate to have had the support of so many mentors, colleagues, friends, and family members throughout this journey. First and foremost, I thank Dr. Paul Hartman and his second grade students for allowing me to become a part of their classroom community throughout the spring of 2017. I am grateful to have had the opportunity to learn and grow alongside of you. I also thank Elizabeth Dumitrescu at Multilingual Connections for her graciousness and kindness when I approached her with an unusual request for examinations of young children's writing across multiple languages.

I am grateful for the mentorship, guidance, and expertise of my committee members. I will be forever thankful for the time I spent with Dr. Bill Teale, a brilliant, kind, and joyful scholar whose ideas are woven into the fabric of this dissertation. I thank Dr. Angie Zapata for stepping in to take Bill's place on this committee with such generosity and grace. I thank Dr. Kathy Whitmore for her kindness and expertise, and the way she has pushed me to think more broadly about young children's literacy practices and our methods for studying them. I thank Dr. Lali Morales for helping me to more deeply understand scholarship on bilingualism and for her mentorship and support at UIC. I thank Dr. Kristine Schutz for helping me to become a stronger teacher educator and scholar. Kristine, thank you so much for your mentorship throughout the last several years; I have learned so much from your advice and your example. Finally, I thank Dr. Rebecca Woodard, my advisor and committee chair, for her guidance, support, and mentorship across the four years I have spent at UIC. Becca, I am so grateful to you for your unwavering optimism, your support, and your generosity. You have helped me to develop my ideas, work through problems, and love the messy process of writing. You are the advisor I hope to be someday.

I also thank the friends I have made on this journey through graduate school. Virginia Killian Lund, writing with you, presenting with you, and teaching with you have been absolute joys. Your knack for choosing exactly the right meme for any circumstance is uncanny, and you have kept me laughing through some of the most challenging moments of this journey. Rachael Gruen, I feel so lucky to have crossed paths in graduate school. Your kindness and empathy are unparalleled, and I look forward to many more years as conference roommates. Clare Donovan-Scane, I look up to you in so many ways. Writing (well, usually just chatting) together over coffee has been one of the highlights of my time in graduate school.

I am so grateful to my family for supporting me on this graduate school journey. I thank my siblings, Natalie Machado, Ryan Heintz, Julia Machado, Jen Ringel, Lauren Capasso, and Kyle Capasso for their encouragement, support, and laughter. I thank my in-laws, Robin and Tom Ringel, for their love and patience as I worked on this dissertation during many late nights and early mornings at their house. I thank my *abuela*, Olga Machado, for her unconditional love and unwavering confidence in me. And I thank my parents, Leslie and Emilio Machado, for raising me to believe that I could achieve anything I put my mind to. Mom and Dad, your love and support mean the world to me.

Finally, to my husband, Kevin Ringel: words cannot express how lucky I feel to be married to you. Kevin, thank you for believing in me, even in the moments when I did not believe in myself. You made this dissertation possible, and for that I am forever grateful. I cannot wait for our next adventure together.

## TABLE OF CONTENTS

<b>PREFACE.....</b>	<b>xiii</b>
<b>CHAPTER I: INTRODUCTION .....</b>	<b>1</b>
Purpose and Significance of the Study .....	3
Outline of Chapters .....	5
<b>CHAPTER II: CONCEPTUAL FRAMEWORK.....</b>	<b>8</b>
Sociocultural Theories of Learning.....	8
Sociocultural Theory in Writing Studies .....	9
Sociocultural Theory in Language Studies .....	10
Critiques of Sociocultural Theory.....	11
Critical Sociocultural Theory.....	11
Emergent Literacy.....	12
Emergent Writing.....	13
Approximations of Conventional Writing.....	13
Translanguaging.....	14
Translanguaging Purposes .....	16
Translanguaging Practices .....	17
Translanguaging Practices in Writing.....	18
Literature Review: Linguistically and Culturally Diverse Writers in Elementary School Classrooms.....	20
Young Writers in Early Elementary School .....	21
Teaching Young Writers in Elementary School Classrooms.....	26
Conclusion .....	38
<b>CHAPTER III: RESEARCH DESIGN AND METHODS .....</b>	<b>39</b>
Research Design.....	39
Context.....	40
School Site: Harris Elementary.....	40
Participants.....	42
Writing Curricula and Focal Unit .....	45
Methods of Data Collection.....	47
Participant Observation.....	48
Semi-structured Interviews .....	49
Artifact and Document Collection.....	51
Role of the Researcher.....	51
Methods of Data Analysis.....	52
Writing Field Notes and Composing Analytic Memos.....	53
Transcribing Interviews .....	54
Engaging in Multiple Cycles of Inductive Coding.....	54
Consultations with Translators .....	55
Enhancing Trustworthiness.....	56
Positionality.....	57
Conclusion .....	58

## TABLE OF CONTENTS (continued)

<b>CHAPTER IV: YOUNG CHILDREN'S TRANSLANGUAGING IN/THROUGH WRITING.....</b>	<b>59</b>
Code-Meshing: Intentional Integrations of Languages Other than English.....	60
“A Little English and Spanish”: Conventional Code-Meshing and Writing....	61
“I Don’t Know How to Write it The Way You Actually Do in Urdu”: Code-Meshing with Elements of Emergent Writing .....	67
Translating: Drawing Parallels between Languages.....	77
“It’s Easy to Copy”: Using Technological Tools for Gloss Translations .....	78
“I’m Trying to Help Her the Way I Say”: Discussing and Negotiating Dynamic Translations .....	81
Additional Translanguaging Practices: Creating Glosses and Approximating Accents .....	88
Approximating Glosses.....	88
Approximating Accents .....	90
Discussion.....	92
Conclusion .....	95
<b>CHAPTER V: “I WILL CONTINUE BEING THE SAME PERSON?”: CHILDREN'S EXPLORATIONS OF TRANSNATIONALISM IN/THROUGH WRITING.....</b>	<b>97</b>
Transnationalism in Dr. Hartman’s Classroom.....	99
“Will I Continue Being the Same Person?”: Exploring Liminality in Experiences of Migration.....	101
Exploring Liminality Through Poetic Interpretation....	102
Expressing Anxiety and Longing in Composition.....	104
“Like and Subscribe this Poem”: Exploring Global Flows Through Digital Media.....	107
Connecting to China In/Through Poetry.....	109
Exploring Global Media Flows In/Through Poetry.....	114
“(In Pakistan)”: Exploring Contrasting Narratives of Migration.....	122
Sharing Pakistan with Peers.....	123
Exploring Contrasting Narratives of Immigration.....	126
Discussion.....	131
Conclusion.....	134
<b>CHAPTER VI: “I AM NOT A FLOWER”: YOUNG CHILDREN ENACTING RESISTANCE AND RECLAIMING NAMES IN/THROUGH WRITING.....</b>	<b>135</b>
Reclaiming Names.....	137
“I Want to Be <i>Pè Adedayo</i> ”: Reclaiming Names Across Languages.....	139
“The Name Amanda is Ugly”: Reclaiming Names in Writing.....	142
Insisting on Preferred Pronunciation.....	143
“This is How You Sound It”: Correcting Pronunciation through Writing and Image.....	144
“She Said it English”: Illustrating Emotional Reactions to Pronunciation .....	145
Rewriting Stories .....	148
“I Am Not a Flower”: Resisting and Rewriting in English and Spanish .....	148
Resisting Against Home and Heritage Cultures.....	151

## TABLE OF CONTENTS (continued)

“I like it in English”: Resisting Against Heritage Names .....	151
“I Would Rather Be Named Mary”: Expressing Preferences for “Real” Names.....	153
Discussion.....	154
Conclusion.....	156
<b>CHAPTER VII: DISCUSSION AND IMPLICATIONS .....</b>	<b>158</b>
Summary of Findings.....	158
Linguistic, Literate, and Cultural Practices in Writing .....	159
Purposes For Writing .....	161
Tensions and Limitations .....	162
Poetry as a Genre for Translingual and Transnational Writing .....	162
The Empowering and/or Othering Potential of this Work .....	163
Limitations .....	165
Implications for Teaching, Teacher Education, and Further Research... ..	166
Implications for Teaching... ..	166
Implications for Teacher Education... ..	169
Implications for Research... ..	170
Conclusion .....	171
<b>CHILDREN’S LITERATURE CITED .....</b>	<b>173</b>
<b>REFERENCES.....</b>	<b>174</b>
<b>APPENDICES .....</b>	<b>193</b>
<b>VITA .....</b>	<b>196</b>

## LIST OF TABLES

TABLE I: HOME AND/OR HERITAGE LANGUAGES AND DIALECTS CONFIRMED BY STUDENTS .....	44
TABLE II: METHODS OF DATA COLLECTION .....	47
TABLE III: ANALYTIC CYCLES AND METHODS .....	53

## LIST OF FIGURES

Figure 1. Julia’s code-meshed poem titled “Mi Papá.” .....	63
Figure 2. Julia’s Spanish poem titled “El Día de los Muertos.” .....	64
Figure 3. Dina’s code-meshed poem titled “All About Allah.” .....	66
Figure 4. Abdul’s code-meshed poem titled “Fidget Spinner.” .....	68
Figure 5. Pema’s code-meshed poem titled “Tashi Delek.” .....	69
Figure 6. Pema’s code-meshed poem titled “My Mom’s First Chicken Soup.” .....	71
Figure 7. Dr. Hartman draws a line between English and Spanish text.....	74
Figure 8. Alejandro’s code-meshed poem titled “How to Say Español.” .....	75
Figure 9. Mikayla’s translated poem titled “Fork”/ “Fourchette.” .....	79
Figure 10. Ruth’s approximated translation in Yoruba .....	82
Figure 11. Amanda’s poem about Chuck E. Cheese .....	84
Figure 12. Adaora’s poem written in Yoruba and English. ....	87
Figure 13. Trinity’s French and English poem titled “McDonalds.” .....	89
Figure 14. Maya’s Amharic and English poem titled “Z Annoying Brother.” .....	90
Figure 15. Ruth’s poems about her first day at Harris Elementary.....	104
Figure 16. Ruth’s poems titled “Mom” and “Mama Me.” .....	106
Figure 17. Susan’s poem titled “Eat Your Fruit.” .....	109
Figure 18. Susan’s poem titled “I Went to China.” .....	112
Figure 19. Susan’s poem titled “Guava Juice.” .....	115
Figure 20. Example screenshot of Roi Wassabi’s YouTube channel (Fabian, 2017).....	116
Figure 21. Susan’s poem titled “Charlie Charlie Pencil Game.” .....	118
Figure 22. Susan’s poem titled “Pineapple-apple-pen Song.” .....	120

### LIST OF FIGURES (continued)

Figure 23. Ibrahim’s poem titled “Goat on a Walk (in Pakistan).” .....	124
Figure 24. Ibrahim’s “Pakistan” poem.....	126
Figure 25. Ibrahim’s poem titled “Leaving Pakistan.” .....	128
Figure 26. Ibrahim shows me places he has lived on a map. ....	130
Figure 27. Ruth’s poem titled “Adedayo.” .....	140
Figure 28. Amanda’s poem titled “My Name is Amanda.” .....	142
Figure 29. Umar’s poem about his name .....	144
Figure 30. Maela’s poem about her name .....	146
Figure 31. The first page of Poppy’s poem titled “I am Not a Flower.” .....	149
Figure 32. Samrina’s poem titled “My Name is Samrina.” .....	152
Figure 33. Adaku’s poem titled “Ugly Name.” .....	153



## PREFACE

During a writing workshop lesson in my third year as a public school teacher in Washington, DC, I sat down beside a first-grade student named Miguel<sup>1</sup>. I set a small clipboard on my lap, pulled out a pen, and said, “Miguel, what are you working on today as a writer?” Miguel, a student who, according to school records, was classified as a highly proficient English learner, looked up from his paper and informed me that he was writing a story about preparing to visit his family in El Salvador. His narrative described how he, his mother, and his father made preparations for their travel.

I asked Miguel to read me his draft. With an index finger sweeping under the words, he proudly read, “It was the day of our vacation. My dad got the malets from the closet.” I stopped Miguel and asked him to tell me more about what he meant.

“Well, first we got the malets out from the closet in the hall,” he said, signaling to a picture of a closet, and dragging his finger across the page to an image of two suitcases.

I smiled. “Oh, malets,” I said, knowingly. “I think you might have meant *maletas*--in Spanish. Is that right?”

Miguel nodded.

I continued, saying, “In English, we call these ‘suitcases,’ not ‘malets.’” Miguel smiled, crossed out the word “malets” in his story, and wrote “suitcases” above it using invented spelling. After the school bell rang that afternoon, I looked back at my notes from the day’s writing workshop. I thought about my conversation with Miguel and his story about the “malets.” I thought about how I might support Miguel and his peers by introducing and reinforcing additional English words that they could use in their narrative stories. And so I

---

<sup>1</sup> All student names are pseudonyms.

stayed late that night, creating a series of illustrated anchor charts with word banks related to popular narrative themes like “playing at the park” and “having a birthday party.”

I left feeling confident about my instructional response. I had inquired into Miguel’s intentions and I had used my own background as an English/Spanish bilingual to recognize an example of what my graduate courses in English for Speakers of Other Languages termed “language interference” (Lott, 1983). Additionally, I had provided Miguel and my other students with a scaffold that they could use to write in English. In fact, I used these anchor charts for several more years, and was often praised by my colleagues and administrators for my attention to students’ vocabulary acquisition.

Years later, I look back on this moment with regret. In my attempts to support Miguel with English words, I had overlooked the wealth of linguistic resources that he brought to my classroom as an emergent bilingual. What possibilities might have been opened up if I had acted differently? How might Miguel’s writing have been strengthened if I had presented him with the possibility of changing this word to the Spanish *maletas*, using a code-meshing strategy popular in the work of renowned bilingual picturebook authors? What if I had celebrated Miguel’s use of an approximated cognate in his writing before introducing the English word? What if I, as the first bilingual teacher Miguel had encountered in his school career, had reflected on my own personal use of different languages for emotional, social, and performative reasons?

I share this story because it is one I continually revisit when I consider the experiences of young emergent bilinguals in public school classrooms. I think often about how small shifts in my own practice might have made children feel more valued and respected in my literacy classroom. I often ask myself: *How could I have made more strategic text selections to showcase diverse experiences? How could I have encouraged students to write using all of their*

*linguistic resources? When could I have invited community members into the classroom to share stories from their home countries? How I might have found small “cracks” in my literacy curricula (Schultz, 2017) where I could have enacted more culturally and linguistically sustaining (Paris, 2012) pedagogies?*

Through this dissertation, I set out to examine what might be possible when an elementary school teacher invited his students to draw on the breadth of their linguistic and cultural resources as they write. Through qualitative case study methods, I document how students took up this invitation by writing poetry that blended languages and cultural experiences. In sharing this research, I hope to contribute to educational conversations around language, writing, and equity. I also hope to ensure that the linguistic resources of students like Miguel are recognized and supported in the writing classroom.

## CHAPTER I

### INTRODUCTION

*I'll watch you, words, rise and dance and spin*

*I'll say, say, say you*

*in English,*

*in Spanish,*

*I'll find you.*

*Hold you.*

*Toss you.*

*I'm free too.*

*I say yo soy libre,*

*I am free*

*free, free,*

*free as confetti.*

*Selection from "Words Free as Confetti" by Pat Mora (1996, p. unnumbered).*

In an interview with the bilingual education website *¡Colorín Colorado!* (2011), renowned bilingual children's poet Pat Mora reflected on the role of her Mexican heritage in her writing. She stated:

It's interesting to me that though I lived in a very bilingual community, Spanish was never mentioned at school...It was really not until I sat down to start writing, which was a little over 20 years ago, that I realized that part of my life — a big part of my life — had never totally been welcomed in my educational experience...When I finally realized that I

had a sort of a vein of gold that I had never tapped, it was like opening that treasure chest.

My whole Mexican heritage was something that I could write about. (para. 133-135)

Published bilingual poets like Pat Mora regularly draw upon multiple languages as they write. In fact, they are often lauded for using multiple languages in their writing, particularly in writing that explores their cultural backgrounds and familial heritages (e.g., Margarita Engle, the 2017-2019 Young People's Poet Laureate, regularly blends Spanish and English in poetry about her Cuban/Jewish American identity). Yet, as Mora mentions in her interview, many of these poets spent their childhood school days writing exclusively in English. Although they had what Orellana (2016) might call robust "word wealth" from their exposure to and use of multiple languages in their multilingual communities, they were not allowed to showcase it in school. Instead, the linguistic and cultural practices associated with their ethnic heritages were relegated to spaces outside of school walls. This disparity leads me to wonder what possibilities might have been opened up if Mora had discovered her cultural "vein of gold" (para. 133) as a child rather than an adult.

Despite increasing linguistic and cultural diversity in our school populations (National Center for Educational Statistics, 2015), the ways that we teach young children to read and write remain rooted in the linguistic and cultural practices of Dominant American English (DAE) and its white, middle-class speakers. Rather than building upon the resources that students bring to school, we tend to teach in ways that position them as barriers to learning. Particularly in large urban school districts where test preparation is a central focus of the school day, literacy curricula have become especially narrow (Teale, Paciga, & Hoffman, 2007) and focused almost exclusively on mastery of reading and writing in one variety of English.

Writing is an area of the curriculum that is often interpreted in particularly narrow ways. In their writing classrooms, young children often complete writing exercises from scripted, skills-mastery curricula (McCarthy, 2008) and participate in narrow literacy activities focused on “the basics”: spelling, punctuation, grammar, and even penmanship (Dyson, 2013). While adults in the twenty first century use writing in increasingly fluid, flexible, and interconnected ways (Kalantzis & Cope, 2012), children are required to master these pencil-and-paper “basics” before they are allowed to explore a broader range of linguistic and/or semiotic resources. When students write, we continue to ask them to assume a monolingual, monocultural audience (Durán, 2017) with a strong preference for exclusively text-based literacies—an audience that bears little resemblance to the real people for whom they might write. In an area of the literacy curriculum where dexterity between languages, cultures, and semiotic modes might help students gain access to power (Paris & Alim, 2014), we continue to privilege monolingualism and monoculturalism, disregarding the wealth of knowledge that children bring to the process of composition.

### **Purpose and Significance of the Study**

In this qualitative single-case study, I examine second graders’ multilingual and multicultural literacy practices across one instructional poetry unit in a writing workshop. I frame this research around one primary question and three sub-questions:

- How do young children draw on their linguistic and cultural resources in the context of a unit designed to foster translingual writing?
  - What types of written translanguaging practices do young multilingual students take up in their poetry writing?

- How do young transnational students engage with literacy practices that cross national borders?
- For what purposes might students draw upon their linguistic and cultural resources as they write poetry?

I spent time documenting teaching and learning in one teacher's departmentalized literacy classroom. His two classes of students were highly linguistically, culturally, and ethnically diverse, with at least 16 languages represented among 58 students. Although he officially enacted the *Units of Study* curriculum (Calkins, 2011), this teacher made strategic modifications to his mini-lessons to invite his students to draw on their languages and cultural experiences in writing.

In my analysis of these data, I pay careful attention to ways that students drew on languages other than English. I also focus on the ways in which students discussed their physical movement and relational work across national borders, as immigration was another theme foregrounded in this unit. Finally, I highlight some of the ways in which these students drew upon translingual and transnational writing practices for a particular purpose: to enact resistance against the cultural forces that they experienced as marginalizing through poetry written about their names.

Across this dissertation, I aim to highlight children's voices and intentions, sharing ways that they drew on their robust repertoires of literacy and language practices as they composed poetry. By highlighting children's voices and drawing attention to their careful and intentional work, I hope to contribute to conversations in the fields of research, teaching, and teacher education that recognize and value young children's literate practices. Additionally, in a national political context that is increasingly characterized by deficit discourses about immigration and

linguistic diversity (Dutro & Haberl, 2018), I aim to disrupt pervasively negative narratives about students with immigrant status and those designated as “English Language Learners.” Ultimately, I hope to contribute to the broad and rapidly growing field of equity-oriented writing pedagogies (Pella, 2015)--approaches to the teaching and learning of writing that aim to decenter the white, middle-class, and monolingual student from the literacy curriculum and to honor and sustain the breath of children’s linguistic and cultural resources. (Martinez, Morales, & Aldana, 2017)

### **Outline of the Chapters**

In Chapter 2, I present the conceptual framework for this study. Underscoring the importance of issues of power and equity, I ground this study in a critical sociocultural theoretical approach (Lewis, Enciso, & Moje, 2007) and describe two key perspectives used in my analysis: emergent literacy (Teale & Sulzby, 1987) and translanguaging (García, 2009). Then, I review extant literature focused on elementary school writers and approaches for teaching elementary school writing, paying particular attention to studies that foreground children’s linguistic and cultural funds of knowledge (Moll et al., 1992) in their writing.

In Chapter 3, I outline the methodology I used to study children’s writing across languages. I introduce the setting and participants in this study, and describe methods of data collection and analysis. I pay particular attention to the ways in which I analyzed and interpreted student compositions written in languages that I do not speak, describing how I consulted with certified translators with expertise in Chinese, Yoruba, Amharic, Urdu, and Tibetan. I conclude the chapter with a discussion of my positionality in this research.

In Chapter 4, I explore translanguaging in the students’ writing. I describe how their teacher invited them to draw upon their languages in writing workshop, and then, presenting



findings thematically, highlight how they took up translanguaging practices like code-meshing in both emergent and conventional ways. I also describe how students engaged in translation in multiple ways, including using digital tools, negotiating word choice, and considering audience. Finally, I highlight how students took up additional translanguaging practices, like approximating accents and creating bilingual glosses. Across this chapter, I pay close attention to students' intentionality and the reasons they gave me, their peers, and their teacher for their use of multiple languages in written text.

In Chapter 5, my focus turns to culture as I explore children's transnational literacy practices. I organize this chapter around the cases of three students, describing how they discussed and wrote about their experiences of physical, relational, and literate border crossings. Specifically, I examine how one student wrote about feelings of liminality and anxiety around migration, how another engaged with global flows of digital media, and how another complicated narratives of immigration. Through this chapter, I aim to fracture monolithic conceptions of immigrant students.

In Chapter 6, I narrow the focus of my analysis to one lesson at the end of the unit. I describe how, in response to the poem "*Me Llamo Jorge*" ("My Name is Jorge") (Medina, 1999, p. 6-7), many students composed translingual poems that enacted resistance in some way. As they wrote about how their own names had been changed upon immigration or the ways that their names were repeatedly mispronounced, students pushed back on dominant culture. However, some students enacted resistance against their home and heritage cultures, instead, indexing desires for more "real" or "English"-sounding names.

Chapter 7 summarizes the findings of this study, drawing attention to the ways in which it extends our existing understandings of young children's translingual and transnational literacy

practices. In this chapter, I also discuss implications for research, teaching, and teacher education, describing my own next steps across these fields.

## **CHAPTER II**

### **CONCEPTUAL FRAMEWORK**

Children bring a wealth of literacy practices, cultural traditions, and ways of knowing into their classrooms (Heath, 1983). Yet these literate, cultural, and linguistic resources are rarely acknowledged and/or encouraged in early elementary reading and writing curricula. Instead, children's linguistic and cultural differences are often positioned as problems (Ruiz, 1984) for "conventional," and more socially and politically neutral reading and writing development. To create a more equitable school experience for our youngest learners, we must recognize that literacy learning is never neutral. Instead, it is contextual, cultural, and inextricably linked with issues of power and equity.

In this chapter, I establish the conceptual framework for this study. I begin by providing an overview of sociocultural theories of learning, and narrow my focus to a critical sociocultural perspective. Then, I highlight two specific theoretical constructs used in the framing and analysis of this paper: emergent literacy and translanguaging. Next, I review existing literature focused on linguistically and culturally diverse writers in elementary school classrooms. I begin by highlighting research on young writers in elementary school classrooms, and then discuss early writing pedagogies, including the writing workshop, which was the instructional approach utilized by the teacher in this study. Then, I describe writing research--in workshops and in other settings--focused on children's linguistic and cultural funds of knowledge (Moll et al., 1992). I conclude by identifying poetry as a genre with particular promise and potential for exploring the breadth of children's linguistic and cultural resources.

#### **Sociocultural Theories of Learning**

I frame this study with sociocultural theory, which is often positioned as a family of related perspectives informed by the work of Russian psychologist Lev Vygotsky (Gavelek & Bresnahan, 2009). Vygotsky's (1978) writing centered on the nature of human development, which he theorized begins in social interactions and continues through a gradual process of individual internalization. Prior (2007) summarizes Vygotsky's perspective as follows:

Vygotsky's (1978) fundamental question was how we become human through day-to-day engagements in the cultural practices of our communities and institutions. He argued that in such engagements we encounter, selectively appropriate, use, and refashion for others' use, material and semiotic resources that have been developed historically. (p. 57).

For Vygotsky, then, human development was a fundamentally social process--one that involved interactions with people, language, and cultural tools.

Vygotsky's (1978) sociocultural perspective has been taken up widely in the field of literacy studies since the 1970s. This theoretical perspective and those related to it (e.g., cultural-historical activity theory) have brought the focus of literacy research out of laboratories and into homes, communities, and schools. This perspective has shaped research related to two areas critical to my study: writing and language studies.

### **Sociocultural Theory in Writing Studies**

Prior (2007) argues that sociocultural theoretical perspectives "represent the dominant paradigm" (p. 54) for conducting research in writing. He summarizes a sociocultural approach to writing as follows:

Sociocultural approaches to writing reject the simple equation of writing with material texts or acts of inscription...Writing involves dialogic processes of invention...Even a lone writer is using an array of socio-historically provided resources (languages, genres,

knowledge, motives, technologies of inscription and distribution) that extend beyond the moment of transcription and that cross modes and media. (Prior, 2007, p. 58)

From this perspective, writing is an inherently social act that involves interactions with people, texts, and cultural practices. It is irreducible to an individualized process of making marks on paper, and functions as a dialogic process between writers and the broader world.

A sociocultural perspective is particularly important for this study, which examines and documents children writing in school. While writing in elementary school is often positioned as a solitary, individual act, sociocultural theory draws attention to the ways that writing is shaped by homes, communities, and cultural institutions (Dyson, 2013; Heath, 1983; Prior, 2007). A child writing in a classroom, then, is never entirely alone--he or she draws upon languages, cultural practices, and cultural tools.

### **Sociocultural Theory in Language Studies**

Sociocultural theory has also informed studies of languaging practices and language acquisition. In the words of Zuengler and Miller (2006), sociocultural perspectives on language, including sociolinguistics and language socialization, “view language use in real-world situations as fundamental, not ancillary, to learning” and “focus not on language as input, but as a resource for participation in the kinds of activities our everyday lives comprise” (p. 37-38). This perspective--like the one invoked in writing studies--has moved studies of language out of cognitive linguistic laboratories and into their cultural and social contexts.

Sociocultural perspectives on languaging have included a focus on constructs such as communicative competence (Hymes, 1972), communicative repertoires (Rymes, 2010), and register (Cazden, 2001). While each of these perspectives has a different emphasis, they are united by their focus on language variation and use within particular social contexts.

## **Critiques of Sociocultural Theory**

While sociocultural theory has been taken up broadly in studies of language and literacy, it has also faced critique. Handsfield (2016), for example, argues that aspects of sociocultural theory have been applied in decidedly individualistic ways, such as the framing Vygotsky's zone of proximal development as a "level" rather than a contextual interaction. Importantly too, some applications of sociocultural theory have neglected issues of equity and power, and may have reified patterns of educational inequity. For example, Lewis et al. (2007) argue that sociocultural research often describes how individuals are situated in and shaped by their social contexts, but does not describe how these contexts are influenced by historical and institutional factors. Additionally, they argue that this perpetuation of inequity extends to the research process itself, describing how traditional sociocultural research positions participants as objects of study and consumers of knowledge rather than partners in the research process and producers of knowledge. Ultimately, Barton (2007) puts it best when he states, "Adding the prefix 'socio-' to a word is not a magic way of conveying the meaning of good, or easy, or politically acceptable...social approaches do not necessarily have a historical perspective and they may not be dynamic in the sense of viewing people as active decision makers" (p. 29). For this reason, I draw from a growing family of critical approaches to sociocultural theory.

## **Critical Sociocultural Theory**

Critical sociocultural theory (Lewis et al., 2007) maintains many of the constructs associated with Vygotsky's sociocultural theory (e.g., semiotic mediation). However, this theory also foregrounds issues of power, identity, and agency within particular social contexts. Unlike traditional sociocultural theory, this perspective positions research as a medium for social

change, and pushes back on traditions that view researchers as ideologically neutral (Lewis et al., 2007).

I draw on critical sociocultural theory for its emphasis on equity and its conceptualization of learning within social contexts. While I recognize that learning is a social practice, I also acknowledge that this social practice is situated within historical institutions that empower some and marginalize others--specifically, children of color. By invoking critical sociocultural theory, I aim to take up Martinez et al.'s (2017) call to “amplify narratives that position racialized and minoritized children and youth as producers of knowledge mediated by diverse, flexible, and robust communicative repertoires” (p. 496).

I draw in particular on two theories of language and learning that are situated within broader sociocultural and sociocritical approaches to language and literacy research: emergent literacy and translanguaging. I define each of these perspectives below.

### **Emergent Literacy**

Emergent literacy, one of many sociocultural perspectives on learning, highlights the ways that young children notice, approximate, and appropriate literacy practices within their homes, schools, and communities. While the second grade students in this study wrote in English with early to intermediate levels of conventionality, many of them drew on emergent literacy practices as they composed in languages other than English.

### **From Reading Readiness to Emergent Literacy**

In the latter half of the twentieth century, educational researchers started to push back on reading readiness approaches to learning, which argued that young children needed particular preparation before the work of learning to read could begin in earnest. Instead, they began to examine young children's literate development through the lens of *emergent reading* (Clay,

1966) and then *emergent literacy* (Teale & Sulzby, 1986), which suggests that children develop reading and writing practices in the contexts of their social environments. From this perspective, literacy development is a natural and functional process (Handsfield, 2016) that allows children to engage in social worlds (Teale & Sulzby, 1986). McLane and McNamee (1990) underscore the way that an emergent literacy perspective positions literacy as more than a set of discrete skills to be mastered, arguing instead that literacy “consists of mastering a complex set of attitudes, expectations, feelings, behaviors, and skills related to written language” (p. 4). From this perspective, literacy development is a multifaceted process--and not something that can be simply taught in a linear, skills-based format.

### **Emergent Writing**

Importantly too, emergent literacy perspectives underscore the interconnected nature of reading and writing, arguing that the processes “develop concurrently and interrelatedly, rather than sequentially” (Teale & Sulzby, 1986, p. xviii). The shift from reading readiness to an emergent literacy perspective, then, granted increased attention to the writing processes of young children, and highlighted the ways that young children’s scribbles, drawings, and markings represent a critical part of literate development. McLane and McNamee (1990) position emergent and early writing as a process of symbolic representation, in which children use symbol systems to construct meaning. They go on to argue that these symbols might include “words, gestures, marks on paper, objects modeled in clay, and so forth” (McLane & McNamee, 1990, p. 11). In other words, while young children’s writing often involves a writing implement and a sheet of paper, it may also include other embodied and communicative practices and semiotic tools.

### **Approximations of Conventional Writing**



Handsfield (2016) argues that emergent literacy practices, like scribbling and writing with invented spelling, can be understood as *approximations* of conventional practices. This term, which has become ubiquitous in the research literature on young children's literacy practices, was put forth by Holdaway (1979) in his descriptions of young children's attempts to read and write. In writing, children's approximations of conventional practices might look like semi-conventionally spelled words (e.g., BG for "bag") or efforts to write in a particular style of genre (e.g., students' efforts to write the classroom's Daily News in Manyak, 2001).

In summary, Teale and Sulzby (1986) position the popularization of emergent literacy as a Kuhnian (1970) paradigm shift--one that has fundamentally reshaped the ways that we understand how young children make meaning through text. An emergent literacy perspective highlights the ways that young writers move through a process of participation and approximation with literacy practices (Rowe & Flushman, 2013), building on knowledge that they have constructed in their homes and communities.

While examinations of emergent literacy have built support for the culturally-mediated nature of literacy and language development (e.g., Heath, 1983), the majority of these studies have examined literacy development in monolingual, English-speaking contexts (e.g., Chapman, 1994; Zecker, 1999). In fact, Rowe (2009), in her review of 129 studies of emergent writing published between 1990-2008, identified only 6 studies focused on emergent "ELL/Bilingual" writing. While this number has certainly grown in recent years, this disparity between monolingual and bilingual investigations of emergent literacy persists. For this reason, I also frame this study with *translanguaging*, a theoretical perspective rooted in bilingual ways of making meaning.

### **Translanguaging**

Translanguaging is a theoretical perspective that underscores bilingual individuals' flexible use of their linguistic resources as they make and express meaning in social contexts (García, 2009; Gort, 2015). While the term “translanguaging” was originally used to describe the pedagogical practice of drawing upon multiple languages within a single lesson (Williams, 1996), it has since expanded to signify both a theoretical basis for language use (e.g., García, 2009) and a pedagogical orientation (e.g., García, Johnson, & Seltzer, 2016).

From a theoretical perspective, translanguaging pushes back on longstanding traditions of language separation in the field of second language acquisition, and complicates the notion of a distinct L1 and L2 divide. Instead, it highlights how bilinguals flexibly and fluidly draw on the breadth and depth of their integrated linguistic repertoires, often without regard for boundaries between named languages. From this perspective, bilingual people might integrate or blend languages naturally (García, 2009) or even intentionally to push back on hegemonic contexts of language use (García & Leiva, 2014). It also underscores the ways in which multiple languages can be used in both productive (e.g., writing, speaking) and receptive domains (e.g., listening, reading) (Hornberger & Link, 2012).

It is important to note that translanguaging is taken up in different ways by different scholars, and that the field of translanguaging has become a contested scholarly space. For many scholars, the root of this argument lies in an underlying belief about the nature of “named languages”--the collection of lexical, structural, and other features associated with terms like “English” and “Spanish.” Some scholars, like Otheguy, Reid, and Garcia (2015), argue that named languages are social constructs, existing “only in the outsider’s view” (p. 281) with little meaning to bilinguals. Other scholars, like MacSwan (2017), have highlighted the utility of

named languages in discussions of bi/multilingualism and the very real social consequences of their use.

Ascenzi-Moreno (2017) summarizes her perspective on this conceptual argument when she states:

...although translanguaging has been widely accepted as a positive development in the pedagogy of emergent bilinguals, further refinement and reconciliation between the fields of linguistics and education are necessary and may affect how educators implement translanguaging pedagogy in classrooms” (p. 282).

I acknowledge the importance of this debate. However, in this dissertation, I do not enter into this argument around the philosophical, educational, and linguistic bases of language. Following the lead of the participants in this study, I do “name languages” as they were used in discussions and writing related to language and children’s translanguaging purposes and practices.

### **Translanguaging Purposes**

Because translanguaging is “the discursive norm in bilingual families and communities” (García & Wei, 2014, p. 23), the purposes for translanguaging are as broad as the purpose for language use itself. Velasco and García (2014) describe how bilinguals might engage in expressive or receptive translanguaging for the purpose of self-regulation and monitoring of meaning in reading and writing activities. Gort and Sembiente (2015) argue that bilingual people may engage in expressive translanguaging to “maximize communicative potential and indicate social standing, class identity, prestige, and access to different forms of human capital” (p. 9). Wei (2011) argues that bilinguals might engage in expressive translanguaging to demonstrate their creativity and criticality. He defines creativity as “the ability to choose between following and flouting the rules and norms of behaviour, including the use of language,

and to push and break boundaries between the old and the new, the conventional and the original, and the acceptable and the challenging” (Wei, 2011, p. 374). From this perspective, bilingual individuals might engage in translanguaging to blur and disrupt hegemonic linguistic and cultural boundaries. He also argues that bilinguals might engage in translanguaging for the purpose of criticality, or “the ability to use evidence appropriately, systematically, and insightfully to inform considered views of cultural, social, and linguistic phenomena, to question and problematize received wisdom, and to express views adequately through reasoned responses to situations” (Wei, 2011, p. 374).

Ultimately, then, purposes for translanguaging are broad and wide-ranging. Depending on those purposes, however, bilinguals might invoke a host of translanguaging practices to comprehend, communicate, express particular perspectives, or assert particular identities.

### **Translanguaging Practices**

Martinez et al. (2015) position translanguaging as an “umbrella term” (p. 27), inclusive of multiple forms and/or practices (see also Esquinca et al., 2014; Gort & Sembiante, 2015; Kusters et al., 2017). A non-exhaustive list of these practices might include codemeshing, translating, language brokering, bilingual recasting, paraphrasing, and more.

However, what “counts” as a translanguaging practice is contested. This debate is particularly heightened around the practice of “code-switching.” Some scholarship (e.g., Durán & Harris, 2014; Gort & Sembiante, 2015) positions code-switching as a translanguaging practice. However, other scholarship (e.g., Otheguy et al., 2015; Vogel & García, 2017) argues that code-switching is fundamentally incompatible with a translanguaging approach, wherein linguistic resources are assumed be integrated. To add to this debate, scholars tend to use the term “code-switching” in different ways. For example, MacSwan (2017) defines code-

switching as “a speech style in which bilinguals alternate languages between or within sentences” (p. 168). Others, like Wheeler and Swords (2004), operating from a pedagogical perspective, define code-switching as “[choosing] the pattern of language appropriate to the context” (p. 475). This definition seems to emphasize MacSwan’s (2017) notion of alternation based on issues of power and appropriateness, but may not include alternation within individual sentences. Behizadeh (2017), who also works from a pedagogical perspective, describes intra-sentential code-switching as “code-meshing,” instead.

In this dissertation, I generally align the definitions I use with scholars working from pedagogical perspectives (e.g., Behizadeh, 2017; Wheeler & Swords, 2004), meaning that I use the term *code-meshing* to signify language alternation within a single written composition.

### **Translanguaging Practices in Writing**

Although awareness of translanguaging has become heightened in recent years (e.g., the publication of pedagogical books and guides on translanguaging in content areas), Velasco and García (2014) argue that “translanguaging has met the most resistance in the area of writing” (p. 8). Perhaps because of pervasive ideologies of linguistic purism (Martinez et al., 2015) or a perception of increased formality in writing (e.g., Dyson, 2005), multiple languages are rarely blended in texts (with the exceptions of translated materials and creative genres). Durán (2017) argues that in schools, we often tend to teach writing in ways that assume that “both writer and readers are linguistically homogeneous, and that languages or dialects outside a particular variety of English impede rather than facilitate communication” (p. 94). Durán (2017) goes on to argue that translingual writing, in contrast, “assumes communication across linguistic boundaries is normal and central to skilled writing” (p. 94). From this perspective, both writers and readers might draw on multiple languages to make meaning through text. It also suggests that the use of

multiple languages and semiotic modes can amplify meaning in ways that are more closely aligned with twenty-first century writing, which is increasingly multilingual and multimodal (Kress, 2003).

Written translanguageing may take many different forms (e.g., code-meshing, translating, creating bilingual glosses, etc.) and may include both overt (e.g., blending of languages in final drafts) or covert (thinking using multiple language systems to encoding in one) translanguageing practices (Bauer, Presiado, & Colomer, 2017). Here, I outline two translanguageing practices that were particularly important to the analysis of this study, which focused primarily on overt examples of translanguageing.

***Code-meshing.*** Behizadeh (2017) defines code-meshing as “[using] more than one language or dialect in a single composition” (p. 56). From this perspective, students might code-mesh in their writing if they include words or phrases in a language other than English as they write dialogue or index particular cultural expressions. Michael-Luna and Canagarajah (2008), however, add another layer of complexity in their definition of translingual code-meshing, describing it as “a communicative device used for specific rhetorical and ideological purposes in which a multilingual speaker intentionally integrates local and academic discourse as a form of resistance, reappropriation and/or transformation of the academic discourse” (p. 56). From this perspective, the use of code-meshing (in both speech and writing) includes an explicitly critical aim--to disrupt traditionally monolingual ways of constructing meaning.

***Translating.*** At its most basic level, the term “translating” signifies “finding equivalents in meaning and form in two languages” (Horner & Tetreault, 2016, p. 14). However, scholars like Horner and Tetreault (2016) argue that translating is in fact a much more rigorous and contentious process. They write:

...translation, like all writing, is a site of struggle—labor—that contends with competing ideologies, resources, representations, and assumed expectations of readers, in addition to the writer's sense of identity and desire to claim particular identities...Translation between conventionally demarcated languages thus represents not a deviation from the norm but a more intensive version of what is true of all writing. (p. 19)

From this perspective, translation is far more than a simple matter of selecting corresponding terms. It is a highly complex process that requires bilinguals to negotiate between multiple meanings and navigate culturally-embedded ideologies.

Translanguaging, then, is a perspective rooted in sociocultural and sociocritical ways of making meaning. It reflects the ways in which bilingual people naturally draw upon their entire linguistic repertoires and engages directly with issues of power and equity, particularly when brought into spaces where monolingualism is the norm. Schools are certainly one of these historically--and sometimes even officially-designated--monolingual spaces. Despite their increasing populations of linguistically diverse students, schools continue to function primarily in English. This disparity is particularly exacerbated in writing classrooms--even at the elementary school level.

### **Literature Review: Linguistically and Culturally Diverse Writers in Elementary School Classrooms**

In this section, I review existing research focused on elementary writing, with a particular focus on writing in linguistically and culturally diverse classroom contexts. I begin by highlighting research on young writers in elementary school classrooms. Then, I describe pedagogical approaches for elementary writing instruction, with attention to approaches that explicitly support linguistic and cultural diversity. I conclude by highlighting research on

writing poetry, arguing that the genre has potential and possibility for supporting and honoring children's linguistic and cultural resources.

### **Young Writers in Early Elementary School**

Building upon emergent literacy perspectives, children's writing in the early elementary classroom is often positioned as a progression from emergent to conventional efforts to communicate in and through print (Rowe, 2009). From their earliest days in preschool, young children make hypotheses about literacy and language using symbols--which may include scribbles, pictures, or letter-like drawings--to represent experiences and ideas (McLane & McNamee, 1990). As they move into kindergarten and the early elementary grades, their hypotheses tend to become more refined, and they begin to more closely approximate conventional word spellings, appropriate familiar genres, and take up the stylistic and/or rhetorical devices of the media that they encounter in meaningful social contexts. However, research framed from a sociocultural tradition cautions that children's writing development is not simply a linear developmental progression. It is intimately related to children's social engagements and contexts of use, and the appropriation of a newer, more conventional form of writing does not mean that more emergent forms are abandoned (Rowe, 2009). Chapman (1994) summarizes this caveat as she states:

Although earlier research sought identifiable patterns or stages of development in writing (e.g., DeFord, 1980), the concept of emergent literacy is not one of 'ages and stages' in the Piagetian sense. Rather than being an invariant series of successive approximations towards conventional ways of reading and writing (e.g., Holdaway, 1984), research findings indicate individual differences among children (Sulzby, 1985), diversity in



different contexts of situation (Harste, Woodward, & Burke, 1984) and sociocultural variations (Heath, 1983). (p. 348-349)

With this perspective in mind, Zecker (1999) frames young children's writing development as an orchestration of three distinct aspects: (1) graphic aspects; (2) symbolic aspects; and (3) genre-related aspects. Graphic aspects include conventions of print, like letter shapes, spacing, and directionality. Symbolic aspects include a developing understanding of the alphabetic principle and its application to writing in context. Rowe (2009) argues that there is "fairly considerable consensus" (p. 217) across the research literature about how children develop spelling concepts, drawing on their emerging understandings of the alphabetic principle as they encode words. Sulzby (1992) articulates this consensus as she identifies five types of writing that students may produce as they begin to acquire symbolic aspects. These include (1) scribbles; (2) pictures; (3) nonphonetic letter strings; (4) invented spelling; and (5) conventional writing. Because students in this study were in second grade at the time of data collection and were writing in increasingly conventional ways, they did not engage in scribbling or drawing pictures to represent text. However, they did sometimes take up emergent writing features like nonphonetic letter strings and invented spelling. Kamberelis (1992), in his study of kindergarten and first grade writing development, describes letter strings as patterned or random groups of letters that may represent meaningful writing. He offers an example letter string as "BUPLOUBUPFG" (p. 13). Invented spelling, which Oulette and Senechal (2008) describe as "experimentations with written code" (p. 899), is writing represented using letter names and sounds. Invented/developmental spellings offer insight into a child's emerging understandings of the alphabetic principle, and of letter sound correspondences (Read, 2009).

Finally, following Zecker's (1999) framing, young children begin to notice and draw on the features of particular genres in their writing, like letters, stories, lists, poems, and informational texts. Chapman (1994), in her case study of a first grade classroom, examined how children constructed understandings of genre in a writing workshop. She found that the children's repertoires of genre-specific forms expanded over the course of a school year, but noted that growth was "irregular and uneven" (p. 371), with children alternatively composing more basic or complex texts. Zecker (1999) observed kindergarteners and first graders as they composed stories, lists, and letters three times across a school year. She found that children used more or less conventional forms of writing depending on their choice of genre, with some kindergarteners using scribbles and letter strings in lists, and conventional spellings (e.g., "dear," "you") in letters. Her findings support the notion that emergent literacy development is nonlinear, and is rooted in the experiences and purposes of particular children.

**Social and cultural influences.** Scholars working from sociocultural perspectives have also highlighted the ways that young children's writing is influenced by a host of social and cultural factors. Dyson (1992), for example, documents how a class of kindergarten and first grade writers wrote for a range of relational purposes, including establishing a sense of social cohesion and performing for their peers. She also notes the heteroglossic nature of children's texts, highlighting intertextuality between children's texts across a classroom, as well as links between children's texts and published exemplars. In fact, Dyson (2009), along with other writing scholars (e.g., Ranker, 2009), positions early writing as a process of weaving and remixing the media and symbols that are significant in a child's life. She writes:

In contemporary childhoods, young children may come in contact with a great diversity of voice types, emanating from human and technological sources of all kinds. Ways of

reporting news, of advertising products and services, of celebrating, communicating, or praying through song--all are kinds of voices enacted through different technologies (e.g., video, radio, and animation), using different kinds of symbol systems (e.g., written language, drawing, and music), and implicating different ideologies about how the world works (e.g., the nature of gender roles, of power, and of family relations).” (Dyson, 2009, p. 234)

Dyson (2003) showcases this symbol-weaving in her ethnographic research with a group of first grade students who referred to themselves as “the brothers and sisters.” She documents how, drawing on a popular film, children recontextualized elements of sports media, cartoons, and song as they composed, noting that these forms of media are rarely positioned as valuable in the early classroom. Wohlwend (2009) also examines children’s use of popular and child cultures in their writing. She documents how a group of girls in a kindergarten classroom played and composed texts about Disney princesses, and describes how they recontextualized discourses of gender. Ranker (2007) documents how one second grader took up elements of cartoons, internet media, and video games in his writing. Importantly, too, Ranker (2007) notes how this student, who was generally hesitant to write, took on more active roles in group composing when focused on the media about which he was an expert. Brownell (2018) suggests the term “play(giarism)” in her analysis of a fourth grade boy’s symbol weaving of cartoons into his writing. She documents how this student created personally meaningful literacy practices within a classroom that had an increasingly narrowed literacy curriculum. Broadly speaking, these studies highlight the important role that popular media and child culture play in children’s writing development.

**Linguistic and cultural influences.** While elementary school writers are often influenced by the social dynamics of their classroom communities and/or their engagements with

popular and child cultures, students from non-dominant backgrounds may bring additional linguistic and cultural knowledge to their writing, as well. Whitmore, Martens, Goodman, & Owocki (2005) argue that “children embody their cultural, racial, linguistic, class, labor, ideological, and gendered positions in their early literacy activities” (p. 303). From this perspective, children’s earliest drawings and writings may be influenced by a range of social and cultural influences, including their emerging knowledge of multiple language systems. For example, in her longitudinal study of bilingual students, de la Luz Reyes (2012) describes how young Latinx students developed “spontaneous biliteracy,” or the “acquisition of literacy in two languages without prescribed instruction in both languages” (p. 248). She found that two young focal children engaged in approximations of literacy practices in both Spanish and English, despite the fact that instruction in their transitional bilingual program was exclusively enacted in Spanish. Kenner, Kress, Al-Khatib, and Tsai (2004) similarly found that young children created hypotheses about languages that utilize different symbolic systems. In their *Signs of Difference* project, Kenner et al. (2004) asked bilingual students to instruct their monolingual peers in their heritage languages. They found that students had internalized and could partially explain language-specific features of reading such as directionality. The authors argue that children transfer their knowledge about literacy between languages, noticing differences and similarities between scripts. Kenner et al. (2004) call this knowledge a “double metalinguistic awareness” (p. 140), arguing that students’ literacy learning in one language informs and enhances the other, allowing them to make “hypotheses” about the relationship between the two.

Ultimately, existing research on young children’s writing development in elementary school settings highlights how children express meaning through text in increasingly conventional ways. However, this research underscores that development is not linear, and that

it is influenced by social and cultural interaction, engagements with media, and linguistic knowledge. Dyson (2009) sums up this notion of early writing when she states, “Ideally, [children] are not moving forward on some kind of imaginary pathway to literacy, but maneuvering with more control, more flexibility, on expanding textual landscapes of diverse voices” (p. 235). This flexibility to move between modes, genres, and languages is critically important for young writers who will be adults in a world that engages with print in increasingly multimodal ways (Kress, 2003). However, these textual resources are rarely leveraged in elementary school classrooms.

### **Teaching Young Writers in Elementary School Classrooms**

In the early elementary school classroom, the term “writing instruction” indexes a wide range of literacy practices. “Writing instruction” might signify teaching related to penmanship and the copying of text (e.g., Dyson, 1985), spelling and orthography (e.g., Williams & Pilonieta, 2012), genre and craft (e.g., Calkins, 1994; Kress, 1999), or multimodal design (e.g., Kalantzis & Cope, 2012), among other things. Ivanič (2004) identifies six distinct--and often conflicting--“discourses” of writing pedagogy, ranging from a skills-discourse to a sociopolitical one. In other words, as Handsfield (2016) states, “When we talk about writing, we are not always talking about the same thing” (p. 158).

In classrooms in cities like Chicago, two primary approaches tend to characterize writing instruction--skills-mastery and writing workshop. From a skill-mastery perspective, teachers return to “the basics” of writing instruction through a focus on spelling, punctuation, grammar, and the composition of simple sentences (Wohlwend, 2009b). Dyson (2006) documents young writers in a classroom with a skills-mastery approach. She highlights how children’s voices and priorities made their teacher’s instructions in “the basics” complicated, particularly in regards to

choosing words and grammatical patterns that sounded “right” (see also Dyson & Smitherman, 2009). As Wohlwend (2009) puts it, this skills-based approach positions teachers as “technicians who diagnose and remediate” (p. 342) and students as compliant recipients of instruction.

**The workshop approach.** Writing workshop is another instructional approach that has become increasingly popular in large urban districts. Rooted in sociocultural theories of learning (Vygotsky, 1978) and process-oriented writing pedagogy (Graves, 1983; Calkins, 1994), the writing workshop model aims to help students “develop a repertoire of strategies, techniques, and understandings” for writing (Ray, 2004, p. 105). While writing workshop has been taken up through several curricular models, the most widely recognized elementary curriculum is Calkins’ (2003; 2011) *Units of Study*. Bomer and Laman (2004) argue that the “writing workshop is, to some extent, defined by its structures” (p. 423). For this reason, I articulate the structures of the writing workshop, and then discuss the foundational principles of the approach.

Writing workshop sessions typically open with a five to fifteen minute mini lesson, in which teachers model writing strategies, analyze mentor texts, and invite children to try writing moves in their own work. The mini lesson is followed by a period of thirty to forty minutes of independent writing, in which students engage in a range of writing processes, from prewriting to editing to meeting with peers in conferences. During this time, the teacher meets with students for individual or small group writing conferences and listens to, watches, and coaches students on their writing. After students meet with peers to engage in “partner conferences,” the lesson ends with an opportunity for students to share their writing and/or for some lesson closure.

As an instructional framework, the writing workshop rests on several key principles. First, writing workshop is social and relational. Calkins (1994) asks educators to teach *writers* rather than *writing*, stressing that instruction should be structured around children’s unique needs

(Ray, 2004). This approach foregrounds the role of apprenticeship and uses a gradual release of responsibility model during lessons and writing conferences (Handsfield, 2016). Additionally, the writing workshop provides ample time for structured verbal feedback on writing, both from teachers (e.g., in writing conferences) and from peers (e.g., in peer conferences; in sharing time). Second, the writing workshop emphasizes student choice and personal expression. In the *Units of Study* curriculum, students choose their own topics for writing, generally within a teacher-selected genre. Students are encouraged to look to their own lives for topics of interest (Calkins, 1994), and teachers are encouraged to support students in writing about topics that are personally meaningful (Ray, 2004, p. 105). Third, the writing workshop is intended to be an authentic writing experience. Teachers use authentic children's literature as mentor texts, or writing models, and often encourage children to approximate them (Calkins, 2011). This use of mentor texts underscores the notion that reading informs writing practice (Culham, 2014) and that children can take up and experiment with the writing practices of published authors. The *Units of Study* curriculum guides suggest mentor texts for teachers to use in specific lessons, but also encourage teachers to select texts that will resonate with their own students.

**Critiques of the writing workshop.** Despite its popularity, the writing workshop model is routinely critiqued. Some argue that the workshop model is overly prescriptive (Yoon, 2013) and subscribes to false orthodoxies about writing development (Graves, 2004). Others see the workshop as overly flexible and not explicit enough, especially when it comes to teaching into dominant codes of power (Delpit, 2006).

**Overly prescriptive.** While the writing workshop was originally developed to be flexible and responsive to the needs of individual children (Calkins, 1994), it has often been taken up in ways that are overly prescriptive and structured. Graves (2004) describes these overly

prescriptive approaches as an “epidemic of orthodoxies” (p. 90). He offers the example that, in many writing classrooms, “Writing theory was bypassed for brainstorming on Monday, writing leads on Tuesday, churning out a first draft on Wednesday, revising on Thursday, and publishing the final copy on Friday” (Graves, 2004, p. 90). This approach reduces the writing process to a uniform formula and requires that all students move through its processes at the same pace.

Yoon (2013) argues that increasing educational standardization has also narrowed the focus of the writing workshop. For example, she cites how the revised, Common Core aligned version of Calkins’ (2011) *Units of Study* provides suggested timelines for progression through ten instructional units and mandates that students write in particular genres during different points of the school year. Finally, Dyson (1992) highlights the ways that the workshop model limits students’ expressive potential. Specifically, she argues that the writing workshop positions student writers exclusively as communicators, and ignores alternative purposes for writing, such as performance.

**Not explicit enough.** While some critique the workshop for its overly prescriptive approach, others argue that the workshop model is not explicit enough. Many of these critiques are rooted in the fact that the model was designed with white monolingual students in mind. For example, Delpit (2006) has argued that the workshop model does not explicitly teach into dominant *codes of power*, which she positions as critical for the success of minority students in a white-dominant educational system. From her perspective, an exclusive focus on creativity and expression ignores the concrete skills that minority students need to gain access to dominant academic spaces. Others have critiqued the workshop model for its overemphasis on personal experience. For example, citing the work of Stotsky (1992), Purcell-Gates et al. (2007) note that



many believe that a focus on personal expression comes at the expense of instruction in academic discourse.

**Not critical enough.** Finally, some have critiqued the writing workshop for its lack of criticality and focus on issues of power--both within the classroom context and within broader society (Scarborough & Allen, 2015). In the classroom context, some researchers have drawn attention to the ways that peer interactions have real consequences in the writing workshop. For example, Rowe, Fitch, and Bass (2001) examined issues of identity and power in an early childhood writing workshop, noting how children who struggled with skills such as using invented spelling maintained less powerful social positions in the classroom. Lensmire (1994) similarly documented the ways that children's writing had social consequences in an elementary school classroom, arguing that children's texts became "curriculum for other children" (p. 8). McCarthy (1994) examined the ways that the workshop model neglected issues of power between children and their teachers, sharing the story of one student who was encouraged by her teacher to write about a personally painful topic.

The workshop model has also been critiqued for its lack of emphasis on broader issues of power. For example, when McCarthy, Woodard, and Kang (2014) examined classrooms that used, among other models, *Units of Study* curricula, they found no instances of sociopolitical discourses (Ivanič, 2004) between teachers and students.

Ultimately, workshop models have made strong contributions to the pedagogical literature about how to teach writing in ways that focus on process alongside product. However, these approaches have been documented to have limitations, particularly for children from non-dominant linguistic and cultural backgrounds (e.g., Delpit, 2006).

**Linguistic and cultural funds of knowledge in the writing classroom.** Because the experiences of children from non-dominant backgrounds are often excluded from both skills-mastery and writing workshop approaches, teachers and researchers have aimed to modify or reframe writing instruction to explicitly draw on students' linguistic and cultural funds of knowledge (Moll et al., 1992) in order to make their classrooms more equitable spaces. Below, I outline literature focused on leveraging young children's linguistic and cultural funds of knowledge within the writing classroom. While many of the studies I review examined writing in workshop contexts, they were not exclusively aligned with workshop approaches.

***Linguistic funds of knowledge.*** Studies framed from multiple theoretical perspectives address the linguistic funds of knowledge that children bring to their writing. For example, studies of biliteracy (e.g., Gort, 2006; 2012; Moll, Saez, & Dworin, 2001; Reyes & Azuara, 2008) examine how young children use the breadth of their linguistic resources as they read and write. Additionally, studies exploring hybridity (e.g., Manyak, 2001; Ranker, 2009; Solsken Willet, & Wilson-Keenan, 2001), examine how children blend languages and even genres in their written work.

One of the most robust bodies of literature focused on children's linguistic funds of knowledge in writing is translingual writing pedagogy. Studies of translingual writing pedagogy examine how children strategically use, combine, and draw connections between all of their linguistic resources when teachers explicitly and strategically invite them into the classroom. For example, multiple scholars have argued that written translation is a powerful translingual practice that supports children's reading, writing and thinking skills. Dworin (2006) documents how fourth grade students participated in a Family Stories Project, in which they revised and translated family stories into heritage languages. Scholars participating in the design and

research of Project TRANSLATE (e.g., Jimenez et al., 2015; Puzio et al., 2016) have explored how written and/or oral translation might be taken up as an instructional approach to support reading comprehension among Spanish-speaking middle school students. Horner and Tetreault (2016) advocate for a composition pedagogy of translation, arguing that it heightens (even monolingual) writers' attention to audience through its emphasis on careful consideration of lexical, syntactical, and pragmatic aspects of writing.

Other studies examine translingual writing through code-meshing and other practices. At the early childhood level, Bauer et al. (2017) document how a teacher's decision to strategically pair emergent bilingual kindergarteners opened up opportunities for flexible language use in and through writing. Michael-Luna and Canagarajah (2008) document teaching and learning in one first grade classroom where a teacher explicitly utilized code-meshing strategies in literacy instruction. This teacher took up six key practices, including modeling written code-meshing and multilingual text selection, which encouraged children to take up code-meshing in their own writing. For example, after their teacher had previously modeled code-meshing, one student decided to integrate the Spanish phrase "*está muerto*" (it is dead) in his English writing because the phrase "had a more profound network of meaning for [him] and his multilingual audience" (p. 68).

Zapata and Laman (2016) examined translingual writing through a cross-case analysis of three elementary school classrooms. They found that when teachers took up three primary translingual practices (i.e., drawing upon classroom and community resources; modeling and discussing language use; and showcasing linguistically diverse children's literature), spaces were opened up for their students to bring linguistic funds of knowledge to their writing. Children in these classrooms took up their teachers' invitations to translanguage in multiple ways. For

example, they wrote bilingual poems, composed exclusively in languages other than English, and drew on the writing styles of their favorite bilingual authors. Pacheco and Miller (2016) explore how teachers took up translanguaging pedagogies that encouraged children to bring linguistic funds of knowledge into the classroom. For example, teachers in this study asked children to notice similarities and differences between the features of newspapers written in different languages, to use Spanish writing to summarize English text, and to use their translanguaging skills to compose multilingual, multimodal digital texts. Like the students in Michael-Luna and Canagarajah's (2008) and Zapata and Laman's (2016) studies, the students in Pacheco and Miller's (2016) study took up their teachers' invitations by drawing upon their linguistic and cultural resources. For example, students engaged in contrastive analytical discussions of newspaper text and shared bilingual writing with their peers and teachers.

In her formative design work with a teacher and a class of first graders, Durán (2017) took up notions of sharing and audience with the design of an audience-focused translingual writing curriculum. Students in her study composed for multiple audiences, including friends, family members, pen pals, community members, and even a bilingual author whom they admired. Durán (2017) found that, once space was opened up in the writing curriculum, children made strategic choices about which languages (or blends of languages) to use with particular audiences.

These examinations of translingual writing pedagogy suggest that when teachers open up classroom spaces for students' linguistic knowledge, children bring a wealth of resources to their writing. Their writing may include highly strategic word choices drawn from their full linguistic repertoires, approximations of the rhetorical and stylistic writing moves from their favorite bilingual authors, and increased attention to audience. However, an understanding of languages

is certainly not the only fund of knowledge that children bring to to the task of writing. Children draw from their cultural funds of knowledge, as well.

***Cultural funds of knowledge.*** Much existing research documents how children bring cultural funds of knowledge (Moll et al., 1992) to their writing. For example, studies framed with a culturally sustaining (Paris, 2012) pedagogical lens examine how children draw on the practices of their ethnic and/or other cultural groups as they engage in literacy practices (e.g., Love, 2015; Zoch, 2015). Another growing body of literature with particular importance in this study focuses on the cultural resources children bring to their writing from their engagements with countries outside of the United States--in other words, their transnational funds of knowledge. Lam and Warriner (2012) describe transnationalism as the ways in which people with immigrant status “maintain ties to their countries of origin while they become incorporated into the countries where they settle” (p. 191). This perspective reframes pervasive beliefs that migration is unidirectional, and explores the ways that individuals engage with other countries through physical movement, the maintenance of relationships, and digital tools. Although transnational children have a wealth of linguistic and cultural capital (Campano & Ghiso, 2010; Morales, 2015), these funds of knowledge are rarely acknowledged in schools (Jiménez, 2003; Sánchez, 2001).

A growing body of research brings together transnationalism and youth writing practices both in and out of schools (e.g., de los Ríos, 2017; Lam, 2009; Skerrett, 2012; Stewart & Hansen-Thomas, 2016). However, considerably less examines intersections between transnationalism and the writing of young children, particularly those in early elementary school. In the upper elementary school classroom, Pandya, Pagdilao, Kim, and Marquez (2015) examined how children ages 8-10 drew on their transnational funds of knowledge as they

composed narrative videos. They found that transnationalism sometimes underlied the content of students' narratives as they discussed memories of immigration, and occasionally shaped the linguistic form of their narratives as they composed in a language other than English. They also found that students negotiated a range of competing demands in their narratives, including the desires of parents, teachers, and peers. In the early elementary school classroom, Ghiso (2016) examined the global and local nature of transnational children's literate practices. In an ethnographically-informed practitioner research study of a first grade class of emergent bilingual students, Ghiso (2016) examined children's use of photography, discussion, and writing that positioned the community laundromat as a "transnational local" (p. 3) site. Children used their photographs of the laundromat to discuss and write about cultural differences (e.g., washing clothes by hand versus by machine) and to document transnational practices (e.g., taking photographs of Mexican and Ecuadorian flags alongside an image of the Statue of Liberty). In another study of young children, transnationalism, and writing, Dutro and Haberl (2018) examined Latinx second graders' narrative compositions. Using methods rooted in literary criticism, they traced children's writing about border crossings, documenting how children wrote about experiences of loss and longing, as well as fear in an uncertain American political climate.

This research on children's transnational literacies describes how, when spaces are opened up in their classrooms, children bring rich experiences, a range of emotions, and multiple ways of knowing to their writing. Additionally, children in these studies drew on these transnational literacies in ways that were multimodal and crossed multiple genres (e.g., narratives, video productions). When brought into the classroom, these transnational literacies make space for children to explore aspects of their identities typically hidden from the curriculum.

Ultimately, the studies reviewed underscore the powerful potential of opening up writing classrooms to children's funds of knowledge. Unfortunately, studies like the ones surveyed above are increasingly rare in public school classrooms. Across the studies I have reviewed so far, teachers have tended to make space in their curricula for children's funds of knowledge in primarily narrative and poetic genres. Because poetry was the focal genre in the classroom I studied, I next examine this genre's powerful potential to support teachers and students in drawing on the breadth of their linguistic and cultural resources in the classroom.

**Poetry.** Friedman, Bacon, and Pedersen (2018) position poetry as a genre of power, and one that values the linguistic, cultural, experiential, and affective background of students. They write:

Poetry is unapologetic, authentic, and visceral. As poetry is adaptive and does not need to conform to rules for standard written English, it permits risk-taking, language experimentation, and creative expression. Poetry is complex and linguistically demanding. (p. 8-9).

Despite its powerful potential, poetry is sometimes treated with derision by educators focused on informational, argumentative, or "academic" writing. Poetry may be perceived to be an "easier" genre for writing, particularly with its emphasis on breaking linguistic conventions (Wilson, 2009). While I recognize the importance of informational and argumentative writing, I argue that expressive writing, and particularly poetry, is an equally valuable genre in the lives of young people.

Multiple scholars, including those focused on work with adolescents, document the power of poetry for students from non-dominant backgrounds. For example, Fisher (2005) documents how youth in two writing communities performed spoken word poetry, arguing that

the practice amplified student voices. Stewart and Hansen-Thomas (2016) describe how one adolescent female drew on translanguaging practices and transnational literacies in her poetry writing, more fully indexing her cultural identity. My colleagues and I have documented how a middle-school English language arts unit on poetry offered students opportunities to express their cultural affiliations, including teaching about ethnic/religious culture, critiquing local culture, and leveraging the practices of youth literate culture (Machado, Vaughan, Coppola, & Woodard, 2017). In the upper elementary school classroom, Rutherford (2009) examined how an in-school writing workshop called Poetry Inside Out brought together translation practices and poetry. In these workshops, fourth through sixth grade students read, discussed, translated, and negotiated published examples of poetry, and used them as inspiration for their own writing. Rutherford (2009) argues that poetry is particularly suited to work with language, stating:

The process of learning to compose poetry includes learning a set of forms, functions and rules. Learning to write poetry can also include learning to change the form, break the rules, practise discretion. Breaking the rules, making the rules, amassing skills, all build students' capacity to communicate with clarity..." (p. 218)

In this study, I bring research on poetry, language, and writing to the early elementary school classroom, which Wilson (2009) argues is sorely lacking in the existing literature. I build on work conducted previously with my colleagues (e.g., Machado et al., 2017) to examine how a teacher opened up narrowed literacy curricula to the breadth and depth of students' linguistic and cultural resources. Specifically, I document how one teacher made space for children's translanguaging practices and transnational identities in a unit focused on poetry, and describe how they drew on these practices and identities as they used poetry to resist cultural forces that they experienced as marginalizing.



## **Conclusion**

In this chapter, I established the conceptual framework for this dissertation study. I located this study in critical sociocultural theory and described how I will use two particular constructs in my analysis: emergent literacy and translanguaging. I also located this study among other existing investigations of children's writing, early writing pedagogy, and children's linguistic and cultural funds of knowledge. I concluded by highlighting poetry as a genre with particular potential for supporting the breadth of children's linguistic and cultural resources. In Chapter 3, I describe the methods of this study.

## CHAPTER III

### RESEARCH DESIGN AND METHODS

I framed this research with an instrumental, single-case study design (Dyson & Genishi, 2005). While case studies are often, but not necessarily designed using qualitative methods, I employed them for the way that they highlight relationships between what Dyson and Genishi (2005) call “a grand phenomenon” and “mundane particulars” (p. 4). In other words, a qualitative case study foregrounds relationships between social theory and social contexts, highlighting the ways that theoretical principles are enacted on the ground. In this study, I examined relationships between grand phenomena like language and culture and the particulars of children’s literacy practices in one school setting. I asked:

- How do young children draw on their linguistic and cultural resources in the context of a unit designed to foster translingual writing?
  - What types of written translanguaging practices do young multilingual students take up in their poetry writing?
  - How do young transnational students engage with literacy practices that cross national borders?
  - For what purposes might students draw upon their linguistic and cultural resources as they write poetry?

In this chapter, I describe this study’s design and provide an overview of the research context. I continue by outlining methods of data collection and analysis, describing the analytic moves I made to construct assertions about the data. I conclude this chapter with a reflection on my positionality and its affordances and constraints for this study.

#### Research Design

To answer the research questions articulated above, I utilized an instrumental, single-case study design. Yin (2014) argues that case study “is an empirical inquiry that investigates a contemporary phenomenon in depth and within its real-world context, especially when the boundaries between phenomenon and context may not be clearly evident” (p. 16). I chose to use case study methods because I hoped to examine the teaching and learning of writing as they are enacted in a classroom setting--with all of its contextual affordances and challenges. However, because I framed this research as an instrumental case study—as opposed to an intrinsic one—I sought to better understand a particular phenomenon and selected a case “to best understand that problem” (Creswell, 2013, p. 98). I selected an “unusual case,” which Yin (2014) describes as “deviating from theoretical norms or even everyday occurrences” (p. 52). Specifically, I chose a research site in which children were encouraged to draw upon their home, heritage, and popular language and cultural practices--phenomena which have traditionally been marginalized within public schools.

## **Context**

### **School Site: Harris Elementary**

Harris Elementary School (pseudonym) is a public, neighborhood school located on the North side of Chicago. According to Chicago Public Schools records (2015), the school serves approximately 1461 students across preschool through eighth grades. Publicly available school demographic reports indicate that approximately 29% of students identify as Black, 42% identify as Hispanic, 19% identify as Asian, 8% identify as white, and 2% identify as multiracial/other. 27.8% of students are classified as English Language Learners, and 93.6% of students are identified as economically disadvantaged. Additionally, the student population at Harris Elementary is highly linguistically diverse. Although no list of student languages is available on

the school's website, teachers at the school often mentioned that upwards of 60 languages were represented across the student body.

Harris Elementary is situated in a Chicago neighborhood characterized by flows of migration. Originally inhabited by the the Potawatomi tribe, the neighborhood has been home to large groups of immigrants from varied racial and linguistic backgrounds over the last two hundred years. During my drive through the neighborhood each day, I saw routinely saw non-English scripts on shop signs and restaurant windows. I also saw community service agencies focused on supporting new immigrants from particular ethnic groups. The neighborhood is also characterized by shared efforts at advocacy and resistance. For example, a recent newspaper article detailed neighborhood efforts to protest immigration raids conducted by the US Immigration and Customs Enforcement (ICE) agency.

On its website and in publicly available documents, Harris School recognizes, values, and celebrates the significant linguistic and cultural diversity of its neighborhood and student body. For example, the school website offers options for visitors to translate its homepage into thirty different languages. Additionally, extracurricular activities and clubs at the school indicate a strong focus on language and culture, with options for students such as Greek, Turkish, and Latin dancing, martial arts, and bilingual academic supports. In its publicly available Continuous Improvement Work Plan, the school indicates that it has purchased a license to *Rosetta Stone*, a computer-assisted language acquisition program, for every student.

It is because of Harris School's intentional focus on linguistic and cultural diversity that I selected it as a focal research site. It represents an unusual case: it is a school with significant linguistic, racial, and ethnic diversity within a historically segregated public school system (see *United States of America v. Board of Education of the City of Chicago*, 2009). Moreover, I

selected Harris Elementary because of the opportunity it presented to work with a highly skilled teacher who worked intentionally to promote equity in his literacy pedagogy. I describe him and additional participants below.

## **Participants**

**Dr. Hartman.** At the time of data collection, Dr. Paul Hartman, who identified as a white, monolingual male, was a second grade teacher who had recently earned his Ph.D. in Curriculum and Instruction. He was a veteran teacher with more than a decade of experience working in Chicago Public Schools. I was first introduced to Dr. Hartman's teaching practices when he participated in a semi-structured interview as a part of another research project led by Dr. Rebecca Woodard at the University of Illinois at Chicago. In this interview, Dr. Hartman described his approach towards culturally relevant and sustaining pedagogies, and discussed his own anti-oppressive teaching practices. His practices included, among other things, attention to disrupting heteronormativity in the elementary school curriculum. I spent time with Dr. Hartman when he and I participated in an inquiry group (with many of the interviewees in the aforementioned study) for educators interested in culturally sustaining writing instruction. It was during an early meeting of this inquiry group that Dr. Hartman and I discussed the proposed study, and, after some follow-up discussion, he agreed to participate. It is important to note that, because of this inquiry group, Dr. Hartman and I had an existing professional relationship outside of this dissertation study. Prior to and during the research study, he and I discussed equity-oriented writing pedagogies and our orientations towards teaching.

At Harris Elementary, Dr. Hartman was widely recognized as a highly effective primary teacher. He held National Board Certification and had an endorsement in English as a Second Language teaching. When I first arrived at Harris to observe informally, the school receptionist

commented on how lucky I was to observe such a strong teacher. I did not interview or regularly talk with other teachers or staff at Harris, but I would occasionally chat with them in the hallways or in the front office as I signed in each day throughout the nine-week period in which I conducted observations. These faculty and staff members all echoed the receptionist's comments--Dr. Hartman was a highly effective teacher and his students (and I) were fortunate to be in his classroom.

**Students.** Like many elementary schools in Chicago, Harris's second grade was departmentalized, with one teacher leading English language arts and social studies, and another leading math and science. The students switched between the two classrooms at approximately 11:15 AM each day. In all, Dr. Hartman worked with 58 students on a daily basis.

I recruited student participants across both Dr. Hartman's morning and afternoon classes, and 43 students provided parental consent. These classes, like the broader student population at Harris, were highly linguistically and culturally diverse. I was able to confirm 16 different home and/or heritage languages and dialects spoken across these classes, though I strongly suspect that this number understates the total numbers of languages and dialects present in students' homes. Additionally, many of the students had immigrant and/or refugee status. The most recent newcomer to Dr. Hartman's afternoon class had arrived just a few months earlier from Syria.

Dr. Hartman's two classes had somewhat different linguistic profiles. His morning class was especially linguistically diverse, with multiple students identified as the only speaker of their languages. In his afternoon class, there was a sizeable group of students who spoke Urdu, and they would occasionally converse with one another in that language. It is important to note that not all students spoke these languages with equivalent levels of proficiency. In fact, some

simply identified a parent or family member who spoke that language in his/her home.

However, multiple students in the classroom identified as multilingual and/or multidialectal, or had multiple languages present in their homes (see Table 1). For example, one student in Dr. Hartman's afternoon class spoke English as well as Amharic (her mother's language), and Bosnian (her father's language).

Table 1  
*Home and/or Heritage Languages and Dialects Confirmed by Students*

Language	Approximate Number of Students	Classrooms
English	58	Morning & Afternoon
Urdu	15	Afternoon
Spanish	7	Morning & Afternoon
Yoruba	5	Morning & Afternoon
Somali	2	Morning
Amharic	2	Afternoon
Hindi	2	Morning
Mandarin Chinese	1	Morning
French	1	Morning
Tibetan	1	Morning
Jamaican Patois	1	Morning
Igbo	1	Morning
Swahili	1	Afternoon
Arabic	1	Afternoon
Bosnian	1	Afternoon
Twi	1	Afternoon

Across the chapters of this dissertation, I feature the writing of 18 of Dr. Hartman's students from both his morning and afternoon classes. Below, I describe the focal unit that I observed, including differences in instruction between the two classes.

### **Writing Curricula and Focal Unit**

I observed teaching and learning across one integrated unit in reading, writing, and social studies. In this unit, Dr. Hartman invited students to draw on their linguistic, cultural, and literate funds of knowledge (Moll et al., 1992) across all three subjects. In reading, students explored examples of published poetry. Among other things, they analyzed poems for their content, their tone/mood, and their use of perspective. In writing, the students composed poetry. In social studies, the students conducted oral history projects in which they interviewed family members about their childhoods and schooling experiences. While I observed all three subject areas, I focused primarily on writing.

**Writing curricula.** Dr. Hartman organized his writing lessons using Calkins' (2011) *Units of Study* curriculum, which includes whole group instruction (a short mini-lesson), independent writing time, and opportunities for peer conferences. However, Dr. Hartman modified some structures of the workshop to support his students' needs and engage their interests. For example, while the traditional workshop model encourages students to write with felt-tipped pens, Dr. Hartman's students worked with a variety of writing implements, including pencils, crayons, and colored pencils, and had access to staplers and scissors. Additionally, while the workshop model encourages peer conferences, during some lessons, Dr. Hartman allowed students to collaboratively compose poetry--not just talk about their individual compositions. During these lessons, the classroom would buzz with noise and excitement as the students shared ideas and rehearsed their poems.



**Focal writing unit.** Dr. Hartman's poetry unit was explicitly designed to invite students to compose using the breadth and depth of their linguistic resources. While I was not involved in the planning of the unit, Dr. Hartman and I regularly discussed issues of linguistic equity, both in our inquiry group meetings and outside of them. We had also both read and discussed research focused on supporting linguistic and cultural diversity in the literacy classroom (e.g., Bomer, 2017; Puzio, Newcomer, Pratt, McNeely, Jacobs, & Hooker, 2017; Zapata & Laman, 2016).

Dr. Hartman's poetry unit was initially framed with three "bends," or instructional foci: (1) seeing with a poet's eyes; (2) experimenting with language and sound; and (3) writing different kinds of poems. While many of his lessons followed the Units of Study curricular suggestions, he also made strategic modifications to the unit in his planning and enactment. For example, in many cases, Dr. Hartman replaced the suggested *Units of Study* poems with bilingual mentor texts. He also added strategic mini lessons to the unit, including one that invited students to bring all of their languages to the task of composition. Overall, his unit consisted of 27 poetry lessons, with at least 8 that incorporated bilingual mentor texts. He also modified workshop structures for the last three days of the unit, asking students to write poetry about two particular topics: their family members and themselves.

**Differences in instruction across classes.** Each day, I observed Dr. Hartman teach writing twice: first to his morning class and then to his afternoon class. These lessons were almost exactly the same, though they would sometimes differ slightly based on student ideas and responses to Dr. Hartman's suggestions. There was one somewhat significant difference between the units. In Dr. Hartman's afternoon class, a student asked a question about a published poet's use of African American Language (AAL). This question started an inquiry into AAL in that class, and several students experimented with composing poetry in that dialect.

While Dr. Hartman did bring this inquiry to his morning class and enacted similar lessons, the afternoon classes' responses were considerably more robust, since their questions had begun the investigation. Dr. Hartman and I have begun to collaboratively analyze and write about these data, but they do not figure into this dissertation. Instead, I sample student work from both classes on days when their mini lessons were virtually identical.

In summary, I focus on one unusual case--a highly skilled and equity-oriented teacher's linguistically and culturally diverse urban classroom. I describe methods of data collection in this classroom in the next section.

### **Methods of Data Collection**

One of the hallmarks of case study methodology is its use of multiple methods of data collection (Creswell, 2013). For this reason, I used several methods of qualitative research, summarized in Table 2:

Table 2  
*Methods of Data Collection*

Method	Documentation	Frequency	Duration	References
Participant Observation	Field notes, audio-recording and selective transcription	3-4x per week over the course of 9 weeks, excluding one week (n=22)	3-6 hours	Dyson & Genishi, 2005; Emerson, Fretz, & Shaw, 2011; Spradley, 1980
Semi-structured interviews	Field notes, audio-recording and transcription	Teacher (n=2) Students (n=19)	Teacher: 55-56 minutes Students: 5-23 minutes	Dyson & Genishi, 2005
Artifact & document collection	Still photographs; scans	3-4 x per week for 9 weeks, excluding one week (n=597)	n/a	Dyson & Genishi, 2005

## **Participant Observation**

Throughout this case study, I assumed the role of a participant observer, using audio recording, still photographs, and field notes as documentation. Spradley (1980) identifies two purposes of participant observation: (1) “to engage in activities appropriate to the situation” and (2) “to observe the activities, people, and physical aspects of the situation” (p. 54).

Differentiating participant observation from ordinary participation, he argues that the participant observer develops an “explicit awareness” (p. 55) of phenomena that typically go unseen by participants, such as unspoken cultural rules of interaction. I utilized participant observation in order to develop this explicit awareness of both subtle and overt ways that Dr. Hartman’s students drew on their cultural and linguistic resources through writing.

I engaged in participant observation for 22 of the 27 lessons in this unit, with one additional observation outside of the scope of the unit. I typically attended Dr. Hartman’s classes between 2-4 days per week, but this schedule varied based on end-of-year testing requirements and extracurricular activities, like field trips. There was also one week during which the class had a substitute teacher, and neither Dr. Hartman nor I attended. My observations lasted between three and six hours, typically including all subject areas for Dr. Hartman’s morning class, and writing for his afternoon class. On seven occasions, however, I was able to stay the entire day, and did observe all subject areas with the afternoon class, as well.

During each writing workshop block, I focused my observations on Dr. Hartman as he led the day’s mini lesson. At these times, I tended to sit at the back of the rug, in a small chair, and take notes on and photographs of Dr. Hartman’s teaching. When students were asked to turn and talk, I routinely moved around the rug to listen in to their conversations. During these times,

I tended to assume the role of a passive participant observer, which Spradley (1980) describes as a “spectator,” “bystander,” and “loiterer” (p. 59) in the research context.

During periods of independent or collaborative writing, I took on the role of an active participant observer, which Spradley (1980) defines as “[seeking] to do what other people are doing, not merely to gain acceptance but to more fully learn the cultural rules for behavior” (p. 60). As students wrote independently, I regularly conferred with them about their writing processes and practices. I used a conferring structure familiar from my days as an elementary school teacher (see Fletcher & Portalupi, 2001), and regularly praised students for their writing efforts. Students would often seek me out during the workshop time to show me what they were working on, and I became the subject for multiple poems written by students in the afternoon class.

The combination of my active and passive roles as a participant observer helped me to become a part of the classroom community and helped me to build strong relationships with individual students. However, to deeply represent participants, I also needed to talk with them about their experiences. For this reason, I also utilized semi-structured interviews.

### **Semi-Structured Interviews**

Dyson and Genishi (2005) state:

Much of what we want to know about language and literacy is embedded in observable everyday activities and transcribed conversations in the classroom or elsewhere. But since case study researchers seek multiple views on the world they are exploring, they also include data from interviews, on a continuum from formal to informal. (p. 75)

In order to represent the experiences of the participants of this study in their own words, I conducted semi-structured interviews with Dr. Hartman (n=2) and with selected students (n=20).

**Semi-structured interviews with Dr. Hartman.** I interviewed Dr. Hartman on the phone during the beginning and middle of the poetry unit. For both interviews, we spoke about an hour after the end of the school day, after we had both left the site. In the first interview, which lasted 55 minutes, I began by asking broad questions about writing pedagogy (e.g., *Which resources have been most helpful in your writing instruction?*), his classroom context (e.g., *What languages and cultures are present in your classroom?*), the focal unit (e.g., *What are your goals for this unit?*), and student writing (e.g., *Tell me about a student whose work stands out to you.*). In my second interview with Dr. Hartman, which lasted 56 minutes, I asked him about unit planning and delivery (e.g., *From your perspective, which mini-lessons have been most successful?*) and student writing (e.g., *Can you tell me about a student whose writing is surprising to you?*).

**Semi-structured interviews with students.** During the last three weeks of the unit, I conducted semi-structured interviews with 20 of the 43 students who were participants in this study. I selected students for interviews who had used multiple languages in their writing and who had strong relationships with me, and would not be distressed by participating in an interview. In these interviews, which ranged in duration from 5-21 minutes, I used a common interview protocol that asked questions about three areas: the poetry unit (e.g., *What are some things you have learned in this unit?*), poetry writing (e.g., *Please show me one poem that you are the most proud of; did you use any languages in your poem other than English?*), and the writing process (e.g., *Tell me about how you revised this piece*) (see Appendix C). The students and I tended to sit in the hallway at a small desk during these interviews. In preparation for each interview, I selected and printed copies of student poetry that seemed to (1) utilize languages other than English; (2) have a particularly interesting topic, focus, or purpose; or (3) be a poem

students had worked on across multiple days. The students and I would occasionally write on these photocopies as we talked about particular words, including those that were written in languages other than English.

**Informal interviews with students.** Following Dyson and Genishi's (2005) lead, I also conducted a sort of "informal" interview with students when I would participate in writing conferences. For example, I often asked students to clarify their writing or to tell me more about the content. This work was particularly important when I conferred with students (particularly newcomers to the United States) who did not yet write conventionally in English.

### **Artifact and Document Collection**

The final major method of data collection that I drew upon was collection of artifacts and documents. I collected any handouts or papers that Dr. Hartman distributed. I also scanned all samples of student work produced during or brought into the writing workshop. While I had initially planned to collect work only from a small number of focal students, I found that it was manageable to collect work for all students and that this data collection method would help me to track student participation over the course of the unit. In total, I collected and analyzed 597 samples of student poetry writing.

### **Role of the Researcher**

For the most part, my role as a researcher was to be what Dyson and Genishi (2005) describe as "an unhelpful but attentive adult friend of children" (p. 52). However, as the unit continued, and particularly as I conducted interviews, I recognized the ways in which my role was not always "unhelpful," though it was always attentive. I wrestled with questions about my influence on student writing, particularly during conferences and interviews. In her study of first grade writers, Durán (2017) faced similar tensions, writing:

In discussing students' writing with them as they worked, I was also participating in the phenomena under study. Although there were a number of instances of students discussing their work in the absence of any adults, many of the examples of audience-related talk were in response to my questions. The more I asked these questions, the easier it seemed to be for students to answer. Buell et al.'s (2011) study suggests that conversations with young children about the intended audience for their writing scaffolds their ability to conceptualize their readers, with talk serving as a tool to externalize and extend their understanding of the task. (Duran, 2017, p. 108)

Like Durán, I found that the more frequently I asked questions about a particular aspect of student writing (e.g., use of languages other than English, purposes for writing), the easier it became for students to articulate their ideas. As a participant observer working with young children, I attempted to walk a careful line to ensure that I did not unnecessarily influence student writing. However, my presence was certainly noted and, occasionally, sought out by students as they wrote.

In summary, in this study, I drew on qualitative case study methods as I studied student writing in Dr. Hartman's literacy classes. In the next section, I outline methods of data analysis.

### **Methods of Data Analysis**

Guided by my research questions and theoretical framework, I systematically examined the data I collected through multiple cycles of inductive data analysis. These cycles included: (1) writing field notes and analytic memos; (2) transcribing interviews; (3) engaging in multiple cycles of coding; and (4) consulting with translators.

Table 3  
*Analytic Cycles and Methods*

<b>Analytic Cycle</b>	<b>Methods of Data Analysis</b>	<b>References</b>
-----------------------	---------------------------------	-------------------

Writing field notes and analytic memos	<ul style="list-style-type: none"> <li>• Listening to audio recordings of classroom observations</li> <li>• Writing descriptive and reflective accounts of classroom observations</li> <li>• Selectively transcribing speech from audio recordings</li> </ul>	Dyson & Genishi, 2005; Emerson, Fretz, & Shaw, 2011; Saldaña, 2012
Transcribing interviews	<ul style="list-style-type: none"> <li>• Listening to audio recordings of interviews with students</li> <li>• Writing descriptive and reflective accounts of interviews</li> <li>• Transcribing speech from audio recordings and/or reading completed transcriptions of interviews while listening to audio recordings</li> </ul>	Dyson & Genishi, 2005; Ochs, 1979
Engaging in multiple cycles of coding	<ul style="list-style-type: none"> <li>• Engaging in descriptive, process, in Vivo, and focused coding.</li> </ul>	Dyson & Genishi, 2005; Saldaña, 2012
Language Consultations	<ul style="list-style-type: none"> <li>• Grouping and de-identifying all samples produced in each language</li> <li>• Selecting languages for focused translation</li> <li>• Email consultations with translators</li> <li>• Follow up consultations with audio samples</li> </ul>	Lam, 2009

---

### Writing Field Notes and Composing Analytic Memos

During and after each instance of participant observation in Dr. Hartman's classroom, I took extensive descriptive and reflective field (Dyson & Genishi, 2005). These notes included transcripts, narrative descriptions of events, still photographs, and screenshots of scanned student work. As I observed morning meetings and mini lessons, I tended to take notes on my laptop. However, as I conferred with students, it was immediately apparent that using a laptop would be distracting. Instead, I typically took scratch notes (Dyson & Genishi, 2005), or descriptive jottings in a notebook during each conference or instance of observed writing. While I initially



attempted to use a protocol for these jottings, I found that a more open and intuitive approach better allowed me to record student writing and interactions. After each observation, I replayed audio recordings to clean up transcripts and formalize my scratch notes. However, I did need to go back to audio files in the months after data collection to continue transcribing and refining these notes.

Throughout data collection, I also composed analytic memos, which Saldaña (2013) describes as “a place to ‘dump your brain’ about the participants, phenomenon, or process under investigation” (p. 41). Following Saldaña’s example, I attempted to compose short analytic memos whenever a thought related to data collection or analysis came to mind. Some of these memos were embedded in field notes, and others were composed separately.

### **Transcribing Interviews**

Ochs (1979) argues that researchers utilizing audio data must engage in a process of selective transcription, making decisions about what to transcribe based on their research questions and informing social theories. I selectively transcribed all student interviews. While I tended to transcribe all speech related to interview questions, I chose not to transcribe moments of interruption (which were common in the hallway) or times when I gave students directions. Across these interviews, I also attended to students’ prosody, pauses, and nonverbal behaviors where applicable. For interviews with Dr. Hartman, I used a transcription service, which provided a complete transcription of all audio.

### **Engaging in Multiple Cycles of Inductive Coding**

As I read transcripts, field notes, and samples of student writing, I engaged in multiple cycles of inductive coding (Saldaña, 2012) with constant comparative analysis (Charmaz, 2006). In a first round of analysis, while the unit was still ongoing, I used descriptive coding as I

catalogued and analyzed each sample of student writing. Using a spreadsheet, I listed the title of each writing sample and color-coded it based on its content. Codes included “mentor texts,” “pop culture,” “translanguaging,” “transnationalism,” and “identity.”

In additional rounds of inductive analysis, I read the corpus of transcripts and field notes and coded using descriptive, process, in Vivo, and focused codes. Descriptive codes tended to focus on the content of talk or writing. Example descriptive codes include “aesthetics,” “family,” and “race.” Process codes focused on what participants were doing as they spoke and wrote. Example codes include “hybridizing,” “supporting linguistic diversity,” and “resisting.” In Vivo codes used participant words and phrases. Example codes included “cool,” “real writing,” and “real name.” In total, I used 51 codes in my analysis. Following Saldaña’s (2012) method for focused coding, I collapsed many of these codes into larger categories based on the codes that were the most frequent across the data set. I constructed 7 major categories, which included “translanguaging,” “cultures,” “texts,” “genre,” “bilingualism,” “transnationalism,” and “criticality.” Ultimately, engaging in these cycles of inductive coding helped me to develop themes and construct assertions about the data.

### **Consultations with Translators**

Throughout data collection, I used writing conferences and interviews as opportunities to ask students about what they had written, particularly when they wrote in languages other than English. When I analyzed writing samples, I regularly drew on my own knowledge of Spanish as a heritage language speaker and student of Spanish. However, when I began to analyze samples of student work written in languages other than English and Spanish, I quickly realized that I needed additional support to deeply understand *how* students wrote in these languages.

In the months after finishing data collection, I received a UIC College of Education dissertation research grant which I used to work with a local translation and interpretation service. I began by compiling and de-identifying all samples composed in a single language. I focused specifically on five languages (Urdu, Yoruba, Chinese, Amharic, and Tibetan) because these were the most frequently represented across the students' poetry. I circled each word or phrase written in a language other than English and matched it with the child's description of what he or she had written. This often meant that I wrote down an approximate transliteration and translation for each line of poetry. I sent samples to the translation agency and they sent each to at least one certified translator per language. The translators sent me conventional translations and transliterations of each student's writing. They also explained how students were approximating writing in their languages. For example, one translator revealed that a student who was writing in Chinese was (somewhat) conventionally encoding the words "bed," "sun," and "moon" and using them to represent other terms. In many instances, the translators requested additional audio samples of the students reading their poems. I de-identified these samples and sent them when it helped support comprehensibility.

This work with translators significantly enriched my understanding of student writing. It helped me to recognize when students were using emergent writing practices in their home languages rather than writing conventionally. However, it also reflected the challenge of conducting research across linguistic and cultural difference, particularly in a context with significant diversity.

### **Enhancing Trustworthiness of Findings**

Through writing reflective field notes and memos, transcribing interviews, engaging in multiple rounds of inductive coding, and participating in consultations with translators, I began

to construct assertions about these data. I utilized several strategies to enhance the trustworthiness of these assertions (Maxwell, 2013; Miles et al., 2014). First, I sought to triangulate each assertion by looking for converging lines of inquiry (Yin, 2014) across field notes, transcriptions of interviews, and artifacts. I also utilized the strategy of analytic induction (Becker, 1998) to test and refine my hunches and to search for discrepant evidence. Finally, I engaged in member checking my findings with Dr. Hartman. While he did not read a draft of this dissertation, we talked through its findings chapters together and looked at the samples of student work showcased in those chapters. Ultimately, these strategies helped me to refine my findings and strengthened the trustworthiness of each assertion I made across the dissertation.

### **Positionality**

Finally, I recognize the ways in which this qualitative research is both influenced and limited by my positionality. I come to this research as a former urban elementary school teacher who taught writing through a workshop model, with certain understandings and opinions about instruction. I also come to this research with particular racial, linguistic, and cultural identities which may have influenced my data collection and analysis. I am the daughter of a Cuban immigrant father and a Jewish American mother and am an English/Spanish bilingual, though English is my dominant language. My own experiences of language learning and bilingualism have influenced by understanding of these constructs.

Growing up, I spent a great deal of time with my Spanish-speaking *abuelos* (grandparents), who lived just down the street from my parents and me. At their house, we weaved between languages for a variety of emotional, social, and performative purposes. Particular languages were invoked in order to express strong feelings (e.g., exclaiming “¡Ay, dios mío!” or stating “te quiero”), to include or exclude family and friends in conversation (e.g.,

moving between English and Spanish depending on who was present), or even to sing, read, or play in specific ways (e.g., singing children's folk songs like "*Arroz con Leche*" or reciting the work of Cuban poet José Martí). This fluid use of languages was even more pronounced when religion was involved. During family gatherings on religious holidays, a guest might hear English, Spanish, Yiddish, and Hebrew floating throughout the house. While English and Spanish were primary languages for conversation, Yiddish terms were invoked for emphasis and performance and Hebrew was chanted in prayer.

While my cultural and linguistic identities have felt complex, I have almost always felt that they complemented one another and extended my expressive potential. However, I recognize that my white skin has supported this empowerment. It has positioned Spanish as a resource in my family--not as a deficit, as it is positioned for many nonwhite students in the United States. In this study, my knowledge of Spanish served as a way to build connections with some of the students. However, my white skin likely created distance between the student participants and me and limited my understandings of their experiences. For this reason, I am committed to continued interrogation of my role in research across difference.

### **Conclusion**

In this chapter, I articulated the research design and context of this study. I outlined methods of data collection and analysis and described my positionality as a researcher. By employing qualitative methods in a single, instrumental case study of a second grade classroom, I aimed to provide a detailed description of children's writing in a school setting. In chapters 4, 5, and 6, I present findings organized to focus on three themes: children's translanguaging practices, children's engagements with transnational literacies, and children's use of writing to enact resistance.

## CHAPTER IV

### YOUNG CHILDREN'S TRANSLANGUAGING IN/THROUGH WRITING

On the fifth day of their new unit focused on reading and writing poetry, Dr. Hartman deviated from his *Units of Study* curriculum (Calkins, Parsons, & Vanderwater, 2013). Previous lessons had encouraged students to look at ordinary objects like pencils and erasers through poet's eyes, to incorporate line breaks into their writing, and to write about strong feelings. On this day, though, Dr. Hartman invited his students to draw upon all of their languages as they composed. As he held up an anchor chart that listed poetic craft moves, Dr. Hartman drew the students' attention to a line that read: "Use words you know in any language." He said:

And this last part is what I'm going to show you today. It's something you can do in your poems, but you don't have to do it. Only if you want to. Because it makes your poems interesting. And it also shows who you are in your poems. Because if you speak another language with your family at home, or if you learned another language when you were a baby, other than English, you might want the world to know that. So they can know who you are. You can share who you are in your poems.

With those words, Dr. Hartman invited his two classes of students, with at least 16 home and heritage languages represented between them, to draw on the breadth of their languaging practices as they interpreted and composed poetry.

In this chapter, I explore how students took up Dr. Hartman's invitation to use languages other than English in their writing. Specifically, I examine students' approximations of written translanguaging practices, including code-meshing, translating, and more (e.g., approximating accents in writing). I look closely at students' writing to determine *how* they engaged in translanguaging, documenting, for example, how some tended to draw on emergent literacy

practices (e.g., using invented spelling, writing letter strings) as they wrote. I also discuss *why* students said they took up these translanguaging practices in their writing. Ultimately, this chapter suggests that young children engage in intentional, playful, and rigorous languaging practices when invited to draw from the breadth and depth of their linguistic repertoires.

### **Code-Meshing: Intentional Integrations of Languages Other than English**

Published poets who speak multiple languages often use code-meshing practices in their writing. For example, in her book *What Would You Do With a Paleta?*, bilingual poet Carmen Tafolla (2009) engages in code-meshing as she weaves Spanish phrases like *paleta* (popsicle)<sup>2</sup> into English verse. Dr. Hartman's writing curriculum, *Units of Study* (Calkins, 2011), strongly encouraged children to notice and emulate the craft moves of published authors. However, the curriculum did not showcase any mentor poems that utilized code-meshing practices.<sup>3</sup>

In his planning and enactment of the unit, Dr. Hartman strategically modified the *Units of Study* curriculum to feature bilingual poets as mentor authors and code-meshed (and other bilingual) poems as mentor texts. For example, on the same day that he invited students to bring their languages into their writing, he showed them Pat Mora's (1996) poem *Abuelita's Lap*, an English language poem that integrated the Spanish words *abuelita* (grandma) and *cuentos* (stories). In the second half of her poem, Mora (1996) writes:

I know a place where I can sit  
and hear a favorite beat,  
her heart and *cuentos* from the past,  
the rhythms honey sweet. (page unnumbered)

<sup>2</sup> I list words in languages other than English in italics. I include their definitions in parentheses.

<sup>3</sup> In their online resources, the *Units of Study* curriculum suggests 2-4 Spanish-language demonstration texts that might be substituted for English mentor texts in each unit. However, with the exception of one book in the *Units of Study in Reading*, *Me Encantan los Saturdays y los Domingos* (Ada, 2004), all texts are written exclusively in Spanish.

Here, Mora weaves the word *cuentos* (stories) into a line of English verse. She does not provide a translation for the term within the poem. Instead, her readers must determine its meaning by using context clues or flipping to the Spanish-English glossary at the end of the text. She does the same with the title of the poem, *Abuelita's Lap*, in which she uses *abuelita*, a Spanish term of endearment for “grandmother.”

Throughout the course of the unit, students drew upon the *code-meshing* practices of poets like Pat Mora by intentionally integrating words in languages other than English. They often discussed their purposes for using these words, including expressing ethnic pride and sharing their cultural and linguistic heritages with their peers. Occasionally, they also chose to compose exclusively in languages other than English. Because many students were less confident composing in languages other than English, they often drew upon practices typically associated with emergent literacy (Teale & Sulzby, 1986) in their code-meshed poems. For example, some students used invented/developmental spelling (Oulette and Senechal, 2008) to encode words and others wrote letter strings (Kamberelis, 1992) in languages other than English.

I present this section in two major parts: students' use of conventional code-meshing practices and their use of emergent code-meshing practices. In the first part, I describe how students used writing systems other than English to compose in somewhat conventional ways, including, for example, nearly accurate spelling. In the second part, I document how students used emergent writing practices (e.g., developmental spelling, writing letter strings) to code-mesh with languages in which they often had not had formal educational experiences. Across both sections, I describe how and why students decided to bring these languages into their writing.

### **“A Little English and Spanish”: Conventional Code-Meshing and Writing**



*Code-meshing*, which Behizadeh (2017) defines as “[using] more than one language or dialect in a single composition” (p. 56), is a writing practice taken up by many of the published bilingual authors whom Dr. Hartman featured in this unit. In their reading and writing mini-lessons, students analyzed each author’s use of code-meshing and discussed how and why poets might choose to, as they put it, “mix” their languages or write in one exclusively.

In this section, I outline how and why students took up code-meshing and writing in languages other than English in their own poetry. By drawing on the emergent literacy practices they had used in school, they brought their languages together in ways that were authentic, playful, and celebratory.

**Code-meshing in Spanish: Julia** Julia, a Mexican-American student in Dr. Hartman’s morning class, had a robust knowledge of Spanish, and regularly translated between English and Spanish for her parents and her peers. In this unit, she was able to strategically draw upon both of her languages as she composed poetry, writing some poems that engaged in code-meshing, and others entirely in English or Spanish.

Julia began her exploration of language and poetry by taking up code-meshing practices in her writing. On the day that Dr. Hartman introduced Pat Mora’s “*Abuelita*” poem, Julia composed a code-meshed poem titled *Mi Papá* (My Dad), which described an afternoon when she, her father, and her sister played in a park (see Figure 1).

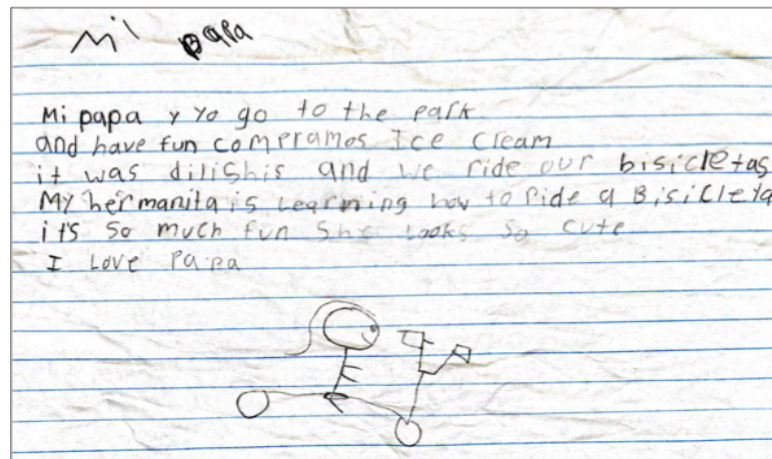


Figure 1. Julia's Poem, titled Mi Papa.

With conventional spelling, her poem reads:

*Mi papá y yo* (My dad and I) go to the park

And have fun *compramos* (we buy ice cream)

It was delicious and we ride our *bicicletas* (bicycles)

My *hermanita* (little sister) is learning how to ride a *bicicleta* (bicycle)

It's so much fun she looks so cute

I love *papá*

In this poem, Julia wove Spanish and English within individual sentences. For example, in her fourth line, she wrote: "My *hermanita* (little sister) is learning how to ride a *bicicleta* (bicycle)."

Here, Julia approximated writing in the style of Pat Mora's (1996) *Abuelita*, using Spanish to index, among other things, terms for her family members. While her choices to use Spanish for particular words might seem playful or experimental to some, Julia was quite intentional about where and how she would blend her languages. In fact, when asked in an interview about why she chose to write this poem about her father and sister in a blend of Spanish and English, she stated, "My dad speaks a little English and Spanish." In this poem, then, Julia wrote poetry that

reflected the way in which her poem's subject often communicated--in both "a little English and Spanish."

This sense of intentionality around languaging decisions was present in another of Julia's poems during the unit. For example, when she wrote a poem titled "*El Día de los Muertos*" / "The Day of the Dead," she decided to write entirely in Spanish (see Figure 2).

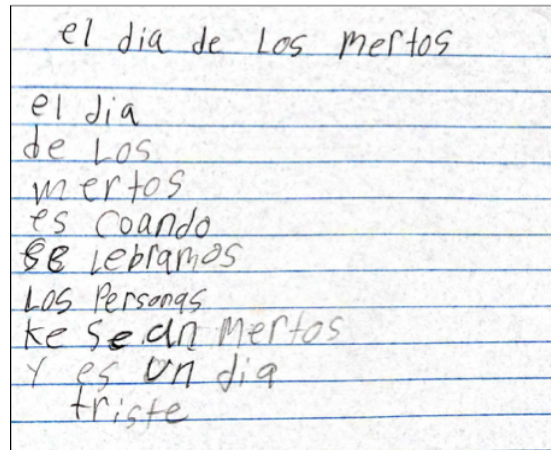


Figure 2. Julia's poem, titled *El Día de los Muertos*.

In this poem, she wrote:

*El día* (the day)

*De los* (of the)

*Muertos* (dead)

*Es cuando* (is when)

*Celebramos* (we celebrate)

*Las personas* (the people)

*Que se han muertos* (who have died)

*Y es un día* (and it is a day)

*Triste* (that is sad)

In this poem, Julia intentionally used Spanish to write about a traditional Mexican/Latin American holiday using a language in which these celebrations are commonly experienced. In an interview, she stated, “I thought it’s all like people that celebrated in Mexico, and in Spanish, so I thought doing it in Spanish would be a good idea.” Here, Julia demonstrates a keen sense of place and audience. Writing in Spanish reflected the way that the topic of her poem was lived, and made her poem accessible to a Spanish-speaking audience.

In both of these poems, Julia utilized her extensive knowledge of Spanish to intentionally and strategically take up both code-meshing and Spanish writing practices her writing in nearly conventional ways. She wrote code-meshed poetry that indexed her family members using Spanish terms, and wrote exclusively in Spanish about a Mexican holiday and its traditions. Her selection of particular languages for writing is informed by both the subjects of her poems as well as her audiences (Durán, 2017).

**Conventional code-meshing in Urdu: Dina.** Dina, a Pakistani-American student in Dr. Hartman’s afternoon class, also engaged in semi-conventional code-meshing with her home language, Urdu. However, unlike Julia’s Spanish writing, Dina’s Urdu writing had the added complexity of a non-Roman alphabet. In some of her poetry writing, Dina blended English with Urdu script. For example, Dina wrote a poem titled “All About Allah” (see Figure 3).

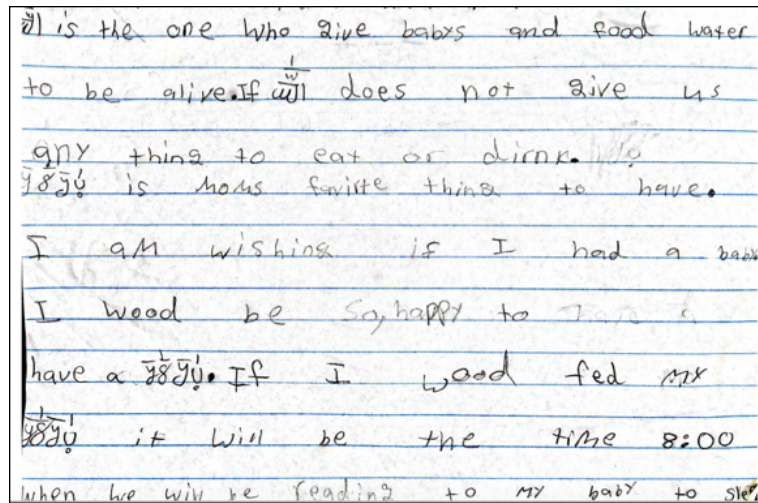


Figure 3. Dina's poem titled "All About Allah."

In this poem, Dina expresses her desire to have a baby sister, and uses the Urdu terms *Allah*/God and *bachcha*/baby. Dina writes:

اللہ (Allah/God) is the one who gives babies and food and water  
 to be alive. If اللہ (Allah/God) does not give us  
 anything to eat or drink.  
 بچہ (Bachcha/Baby) is mom's favorite thing to have.  
 I am wishing if I had a baby  
 I would be so happy to  
 have a baby. If I would feed my  
 baby it will be the time 8:00  
 when we will be reading to my baby to sleep.

Like Julia, Dina demonstrated intentionality around which words were encoded in Urdu.

Specifically, she chose to write *Allah* and *bachcha*, two central concepts in this poem, in her home language. During sharing time at the end of the day's writing workshop, Dina performed her poem in front of her class, code-meshing orally as her paper was projected on the document

camera. Dr. Hartman praised her for writing in her home language, saying, “I like how you wrote in Urdu.” Here, Dina was able to share the look and sound of the Urdu language with her peers and showcase her own status as a bilingual with the class. Canagarajah (2011) argues that writers may use code-meshed scripts in part to give their readers a particular aesthetic and cultural experience. Dina provided this experience for her class, showcasing her language to her peers.

### **“I Don’t Know How to Write it The Way You Actually Do in Urdu”: Code-Meshing with Elements of Emergent Writing**

While Julia and Dina had some background and experience in writing in languages other than English, many other students felt uncomfortable writing in languages in which they had not had a formal education. These students tended to draw on emergent literacy practices (e.g., invented spelling, writing letter strings, drawing on elements of a print-rich environment) to write in their home and heritage languages. These students also tended to report that writing in their home and heritage languages was a source of ethnic/cultural pride.

**Drawing on invented spelling in Urdu: Abdul.** Abdul, a Pakistani-American student who regularly wrote about his ethnic culture and religion (e.g., composing poems about Ramadan), reflected in an interview that he didn’t know how to write in Urdu script. Specifically, he stated, “...I don’t know how to write the way you actually do in Urdu. Like in a restaurant. They put Urdu stuff, but I can’t read it.”

During this unit, however, Abdul utilized emergent literacy practices to write in Urdu in his poetry. For example, Abdul regularly utilized English letters and sounds to encode Urdu words. In one of these poems, Abdul wrote about how he was hoping that his father might bring

him a fidget spinner--a toy that had recently become very popular among the second graders in his class (see Figure 4).

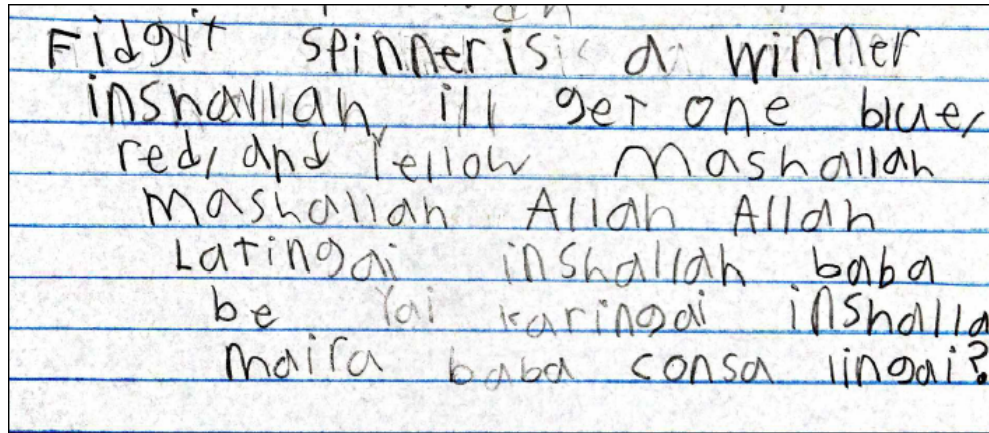


Figure 4. Abdul's code-meshed poem titled "Fidget Spinner."

He wrote:

Fidget Spinner is a winner

*Insha Allah* (God Willing) I'll get one blue,

red and yellow. *Masha Allah* (Whatever Allah Wants)

*Masha Allah* (Whatever Allah Wants) *Allah, Allah* ( God, God)

*Latingai insha allah* (He will give me, God Willing) Baba (my father) *Yahi karinge*, (will do the same) *Insha Allah* (God willing)

*Maira baba* (my dad) *consa* (which one) *lainge* (will he bring?)?

As Abdul used English letters and sounds to encode Urdu words, he took up the emergent literacy practice of invented/developmental spelling (Senechal & Oulette, 2008). For example, he used the sounds of Urdu to write "yai karingai" as an approximation of یہی کریں گے (*yahi karinge*), or "will do the same." Here, he sounded out the Urdu terms and encoded them with English letters and sounds, using, for example, *ai* to represent the sound typically transliterated as *e*.

When Abdul performed his poetry for his class, he read aloud in Urdu, prompting acknowledgement--and occasionally laughs--from his Urdu-speaking peers. In an interview, he discussed how audience was a factor in his decision to make his poems bilingual. Specifically, Abdul said that he thought that adding Urdu words to his poems would make them “...sound more funnier and more cooler and gooder.” He also addressed his personal reasons for crafting bilingual poetry, saying:

It feels really good to write in Urdu. ‘Cause if you don’t know how to write in English, you could just write your own like language. And that would actually be really good, because I felt so proud that I write in Urdu.

In this statement, Abdul expressed pride in writing in his home language. By using English sounds to encode Urdu words, he was able to showcase his expansive--and bilingual--linguistic repertoire.

**Writing letter strings in Tibetan: Pema.** Pema, a student with Tibetan heritage, also drew on code-meshing in her poetry. In some of her poems, Pema--like Abdul--used English letters to represent the Tibetan language. For example, she wrote a poem titled *Tashi Delek*, which is a Tibetan greeting that roughly translates to “blessings” (see Figure 5).

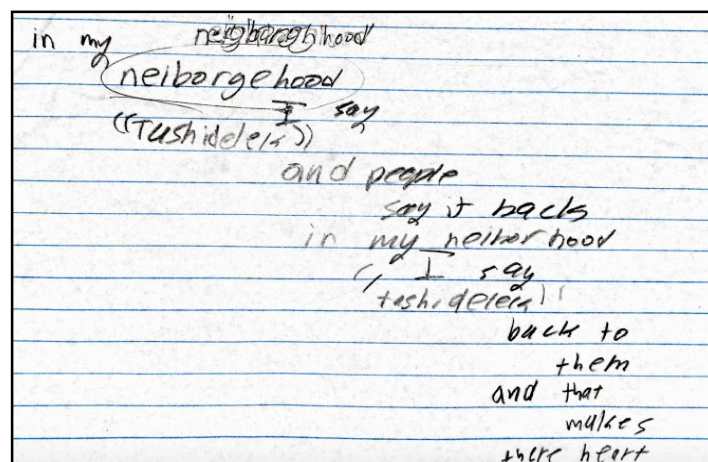


Figure 5. Pema’s code-meshed poem titled “*Tashi Delek*”



Her poem reads:

In my neighborhood  
 I say  
 “*Tashi delek*” (blessings)  
 And people  
 Say it back  
 In my neighborhood  
 I say  
 “*Tashi delek*” (blessings)  
 Back to  
 Them  
 And that  
 Makes  
 Their heart

[pound] (continued on next page)

In this poem, Pema weaves *tashi delek* into her poem each time she or her neighbors speak. In an interview, she explained this choice, stating, “So in my neighborhood, like, um, I walk around and I go to the park. And some of my, maybe nine or ten of my neighbors say *tashi delek* because I’ve taught them the word.” Here, Pema used code-meshing to authentically represent the way the topic of her poem--greeting her neighbors--is lived.

However, Pema also expressed a desire to write using Tibetan script. She said, “I wanted to do something new. You know my Tibetan words? I usually write them in English...And then

I was thinking, ‘I know how to write some words in my Tibetan letters.’ So then I started knowing that I could add the Tibetan letters.”

In multiple poems, Pema took up another emergent literacy practice to encode words in Tibetan. Specifically, she took up the emergent literacy strategy of composing “letter strings” to represent words. Letter strings, according to Kamberelis (1992), are groups of “random or patterned” letters, such as “BUPLOUBUPFG” (p. 11). These groups of letters carry little or no meaning in English, though children may use them to represent a word or group of words. In her poem *Mom’s First Chicken Soup*, Pema used this strategy with Tibetan characters (see Figure 6).

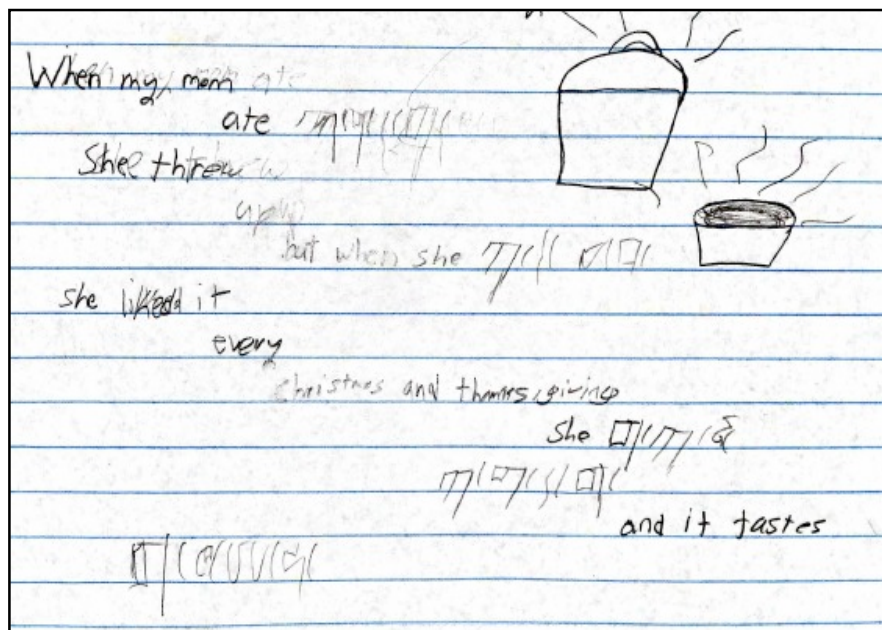


Figure 6. Pema’s code-meshed poem titled “My Mom’s First Chicken Soup.”

She wrote:<sup>4</sup>

When my mom  
ate ཀ་ཞ་དྭག་ (!:ཤ་\$ག་ས་, *jasha thoogpa*, chicken soup)  
she threw

<sup>4</sup> Conventional Tibetan writing, transliterations, and translations are included in parentheses.

up.

But when she ཀ་ད་བ་བ་ (བཟུང་, *ze*, ate)

She liked it

Every

Christmas and Thanksgiving

She ཀ་ཀ་ཕ་ (ཁ་ལག་བཟོ་བ་, *khalag zowa*, cooks)

ཀ་ག་ད་ག་ (!་ཤ་\$ག་བ་, *jasha thoogpa*, chicken soup)

And it tastes

ག་ཕ་ཨ་ན་ (ངོ་མཚར་ཅན་, *ngotsharcen*, wonderful)

While Pema did use conventional Tibetan characters, the ways that she grouped and organized them did not form conventional Tibetan words. In other words, Pema wrote strings of Tibetan characters to represent words. For example, Pema wrote ཀ་ཞ་ད་ག་ to represent “chicken soup.” The linguists who reviewed Pema’s writing stated that ཀ་ཞ་ད་ག་ is a group of characters without a meaning in written Tibetan, and that conventional spelling for “chicken soup” would instead be !་ཤ་\$ག་བ་. By writing down the Tibetan characters she knew and using them to represent words, Pema used code-meshing practices in a language that she did not regularly write.

Like Abdul, Pema expressed pride in her approximations of code-meshing. In an interview, she shared that she had decided to write in Tibetan because, as she put it, “I wanted to show people my language.” She proudly read her poetry aloud to her class, and occasionally drew their attention to Tibetan letters on the document camera. Her peers also recognized her as a Tibetan expert in their class; in fact, towards the end of the unit, Trinity, a French and English-

speaking student, decided to incorporate Tibetan into her own poem, and sought Pema's help to write. Pema's use of Tibetan letter strings, then, helped her to express her language and culture to her peers and positioned her as an expert in writing in a language other than English.

**Drawing on environmental print: Alejandro.** Alejandro, a Mexican-American student, often talked about his ethnic identity and linguistic heritage. In fact, when Dr. Hartman first introduced the concept of translanguaging to students, Alejandro turned to his writing partner and said, "I'm going to write about one time when I called my grandpa and I said some Spanish words."

However, Alejandro also reflected on the limitations of his command of Spanish. For example, when he and a partner were presented with both an English and Spanish version of Jorge Argueta's (2001) poem *When I Left El Salvador*, Alejandro expressed some hesitation about reading and said, "I kinda do [know Spanish], but I don't know how to read and write."

In his own poetry writing, Alejandro drew on emergent writing practices like using the resources of his print-rich environment to write in Spanish. Dr. Hartman's classroom certainly met the requirements of a print-rich environment. The walls were covered in anchor charts, classroom supplies were labeled in bold print, and the classroom featured a well-stocked library. When students weren't able to spell words on their own, Dr. Hartman often encouraged them to look around the room or in the personal dictionaries they kept in their desks. In this unit, Alejandro took up this spelling strategy as he wrote in Spanish, as well.

When Dr. Hartman presented the class with a copy of Sandra Cisneros's *Good Hot Dogs* (in Carlson, 1994, p. 10-11), written both in an English version and a code-meshed Spanish/English version, Alejandro integrated several of the Spanish words from Cisneros' poem into his own writing.

The beginning of Cisneros' code-meshed poem read:

Good Hot Dogs

Fifty cents a piece

To eat our lunch

We'd run

*Derecho desde la escuela* (Straight from school)

*En vez de a casa* (Instead of home)

Line by line, Dr. Hartman drew the students' attention to the correspondence between the poem written entirely in English, and the version that utilized Spanish code-meshing. In fact, Dr. Hartman drew a line between "straight from school" and "*derecho desde la escuela*" on the whiteboard (see Figure 7).

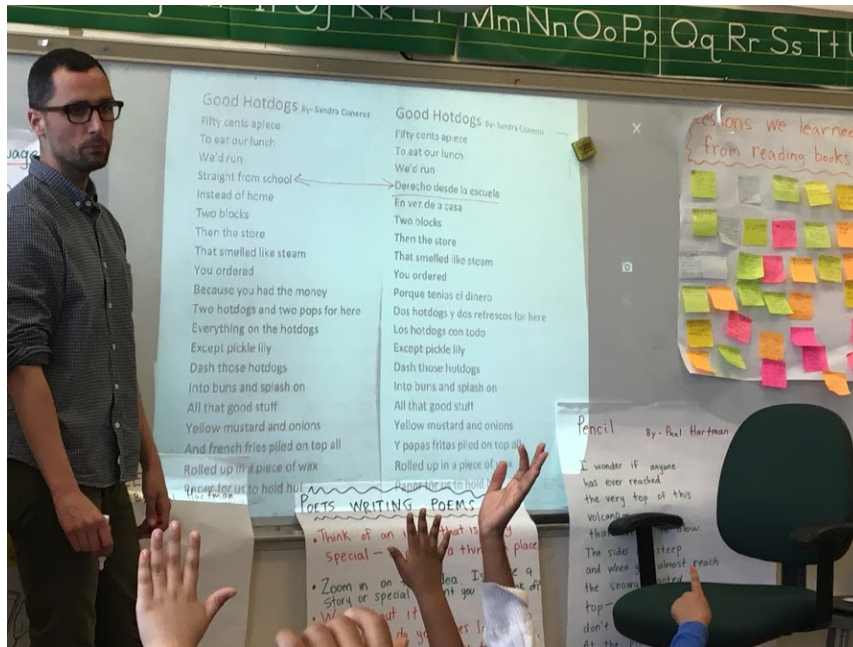


Figure 7. Dr. Hartman draws a line between English and Spanish text.

When Alejandro composed poetry later that day, he wrote a poem titled "How to Say *Español* (Spanish)," which taught his readers Spanish words and phrases. His poem included

English/Spanish code-meshing and lifted lines directly from Cisneros' *Good Hot Dogs* (see Figure 8).

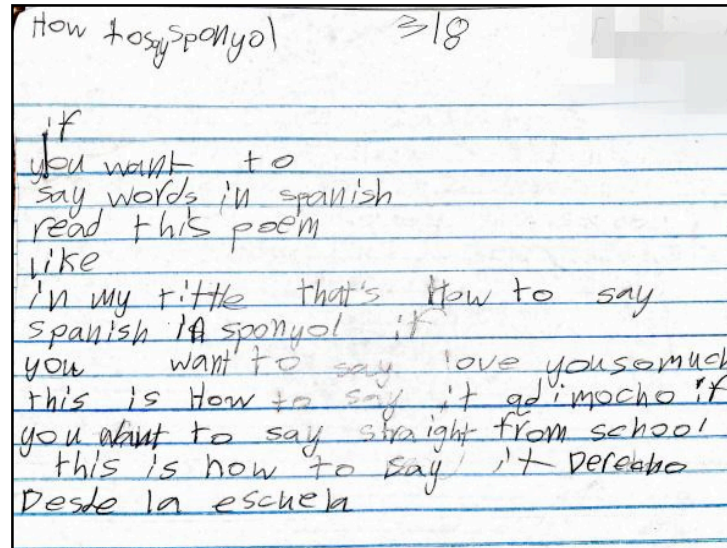


Figure 8. Alejandro's code-meshed poem titled "How to Say Español."

Alejandro wrote:

How to Say *Español* (Spanish)

If

You want to

Say words in Spanish

Read this poem

Like

In my title that's how to say

Spanish *Español* (Spanish) if

You want to say love you so much

This is how to say it [adi]<sup>5</sup> *mucho* (much) if

You about to say straight from school

<sup>5</sup> It was not clear to me what Alejandro meant by "adi."

This is how you say it *derecho* (right)

*Desde la escuela* (from the school)

Here, Alejandro wrote a poem that introduced Spanish words and phrases to his reader. For example, he stated, “In my title that’s how to say Spanish--*Español*.” In his final three lines of the poem, he lifted a line (*derecho desde la escuela*) from Cisneros’ poem and integrated it into his own writing. In this instance, Alejandro drew on the literacy-rich environment of his classroom--and, specifically, the copies of the poem that Dr. Hartman had provided in both English and Spanish--to write in another language.

When asked about how he had composed this poem, Alejandro immediately mentioned that he had used Cisneros’ work. He stated:

So um, some of these words I got was from a poem, like that Dr. Hartman gave us. So I was like, this one, “If you want to say ‘straight from school,’ this is how you say it.” So I remembered that I had a poem that had it. ‘Cause I didn’t know how to say it in Spanish. So I checked the poem and I looked at it and they told me.

Alejandro also talked about why he chose to write in Spanish, which was a language he found challenging to read and write. He stated, “Well, first off ‘cause I’m like Mexican, but I was born in Chicago. So, my dad taught us a lot of Spanish. So, I was like, ‘You know what? I should write ‘How to Speak *Español*’ and Spanish.” Here, using the resources of his classroom, Alejandro indexed his Mexican-American identity as he integrated Spanish words into his poem.

In summary, Dr. Hartman’s students engaged in code-meshing across multiple languages and through multiple strategies throughout this unit. While some students, like Julia and Dina, engaged in semi-conventional code-meshing, writing in languages other than English with nearly conventional spelling, others like Abdul, Pema, and Alejandro drew on emergent literacy

practices to encode words in Urdu, Tibetan, and Spanish. While their strategies for code-meshing differed, nearly all of the students reflected that trying it out in their writing helped them to show their languages to their peers, or became a source of pride in their work. They also took up additional translanguaging practices, which I will outline in the next sections.

### **Translating: Drawing Parallels between Languages**

Translating is another translanguaging practice often showcased in published bilingual poetry for children (e.g., the work of poets like Jorge Argueta). Many translated books feature an English version of a poem alongside one written in another language. Although the Units of Study curriculum did not feature any translated poems, Dr. Hartman sought out and strategically showcased poems with Spanish translations in his mini lessons. He regularly distributed copies of these poems to all students, and often asked for Spanish-speaking students to help the class read or pronounce particular words.

Dr. Hartman also framed a poet's decision to use translation as a writing craft move and a technique that might make poetry more interesting for readers. For example, towards the end of the unit, Dr. Hartman introduced the bilingual poems "*Nido Familiar*" and "Family Nest" (Argueta, 2001, p. 28) to his students. After drawing their attention to the poem's colorful illustrations, he stated, "Another thing that's cool about it is he [Argueta] wrote it in Spanish and in English....On the left hand side, it's written in Spanish. On the right hand side, it's written in English. I'll read it in English. It's the same words in Spanish." Here, Dr. Hartman framed translating as a "cool" practice, and something his students might take up in their own work.

Dr. Hartman's students took up translating in multiple ways across their poetry writing. For example, some students engaged in *gloss* translations, which Puzio et al. (2016), drawing on Nida (2004), describe as as "[focused] on formal equivalence or literal "word for word"



correctness” (p. 445). These students used resources, including technological tools, to find equivalent words across languages. However, some students also engaged with translation in more *dynamic* (Puzio et al., 2016) and contested ways, which resonated with Horner and Tetreault’s (2003) contention that “translation, like all writing, is a site of struggle—labor—that contends with competing ideologies, resources, representations, and assumed expectations of readers, in addition to the writer’s sense of identity and desire to claim particular identities” (p. 19). These students engaged in collaborative discussions to translate particular words for their poetry writing and considered meaning and pragmatics in their decisions. In the following sections, I outline ways that students took up the practice of translating--both in terms of finding literal equivalents and engaging in negotiations and discussions around word selection.

### **“It’s Easy to Copy”: Using Technological Tools for Gloss Translations**

Mikayla, a Nigerian-American student who spoke English and some Igbo at home, composed gloss translations by using technological tools. While other students in Dr. Hartman’s classes had occasionally asked him to help them use Google Translate (a web-based translation application) to check the spelling of particular words, Mikayla was the only student who used Google Translate to *compose* a poem in a language that she did not speak.

Towards the end of the unit, Mikayla approached me and asked if she could borrow my smartphone to use the Google Translate app. When I asked her why she wanted to use Google Translate, she said that she hoped to translate her poem about forks into French, which was a language that she did not speak. She continued, saying:

Because I want it to be bilingual, something like that. Because some people, like Trinity (another student), knows how to speak French, so she could like translate it for the

classroom. It would be great because she's the only person that knows French in the classroom and no one else knows French.

In this statement, Mikayla stated that she hoped to involve Trinity, a French- and English-speaking student, in her poetry writing. Trinity, whose family was originally from Cameroon, had written poems that blended French and English earlier in the unit, and occasionally talked about speaking French in class. When I asked Mikayla whether she wanted Google to translate or Trinity to translate, she reiterated that she wanted to use the app. She hoped that Trinity would read the translation aloud with her during the end-of-lesson share.

During the rest of that class period, Mikayla translated her poem into French. She and/or I typed each line of her poem into the app, and she copied the translation down beside it. While I was involved in the initial stages of this translation, she continued on her own (see Figure 9).

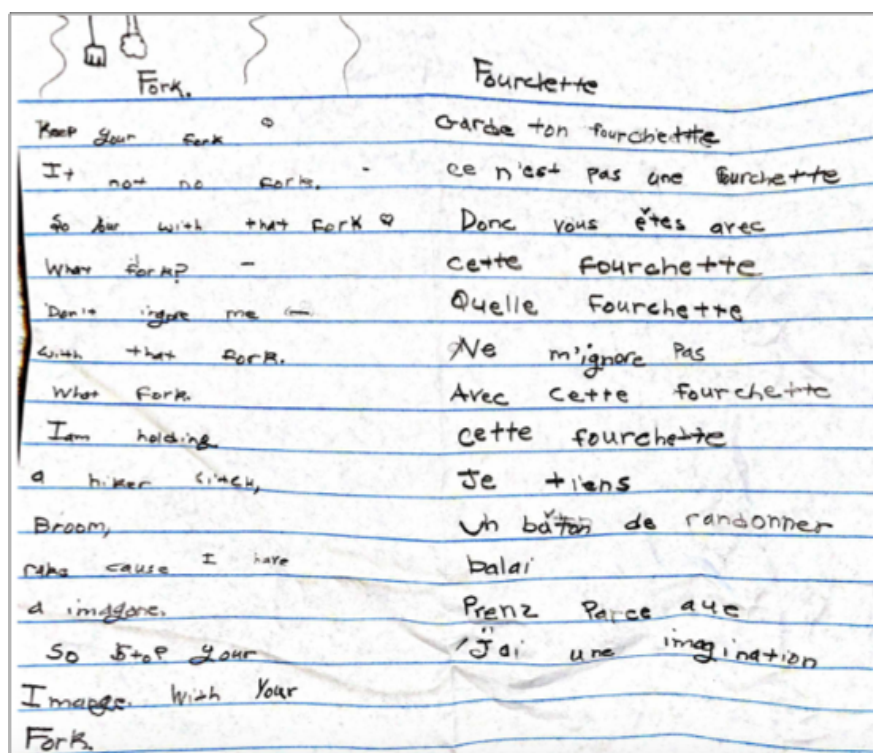


Figure 9. Mikayla's translated poem titled "Fork"/ "Fourchette."

Here, Mikayla wrote “*Fourchette*,” a French translated version of her poem titled “*Fork*.” In her first line, she wrote “Keep your fork.” Beside it, she copied down Google’s translation, “*Garde ton fourchette*.” She continued this work for nearly the entire poem, stopping only when Dr. Hartman called the students to the carpet to share their work.

During sharing time, Dr. Hartman asked Mikayla how she had learned to write in French. She replied that “Ms. Machado and I used Google Translate,” and reiterated that she would like to perform the poem for the class. As she stepped up to perform, Dr. Hartman encouraged Trinity to read alongside her, saying, “I think we need your help because I think you’re the only kid who can read in French,” and other students cheered her name.

Dr. Hartman placed Mikayla’s poem on the document camera, and both girls came up to the front of the classroom to perform. During their performance, Mikayla read each line in English, and Trinity followed in French. However, Trinity struggled considerably as she tried to read the translations that Google had provided and Mikayla had copied. Ultimately, Dr. Hartman and the other students in the class applauded their efforts, and Dr. Hartman suggested that they might practice the poem and perform on another day.

In an interview, Mikayla reflected on her decision to translate her poem. She stated, “I couldn’t write this in French, so I wanted to just use Google translator because it’s easy to copy-- just write the word in English, and then it would write it in French.” Through this statement, Mikayla underscored her conception of translation as an “easy” process that involves finding literal equivalents between languages. However, she also discussed how the process of using Google Translate helped her to notice similarities between the languages, saying, “sometimes when you type a word in, it might have the same word as it in English. And it might be French and English, too.” She also noticed some differences between the languages, including the

French use of accent marks, saying, “in French, the words...have lots of punctuation and stuff inside of them. But in English, it doesn’t really have that inside of words.”

Mikayla, then, engaged in translation with a language that she did not speak by drawing on technological tools. The experience of using Google Translate helped her to engage with a peer whose linguistic background differed from her own, and provided her with an opportunity to examine similarities and differences between languages. However, her experience with Google Translate also led her to believe that translation is an “easy” process, rather than one fraught with potential struggle. This understanding was particularly interesting in light of the fact that Trinity, a French speaker, struggled considerably as she attempted make sense of these translations.

### **“I’m Trying to Help Her the Way I Say”: Discussing and Negotiating Dynamic Translations**

Because Dr. Hartman’s classes were so linguistically diverse, some students were the only speakers of their languages in the classroom. However, when there were multiple speakers of a particular language, students sometimes worked with one another as they translated. In both of Dr. Hartman’s classes, Nigerian-American Yoruba speakers relied on one another frequently to translate particular words. In Dr. Hartman’s morning class, Ruth discussed and performed translations with her peers. In the afternoon, Amanda and Adaora engaged in negotiations around translating, where they discussed competing ways to say particular words.

**Discussing and performing translations: Ruth.** Ruth, a female student who had recently immigrated to the United States from Nigeria, regularly discussed and performed translations with her peers. For example, midway through the poetry unit, Ruth asked a peer to help her translate the word “you” into Yoruba so that she could use it in a poem she had written

about her mother. The student replied that “you” could be translated as *abe*. Although the translators with whom I consulted stated that *abe* does not carry meaning in Yoruba, Ruth accepted her friend’s translation. She used this word to write her poem, which began with an approximated Yoruba translation and then moved into English, with slightly different word selection (see Figure 10).

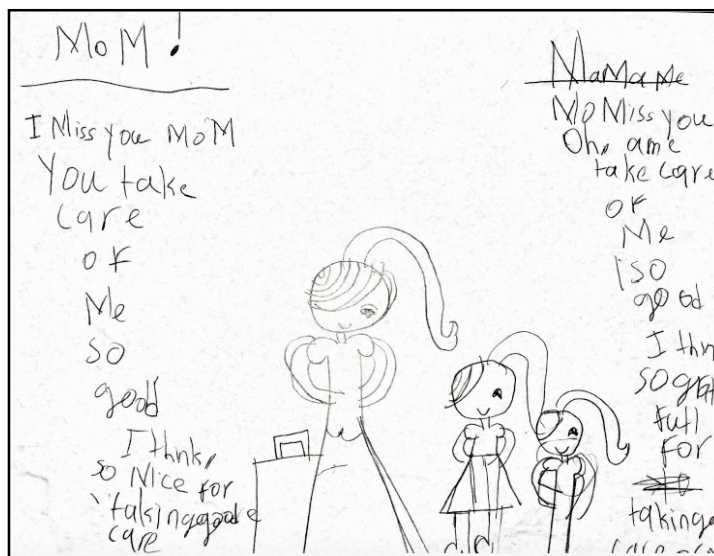


Figure 10. Ruth’s approximated translation in Yoruba.

Ruth wrote:

<b>Mom!</b>	<b>Mama Me</b>
I miss you Mom	Mo miss you
You take	Oh ame
Care	Take care
Of	Of
Me	Me
So	So

Good	Good
I think	I think
So nice for	So grate-
Taking good	Ful
care	For
	Taking
	Care of me

Ruth titled her translation “Mama Me,” which is an approximation of the Yoruba phrase *Mà má mi*, or “my mom.” She continues by writing “Mo miss you / Oh ame / take care / of / me,” which is an approximation of *Aáyun yín ñyun mi. È má a ñtójú mi*, or “I miss you. You take care of me.” Here, Ruth begins with a translation that is closely tied to conventional Yoruba (“Mama Me”), and then moves into a blend of English and approximated Yoruba (“Mo miss you,” etc.). As Ruth continues the poem, however, she moves exclusively into English. Her English poem (on the left) differs slightly from the Yoruba/English poem on the right. Specifically, Ruth uses “so grateful” in the Yoruba/English version rather than “so nice” in the English version. As she composed, Ruth noted that the use of “grateful” was different from her exclusively English version of the poem, saying, “In Nigeria, we don’t say thanking someone. They are always just going to say ‘grateful.’”

During sharing time, Dr. Hartman invited Ruth up to the front of the classroom to perform her poem. To the whole class, he said, “Ruth did something interesting. On one side it is English and the other side is Yoruba.” He asked her, “Do you want to read it in Yoruba or English?” Ruth said that she wanted to read in English, but asked a Yoruba-speaking friend to read with her. The two performed the poem together, giggling as they read aloud.

Ultimately, Ruth worked with peers to translate individual words and to perform her poem. She also seemed to begin to perceive differences between American and Nigerian varieties of English.

**Negotiating translations: Amanda and Adaora.** Amanda and Adaora, two Nigerian-American students in Dr. Hartman's afternoon class, often asked one another for help in translating English words into Yoruba. In one instance, Amanda wrote a code-meshed poem about Chuck E. Cheese that blended English and Yoruba (see Figure 11), and asked Adaora for help with translating.

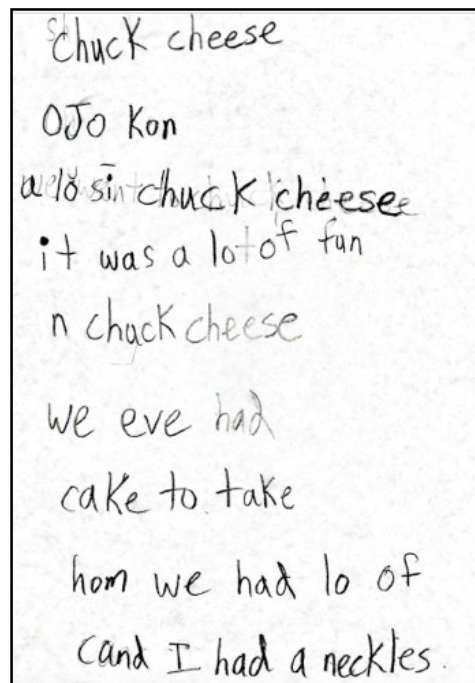


Figure 11. Amanda's poem about Chuck E. Cheese

Amanda wrote:

*Ojo kon*

*A lo si* Chuck Cheese

It was a lot of fun

In Chuck Cheese

We even had  
 Cake to take  
 Home we had lot of  
 Candy I had a necklace

At the beginning of her poem, Amanda approximated the Yoruba phrase *Ojọ kan a lọ sí Chuck Cheese*, or “One day, I went to Chuck E. Cheese.” Her approximation was closely tied to conventional Yoruba writing, with only minor differences in spelling. In an interview, Amanda said that she asked Adaora to help her translate and spell the beginning of her poem, which she had written in English and then erased (traces of which are visible in Figure 12). She said, “I asked my friend for help... ‘cause she knows Yoruba, too. So I actually didn’t know some of it; I didn’t know how to spell. And I didn’t know which symbol goes on which. So she helped me with that...She knows a lot about writing in Yoruba.” Amanda also reflected that she was grateful to Adaora for helping her to write this translation:

...I spent like 7 and a half years in Nigeria. And I really like the language...I really don’t say it much when I came--I didn’t say it much when I came to America. So I thought maybe, maybe I can write it in my poem to remember.

For Amanda, translating her poem into Yoruba helped her to connect more deeply with and remember what her life was like in Nigeria. In this instance, she asked Adaora to help her translate and accepted Adaora’s response without question.

In other instances, however, Amanda and Adaora engaged in negotiations about how best to translate particular words. These negotiations reflected a recognition that translating is dynamic, and not as simple as finding a one-to-one correspondence between languages. It also



showcased their emerging metalinguistic understandings of differences between the language systems.

Early in the unit, when Adaora wanted to write a poem about her aunt, she and Amanda negotiated how best to translate the word “Auntie” into Yoruba. A section of this discussion is transcribed below:

**Adaora:** Are you sure? Because I don’t know how to say Auntie in Yoruba.

That’s the only way I can say it. All I know how to say it is *àbúrò iyá mi*.

**Amanda:** That means “my mom’s sister.” But that’s the same as auntie.

**Adaora:** What about big mommy? My auntie is older than my Mommy. My mom is last born.

**Amanda:** That’s still your mom’s sister.

**Adaora:** I guess I should put in “*àbúrò iyá mi*” or “big mommy.”

**Amanda:** You don’t have to write.

**Emily:** What do you call your auntie?

**Amanda:** Sometimes I call her Auntie or Big Mommy.

**Adaora:** There’s two ways to say it. I could write *mi*, which means my. So I should write my big mommy. Which means my auntie.

**Amanda:** I’m trying to help her the way I say.

**Adaora:** Okay. Let’s do *àbúrò iyá mi*.

In this transcript, Adaora and Amanda negotiate how they might say “Auntie” in Yoruba, suggesting *àbúrò iyá mi*, Auntie, and Big Mommy. When Adaora offers *àbúrò iyá mi*, which translates to “my mom’s sister,” Amanda argues that phrase means “the same” as aunt. While Amanda’s statement might be true in English, Adaora’s response (“My auntie is older than my

mommy, my mom is last born”) suggests that she recognizes that the Yoruba language distinguishes between older and younger siblings, with different words for each. They continue to discuss which version of “Auntie” Adaora should use in her poem, with Amanda eventually suggesting that Adaora write “the way I say.” Adaora agrees here, and uses “aboro iya mi,” an approximation of *àbúrò iyá mi* in her poem (see Figure 12).

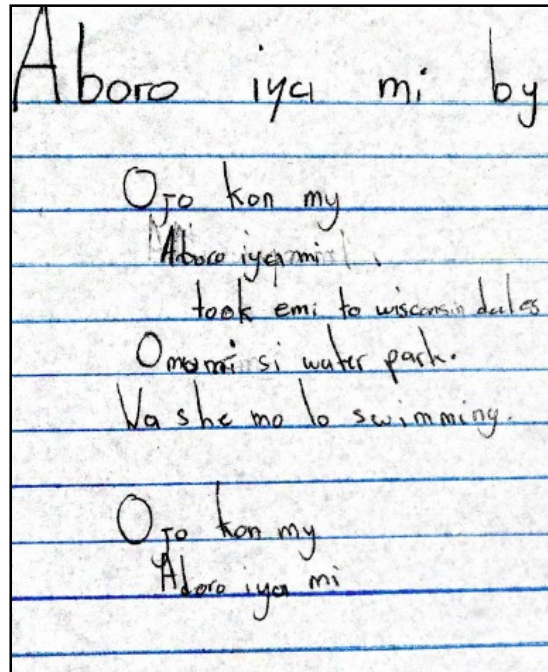


Figure 12. Adaora’s poem written in Yoruba and English.

In an interview, Adaora stated that writing her poem in Yoruba “made me feel happy and it reminded me of what me and my Auntie did together.” However, despite Amanda’s assertion that “she knows a lot about writing in Yoruba,” Adaora did not feel confident writing in this language. She reflected that this was the only poem she wrote in Yoruba over the course of the unit, and stated, “I think that was the only one that I wrote in my language because I didn’t know much of it.” However, she also said that writing in a language other than English could be a positive experience for others, stating, “I think it’s really good to write about a poem in your

language. Because it reminds you of where you came from and what religion you are and what culture you are.”

Adaora and Amanda worked together to translate individual words and full lines of text in their poetry. They consulted with one another and occasionally engaged in negotiations about which translation best reflected their intent. While Adaora positioned herself as not “[knowing] much” Yoruba, both girls argued that writing in Yoruba helped them to remember their Nigerian country and culture.

In summary, Dr. Hartman’s students engaged in translation in multiple ways. They used technological tools to find equivalent words between English and other languages, including those that they did not speak. Students perceived this sort of gloss translation as “easy” and enjoyable, and described the similarities and differences that they found between languages. Other students took up translation in increasingly critical, dynamic, and/or sophisticated ways, working with their peers to translate particular words, considering varieties of English, and engaging in negotiations around the translation of particular words. These approximations of translating helped students to connect more deeply with one another, with their cultures, and with their countries of origin.

### **Additional Translanguaging Practices: Creating Glosses and Approximating Accents**

While code-meshing and translating were the most common translanguaging practices taken up across this unit, students also engaged in additional practices. These practices were typically only taken up by one or two students, but represent the diverse ways in which students engaged with language throughout the course of the unit.

#### **Approximating Glosses**

Trinity, a French-speaking student whose family was from Cameroon (and the same student who Mikayla had asked to perform her poem about forks), engaged in several translanguaging practices as she wrote poetry. Among these practices, Trinity *created glosses*, which Velasco and García (2014) define as “marginal or interlinear annotations of texts... to enlighten the comprehension of texts written in classical languages” (p. 15). While glosses typically provide translations or information about particular words, Trinity’s approximations of marginal annotations let her readers know when she used French words: (see Figure 13).

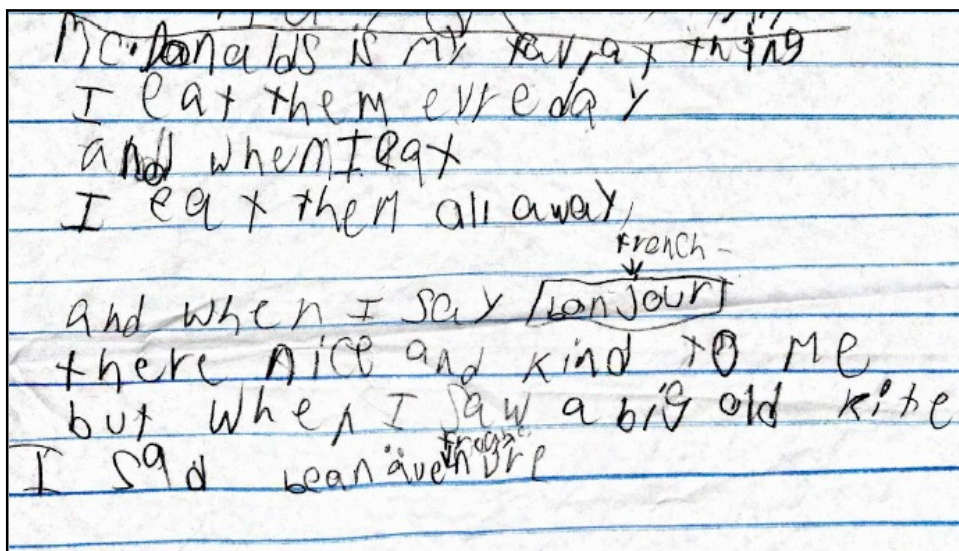


Figure 13. Trinity’s French and English poem titled “McDonalds.”

Here, Trinity wrote:

McDonalds is my favorite thing

I eat them everyday

And when I eat

I eat them all away

And when I say *bonjour*

They’re nice and kind to me

But when I saw a big old kite

I said *bienvenue*

Above each insertion of French (e.g., *bonjour*) in her poem, Trinity drew a small arrow and wrote the word “French.” In an interview, Trinity said that she put French in her poem “so my poem could look interesting to everybody. And everybody can look how I wrote my poem.” She also said that she added notes about French words “So you guys can know it is French. Because if there is a different word, I have to put French in it.” Trinity’s use of glosses here adds to her readers’ understanding of her poem. She indicates when and where she shifts into French, making her readers aware of her writerly intentions.

### Approximating Accents: Maya

Maya, a student of Ethiopian and Bosnian heritage, spoke some Amharic and Bosnian in her house. She said that she would often watch Amharic TV shows on YouTube and liked to “mix” and “play around” with languages with her mother. She described how she and her mother would often say Amharic phrases or speak in an Amharic accent.

In one of her early poems in the unit, Maya decided to play around with representing an Amharic accent (see Figure 14).

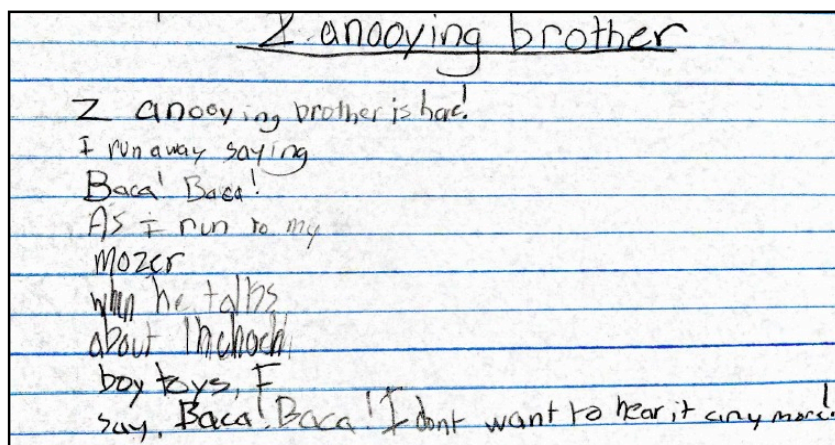


Figure 14. Maya’s Amharic and English poem titled “Z Annoying Brother.”

Maya wrote:

**Z Annoying Brother**

Z annoying brother is here!

I run away saying

*Beka! Beka!* (Enough! Enough!)

As I run to my

Mozer

When he talks about *lijoch* (kids)

Boy toys, I

Say *Beka! Beka!* (Enough! Enough!) I don't want to hear it anymore!

Here, Maya takes up code-meshing in Amharic, adding in “*baca*,” and “*lhchoch*,” approximations of *beka* (enough) and *lijoch* (kids). She also approximates how an Amharic speaker might sound when speaking in English, writing “Z” rather than “the” and “mozer” rather than “mother.” In an interview, she discussed why she wrote her words this way:

**Emily:** Could you show me the examples of where you did that?

**Maya:** Over here, because they don't add the t-h. That's why I did that.

**Emily:** So in Amharic, there's no /th/ sound?

**Maya:** No t-h. Yeah. Even mother.

**Emily:** So this one is like “mother” here. So you're writing English words but how they would sound if you were someone who speaks Amharic?

**Maya:** In the accent.

Here, Maya expressed her awareness of differences between English and Amharic phonology, stating there is no “t-h sound” in Amharic. In her poem, she replaced each example of the

/th/ sound with a z, better representing how a person speaking Amharic might articulate these words in English.

In her interview, Maya reflected that she had never been able to use Amharic at school previously. She said that she felt “kinda relaxed” when she wrote Amharic words and an Amharic accent, saying, “I felt like, um, relief that I could finally put my language in my poems.” She continued, saying, “When there’s something that’s familiar to me, that I can use my language in, and words that I could put my language in, I could relax and know all of the words. All the words that I could understand in a poem.”

For Maya, then, writing in Amharic provided an opportunity to both “relax” and “play” with languages. She played as she drew on Amharic code-meshing, and used an Amharic accent in her writing. Her encoding of an accent also highlighted her awareness of phonological differences between languages.

### **Discussion**

The students featured in this chapter collectively demonstrate a broad range of translanguaging practices that early elementary school students might take up in their writing. Students engaged in code-meshing, translating, and other translanguaging practices (e.g., creating glosses and approximating accents). They did this work across more than five different languages, with encouragement from their teacher, and with and without the support of their peers and technological tools.

The invitation and freedom that Dr. Hartman provided his students to compose in languages other than English mattered. While translanguaging is widely recognized as a naturally-occurring part of learning in a classroom of bilinguals (García et al., 2016), students had not previously taken up translanguaging in their writing. In fact, in an initial interview at the

beginning of the unit, Dr. Hartman stated that “...there have never been instances where kids have tried to bring their...home language into classroom activities.” With his invitation to engage in code-meshing, Dr. Hartman created new possibilities for student writing.

He also opened up possibilities for new ways of thinking and talking about language. For example, by allowing students to work together to negotiate translations, Dr. Hartman created opportunities for students to deeply consider word selection, purpose, and audience. In fact, the work his students did resonates with existing pedagogical approaches in literacy that encourage structured translation activities to more deeply understand English text (e.g., Jimenez et al., 2015; Puzio et al., 2016; Rutherford, 2009). Other scholars, like Horner and Tetreault (2016), advocate for a composition pedagogy of translation, stating that because of its focus on communication and audience, translation “represents not a deviation from the norm but a more intensive version of what is true of all writing” (p. 19), including writing composed exclusively in English. Without needing to radically conceptualize his literacy curricula, Dr. Hartman began to enact translation pedagogies by making space for young students to translate for authentic authorial purposes.

It is important to note, however, that the students never engaged in translanguaging in entirely conventional or “correct” ways. For example, as they code-meshed, their spelling tended to be approximated. Additionally, as they translated from English to other languages, they rarely reached entirely grammatically and lexically “correct” terms (e.g., while Adaora and Amanda alluded to the way Yoruba distinguishes between older and younger siblings, with different terms for each, they never came to the “correct” term for an older aunt). However, “correctness” did not stand in the way of students’ poetic expression. They continued to read and write in their languages to varying degrees over the course of the unit without worry that



their approximations were incorrect. Dr. Hartman praised the students regularly for their approximations, and did not check whether students were writing conventionally in these languages. This finding seems particularly significant for teachers hoping to take up this work in multilingual classroom contexts, where it would be nearly impossible for one teacher to deeply understand the linguistic repertoires of all of his or her students. While they may not be able to help students encode using conventionally correct characters, teachers can support their bilingual students by suggesting meaning-making strategies (e.g., encoding words using the Roman alphabet) and showcasing examples of writing in other languages (e.g., translingual mentor texts).

This finding also underscores the importance of turning to existing literature in emergent literacy to analyze student writing in languages other than English. Emergent literacy practices help us to more deeply understand what students are *doing* as they write in these languages, and this knowledge can help teachers provide more meaningful and specific feedback. As a researcher, I only began to recognize the ways that students wrote in languages other than Spanish and English by having consultations with certified translators. However, if teachers were to anticipate this sort of emergent writing work at the outset of a similar unit, they might be able to have nuanced conversations with students about their writing and to engage in collaborative problem-solving when students run into trouble. This finding also supports the sociocultural understanding that emergent literacy practices are not abandoned upon the development of more conventional practices (Chapman, 1994). When these emergent practices were needed to express meaning, students went back to them, even when they might have been hesitant to do so in English.

However, this chapter also presents several tensions. One of these tensions involved differing experiences of the unit for students who were the only speakers of particular languages in their classes. For example, Pema, who was the only Tibetan speaker in her class, was unable to talk about or work through translations with her peers. Her experience raises questions about how teachers might connect linguistically minoritized students to broader communities using relational or technological resources.

This chapter also presents a tension related to linguistic and cultural appropriation. For the most part, students wrote in languages that were closely connected to their ethnic and cultural heritages. However, some students (e.g., Mikayla; Trinity) wrote in languages that they did not speak and with which they did not share a cultural connection. While this sort of work may be framed as linguistic exploration by some, it may be framed as appropriation by others, and could be a concern for teachers taking up this sort of work in their own classrooms. It is also complicated by issues of linguistic power and status, raising questions about which languages might be used in writing, and how students might go about doing so (e.g., using Google translate versus asking a speaker of the language for help). In similar units, teachers might consider encouraging deep discussions about language and power, or about how language is more than a code, with cultural significance for its speakers.

### **Conclusion**

In this chapter, I illustrated the varied ways in which Dr. Hartman's students took up translanguaging practices in their writing. I outlined how and why they took up practices like code-meshing, translating, creating glosses, and approximating accents. Throughout, I used an asset-oriented emergent literacy lens to reframe what might be perceived as "incorrect" efforts at writing as approximations, instead. Finally, this chapter raises considerations and questions for

teachers of linguistically minoritized students who wish to integrate languages other than English into their literacy instruction.

**CHAPTER V:**  
**“I WILL CONTINUE BEING THE SAME PERSON?”: CHILDREN’S EXPLORATIONS  
 OF TRANSNATIONALISM IN/THROUGH WRITING**

On the seventh day of his class’s poetry unit, Dr. Hartman placed “*Aprender el inglés*,” a poem written by Luis Alberto Ambroggio, on the document camera. In the poem, Ambroggio--a bilingual poet who has lived both in Argentina and the United States--describes the ways in which the Spanish language is deeply woven into his identity. Alongside “*Aprender el inglés*,” Dr. Hartman projected “Learning English,” an English version of Ambroggio’s poem, translated by Lori M. Carlson (1994) in her book *Cool Salsa: Bilingual Poems on Growing up Latino in the United States*. The two poems read:

***Aprender el inglés***

*Vida*

*para entenderme*

*tienes que saber español*

*sentirlo en la sangre de tu alma.*

*Si hablo otro lenguaje*

*y uso palabras distintas*

*para expresar sentimientos que nunca cambiarán*

*no se*

*si seguiré siendo*

*la misma persona.*

(in Carlson, 1994, p. 17)

**Learning English**

Life

to understand me

you have to know Spanish.

feel it in the blood of your soul.

If I speak another language

and use different words

for feelings that will always stay the same

I don’t know

if I’ll continue being

the same person.

(in Carlson, 1994, p. 16)

Before reading the poem aloud to his students, Dr. Hartman said, “So...[Ambroggio] actually decided to write this poem first in Spanish. Because that was the first language he and his family learned. And then...he and his family moved to the United States...And I want you to think, ‘Why do you think Spanish, his first language, is so important to him?’”

In this lesson, and though it was not explicitly mentioned in the poem, Dr. Hartman touched on migration, a lived experience that many of his students knew intimately. Multiple students had immigrated to the United States in infancy or early childhood, and others had grown up hearing stories of their parents’ experiences of migration. Many students spoke languages associated with these countries with differing degrees of proficiency, and some attended weekend schools focused on their heritage languages and cultures.

Like Dr. Hartman’s students, many young children in the United States have experienced migration (Orellana, Thorne, Chee, and Lam, 2001). However, these experiences are rarely explored in school curricula, which are often oriented around white, middle-class, and monolingual norms (Campano & Ghiso, 2010; Sánchez, 2001). When experiences of migration *are* explored in classrooms, they may be taken up in monolithic ways, showcasing unidirectional experiences of movement to the United States (Campano & Ghiso, 2010). In the twenty first century, children’s experiences of migration are often anything but unidirectional. In fact, children may engage with literacies, languages, and cultural practices that are transnational in nature, reflecting physical and emotional movement across national borders and symbolic flows of media and ideas.

In this chapter, I examine the ways in which three of Dr. Hartman’s students explored and expressed their experiences of transnationalism in and through poetry. Ruth, Susan, and Ibrahim’s experiences highlight the diversity of ways in which children’s lives and literacies may

be transnational, underscoring Rubinstein-Avila's (2007) claim that "the transnational space is complex and conflicted" (p. 571). Importantly too, their poetry disrupts many of the binary categories that characterize our understandings of migration, blurring boundaries between nation-states, languages, and genres.

I begin this chapter by defining "transnationalism," and then describe how Ruth, Susan, and Ibrahim experienced this phenomenon in different ways. Next, I highlight how each of these students drew on his or her transnational experiences in and through poetry, underscoring the ways that these engagements pushed back on binaries and existing narratives. I end this chapter with a discussion of transnationalism more broadly, and the ways that these students' experiences can speak back to public school curricula.

Ultimately, this chapter takes up Dutro and Haberl's (2018) call for *deconstructive work* that considers "the diversity within and among children's experiences" (p. 5) of migration and transnationalism. By highlighting the stories of three students' transnational experiences and the ways that they deconstructed traditional binaries, I contribute to the growing body of literature on children's transnational literacies.

### **Transnationalism in Dr. Hartman's Classroom**

Sánchez and Machado-Casas (2009) define transnational youth as those who are "immersed in--or at least heavily influenced by--two different countries" (p. 5). While this definition might initially seem inclusive of all those youth who have experienced migration, de los Ríos (2017) draws a distinction between the categories of "immigrant" and "transnational," arguing that the latter "[engages] with the ongoing contact and movement of people, ideas, capital investment, and products between two or more nations (Portes, 1999), and their unique literacy practices can be manifested in physical or digital forms (Jiménez, Eley, Leander, &

Smith, 2015)” (p. 2). This ongoing contact might be manifested in multiple ways: students might physically move between national borders, engage in regular social and emotional contact with family members in other countries, or even consume and produce media that travels symbolically through the internet.

While many students in Dr. Hartman’s class had immigrant status, a smaller group of them engaged with literacy in ways that de los Ríos (2017) would classify as “transnational,” connecting with countries outside of the United States through digital media. Because these students were seven and eight years old, their visible engagements with countries outside of the United States through their classroom writing may not appear to be as deep or robust as those of the adolescent students featured in much existing scholarship on transnationalism (e.g., Dabach & Fones, 2016; de los Ríos, 2017; Lam, 2009). However, I resist identifying this work as shallow; these young students grappled with complex feelings around migration and worked hard to maintain connections or engage with media outside of the United States using their developing literacy skills. In fact, their engagements shed light on the ways that even young children experience transnationalism in diverse and complicated ways.

Ruth, a female student who had recently emigrated from Nigeria, experienced physical migration in a way that was unidirectional. However, she also experienced transnationalism as she maintained connections to immediate family members, including her parents, who still lived in Nigeria. Susan, a female student who was born in China, occasionally returned to her birthplace to visit family members. She also engaged with international media as she consumed YouTube videos produced and disseminated in countries outside of the United States. Finally, Ibrahim, a male student who was born in Pakistan, had moved between Pakistan and the United Arab Emirates multiple times before immigrating to the United States. His experiences of

repeated movement across borders influenced the ways in which he composed poetry in Dr. Hartman's class and framed narratives of migration. Ultimately, the cases of these three students illustrate the richly diverse experiences of transnational students, who may otherwise be categorized only as "immigrants" or "English Language Learners" in their classrooms. They also suggest ways that teachers might draw from students' transnational lives as they engage with literacies in the writing classroom.

### **"I Will Continue Being the Same Person?": Exploring Liminality in Experiences of Migration**

Ruth, a female student, was one of the most active participants in Dr. Hartman's morning class. She regularly raised her hand to contribute to class discussions and could often be found concentrating intently on her reading and writing during periods of independent work. In one lesson, Dr. Hartman described Ruth to the class as someone who was "very serious" about her schoolwork; I agreed with this assertion, and often found that Ruth could be somewhat critical of her own performance in class. For example, she often worried about whether her poetry performances were good enough to meet her own high standards.

Ruth told me that she had immigrated to the United States from Nigeria several months before data collection began. She spoke both English and Yoruba, and regularly composed in Yoruba with the help of another Nigerian-American student in class. As a recent immigrant to the United States, she seemed to embody Lam and Warriner's (2012) assertion that transnational individuals maintain a sense of *bifocality*, in which they compare experiences between countries. Ruth often compared her life in the United States to her experiences in Nigeria. She sometimes talked about her school and teachers there, and, as one example, said that students didn't do as much writing in Nigeria as they did in Dr. Hartman's class. Ultimately, Ruth had very warm



feelings about her time in Nigeria. During one lesson, as she composed a poem about her family with the help of a Nigerian peer, she turned to me, smiled, and said, “Nigeria is awesome.”

Though Ruth had immigrated to the United States, where she lived with her older sister, she remained deeply connected to Nigeria in ways that were both relational and emotional. Many of her family members, including her parents and at least two of her sisters, still lived there, and had they plans to visit and/or migrate at a later date. Pandya, Pagdilao, Kim, and Marquez (2015) remind readers that “split families are a feature of immigration--someone stays behind or is left behind, in the hopes of reunification later, when things are more financially solvent” (p. 15). Ruth’s experience resonated with the transnational practice of keeping in touch with family members who stayed behind. She communicated with family in Nigeria regularly using Skype, and often talked about how she would like to share the poetry she had composed in Dr. Hartman’s class with her parents during one of their video calls. She also reflected on feelings of sadness and separation. As she composed a poem titled “I Miss You Mom,” she told me and one of her friends, “The most things I miss a lot is my dad. My dad promised he is going to come at my birthday and he didn’t and I cried.”

Across the poetry unit, Ruth explored her transnational experience through poetry. Specifically, she explored feelings of liminality, anxiety, and longing associated with migration and used poetry as a way to write about her family members who were still in Nigeria.

### **Exploring Liminality through Poetic Interpretation**

On the day when Dr. Hartman introduced “*Aprender el inglés*” (Ambroggio, in Carlson, 1994), the poem that opened this chapter, he sent his morning class of students back to their desks to read and interpret it, and discuss its meaning with their reading buddies.

When he called them back together and asked them to discuss the poem as a class, several students offered their interpretations of the poem. For example, one male student said of Ambroggio, “He felt like a different person when he spoke in English.” A female student stated, “He wrote the poem because he went to America to learn English.”

Ruth’s interpretation of the poem, however, engaged at a personal level, drawing connections between the poet’s experience of migration and her own. After a few students had shared, Ruth raised her hand and said quietly, “I really like this.” Unable to hear her contribution, Dr. Hartman asked her to clarify, saying “You don’t like it?” Ruth reiterated her point more slowly and clearly, saying, “I *really like* it.” Then, Ruth began to describe why she liked the poem, stating:

When he wrote it in Spanish, that is kind of like the way I was when I came to this country. Like when it said that ‘I will continue being the same person?’ When I was in Nigeria and I was coming to America--my mom took me here--I was super scared to really talk...I was really trying hard.

As she continued, Ruth shared why she had been scared. Before she left Nigeria, one of her older sisters had joked that she would soon sound American. She even imitated an American accent, which Ruth perceived as sounding “super girly.” She said:

My sister was acting super silly as if I speak really like American, like super girly. But I don’t want to be super girly. I want to be myself. My two big sisters told me I should be super girly, but I was like, ‘No way.’

When Dr. Hartman asked Ruth to say more, she reiterated her point, saying, “Like if I would continue being the same person. That’s what I was like. That’s what I was when I come here.”

Through this statement, Ruth drew a connection between her experience of immigration and the one she perceived the poet had experienced. She described how when she was preparing to leave Nigeria, she was worried that she would have to “speak really like American,” which, based on a conversation with her sister, she perceived as “super girly.” She talks about how she did not want to take on this new identity, and only “[wanted] to be myself.”

In this example, Ruth explored her feelings of liminality during the period of time right before she left Nigeria. Drawing on her belief that being “American” could potentially mean being “super girly,” she connected her feelings of being a different person with Abroggio’s, saying, “I only want to be myself.” This interpretation is characterized by a sense of being “in-between,” and feelings of anxiety about whether she would continue being the same person once she sounded “American.”

### Expressing Anxiety and Longing in Composition

Ruth also drew on her experiences of migration as she *composed* poetry. In some of these poems, she expressed anxiety about aspects of her move to the United States. For example, at beginning of the unit, Ruth wrote two poems titled “My First Day at School,” which blended Yoruba and English (see Figure 15).

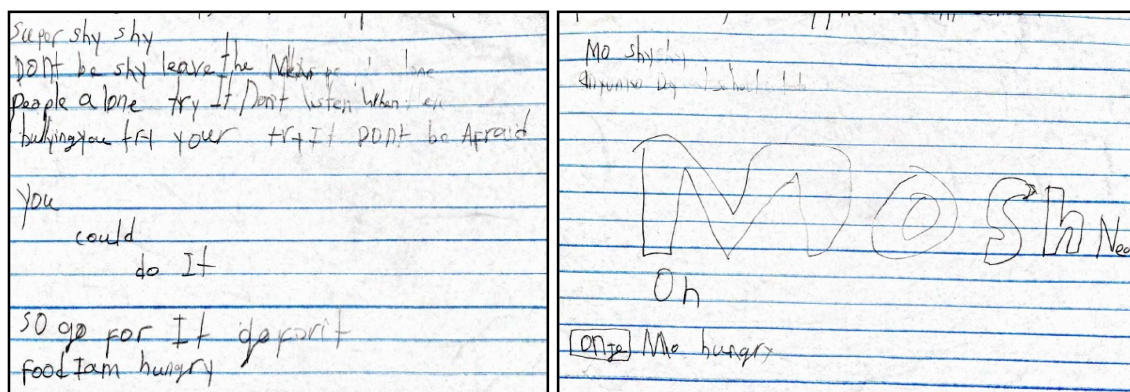


Figure 15. Ruth’s poems about her first day at Harris Elementary.

Ruth wrote:

Super shy shy	<i>Mo shy (Mo má a ñtijú, I am shy)</i>
Don't be shy leave the mean	<i>Mosh Nea (Mo má a ñtijú, I am shy)</i>
People alone. Try it don't listen when	Oh
Bullying you. Try your try it don't be afraid.	<i>Onje (oúnjẹ, food) Me hungry</i>
You	
Could	
Do it.	
So go for it.	
Food I am hungry.	

Here, Ruth composed a poem that expressed her anxieties about going to school in a new country. She wrote that she felt “super super shy,” and listed a series of encouraging comments for herself. While the lines of her poem in English might connect with any student’s experience at a new school, its accompanying version in Yoruba highlights the fact that this was no simple transition between schools in similar neighborhoods. Using both of her languages, then, Ruth indexed feelings of anxiety and liminality about her transition between schools.

In another poem, Ruth wrote in English and Yoruba about how she missed her mother, who was still living in Nigeria<sup>6</sup> (see Figure 16).

---

<sup>6</sup> This poem also appears in Chapter 4.

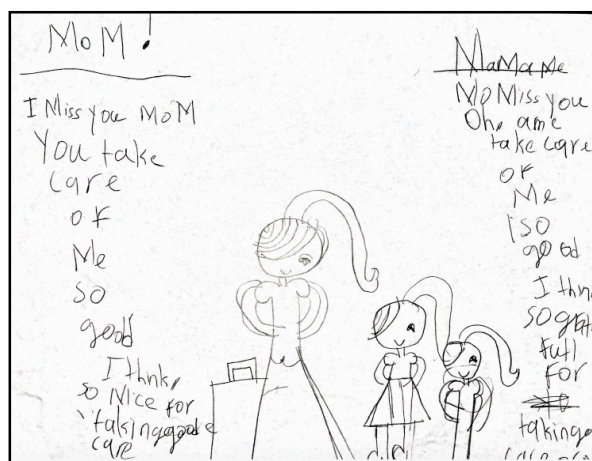


Figure 16. Ruth's poems titled "Mom" and "Mama Me"

She wrote:

<b>Mom!</b>	<b>Mama Me</b>
I miss you Mom	Mo miss you
You take	Oh ame
Care	Take care
Of	Of
Me	Me
So	So
Good	Good
I think	I think
So nice for	So grate-
Taking good	Ful
care	For
	Taking
	Care of me

In this poem, Ruth explored feelings of longing for her mother. She stated that she missed her mother and wrote that she “takes care” of her, despite her distance across national borders. In fact, Ruth wrote fondly about her family members in Nigeria multiple times across the unit, composing six of the nine poems I collected about them. Orellana et al. (2001) argue that:

...transnational families challenge mainstream constructions of ‘motherhood’

(Hondagneu-Sotelo and Avila 1997) and ‘households’ (Olwig 1999), as well as middle class assumptions that all the needs of children can and should be provided by parents in nuclear families based in one community. (p. 587)

Ruth’s poetry writing complicates Western notions of parenthood and households, highlighting the ways that transnational children may engage with--and still feel taken care of by--their parents across borders.

Ultimately, Ruth’s poetic interpretations and compositions highlight the ways in which she drew on her transnational status as a resource in the literacy classroom. She drew on her own experiences of migration as she interpreted and composed poetry, and wrote multiple poems about family members who were still in Nigeria. Her also writing blends languages and disrupts prevailing Western ideas about what a family might be.

### **“Like and Subscribe” this Poem: Exploring Global Flows through Digital Media**

While Ruth had recently immigrated to the United States, many of her peers had arrived in Chicago in early childhood. At the time of data collection, Susan was seven years old. She had lived in the neighborhood surrounding Harris Elementary School with her mother, father, and younger sister for several years. Her father worked in a restaurant, and Susan often spent time there.

Maela, one of Susan's best friends, described her in a poem as "nice like a friendly fox." This description seemed fitting for Susan, who worked actively to make friends. Like the archetype of a fox in popular children's stories, however, Susan often engaged with her peers and teachers in slightly mischievous ways. In Dr. Hartman's classroom, Susan could often be found surreptitiously reading a Pokemon guidebook under the cover of her desk. In the middle of the unit, she wrote a poem titled "Bathroom," which mentioned going to the toilet. She performed this poem for her peers, who playfully and audibly showed their disgust. When Susan heard these reactions, she giggled and ran back to her seat, seemingly very pleased with herself. Later in the unit, in a collaborative composition with two other peers, Susan wrote and talked extensively about "poop emojis."

Susan had immigrated to the United States from Beijing, China, and occasionally made trips back to her home country with her family. She proudly described herself as "trilingual," speaking English, Mandarin, and some Vietnamese. She attended Chinese school on the weekends, where she was learning to read and write in Chinese. When, with Dr. Hartman's permission, I brought in several bilingual picture books written in English and languages like Amharic, Yoruba, and Urdu, Susan immediately began to read the book written in Chinese. Excitedly, she told Dr. Hartman and me, "I get to read my language! That makes me happy!"

Salomone (2010) argues that transnational children may have a "fluid sense of national identity" (p. 23, as cited in Pandya et al., 2015). Susan seemed to embody this fluid identity. Despite living in the United States for several years, Susan remained deeply connected to China, which she referred to as "my country." She also connected with several other countries through her engagements with digital media, like YouTube videos. Susan's case showcases the ways that

young children are influenced by both their home/heritage countries, but also global flows of digital media.

### Connecting to China In/Through Poetry

Across the unit, Susan wrote poetry that explored China and its culture. For example, near the beginning of the poetry unit, she composed a poem titled “Eat Your Fruit,” which blended English and Chinese (see Figure 17).

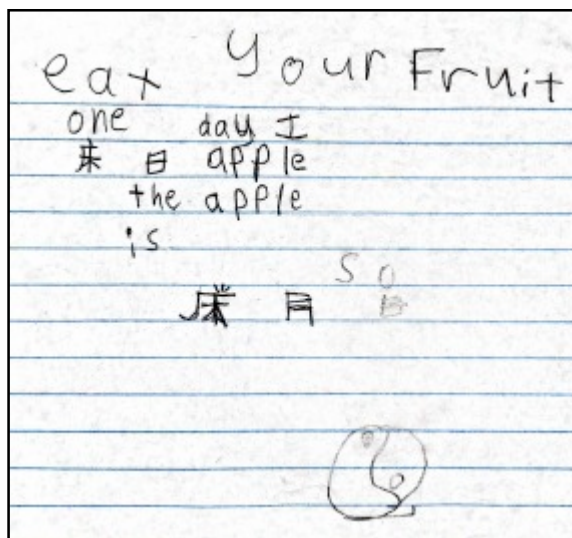


Figure 17. Susan’s poem titled “Eat Your Fruit.”

Susan read this poem as:

One day I  
吃 (eat) 一个 (an) apple  
The apple  
Is  
好吃 (so good).

Like many other students in her class, Susan used approximated Chinese writing in this poem (see Chapter 4). For example, while Susan read her poem using the words listed above, her writing included the words “bed,” “sun,” and “moon” rather than “eat,” “an,” and “so good.” In



this example, Susan drew on the Chinese words that she did know how to spell and used them in place of words that she did not know. At the bottom of her paper, Susan drew the yin and yang, which are symbols with significance in Chinese philosophy. When asked in an interview about why she had drawn this symbol, Susan replied:

**Susan:** That means “The things that make you happy.”

**Emily:** Tell me more about that.

**Susan:** That thing is like...[pause]...my parents always like to see that. Because it looks special.

**Emily:** Cool. And why did you choose to draw it in this poem?

**Susan:** Because it’s from my country.

Here, Susan indexed her Chinese identity by writing in Chinese characters and incorporating a meaningful symbol from, as she put it, “my country.”

In another instance, Susan wrote about China in a poem that chronicled her own movement across national borders. In the middle of the poetry unit, Dr. Hartman focused his writing workshop lesson on how poets might select a mood for their poems. He introduced the poem “When We Left El Salvador” by Jorge Argueta (2001), passing out a printed copy in Spanish and English. The poem read:

When we left El Salvador  
to come to the United States  
Papá and I left in a hurry  
one early morning in December.  
We left without saying goodbye  
to relatives, friends, or neighbors.

I didn't say goodbye to Neto  
my best friend.

I didn't say goodbye to Koki  
my happy talking parakeet.

I didn't say goodbye to  
Miss Sha-sha-she-sha  
my very dear doggie.

When we left El Salvador  
In a bus I couldn't stop crying  
because I had left my mamá  
my brothers and my grandma behind.

(Argueta, 2001, p. 11)

Dr. Hartman asked the students to work in partnerships to determine the mood of this poem. In both classes, students identified the mood as “sad,” and some drew connections to their own families’ experiences of emigration. For example, in Dr. Hartman’s morning class, one student said that her mother was “in a sad mood” when she left Nigeria to come to Chicago. A student in his afternoon class composed a similar poem about her own recent immigration to the United States from Kenya, where, according to Dr. Hartman, she had lived in a refugee camp, writing:

I did not say goodbye to my best friend  
I did not say goodbye to my teacher  
And I did not say goodbye to my uncle  
And when I got on the airplane

I did not stop crying.

After Dr. Hartman showcased “When We Left El Salvador,” Susan, like many of her peers, decided to write about the country where she was born. However, while most of her peers wrote about their immigration to the United States, Susan’s interpretation was bidirectional. She decided to write about a visit she made back to China, writing a poem titled “I Went to China” (see Figure 18).

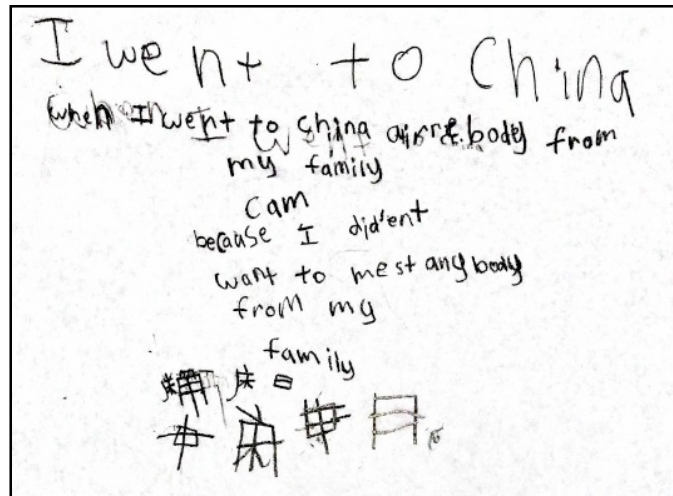


Figure 18. Susan’s poem titled “I Went to China.”

Susan wrote:

I Went to China

When I went to China everybody from

My family

Came

Because I didn’t

Want to miss anybody

From my

Family

At the bottom of her paper, she included several Chinese characters, which she translated as “But my grandma and grandpa didn’t came,”<sup>7</sup> a writing choice she said that she made “...because I’m going to go to my country and my country has the language as that.”

As Susan began to compose her poem, she told me that the piece would have a happy mood because she was going to see her mom’s sister and other cousins. She said, “We almost missed the flight because we was lost in the airport.”

When Susan and I talked about her poem again in an interview, she said of her trip:

...it was like so cool. Because I get to listen to like music and watch. And I get to eat ice cream there. And then when I was there, I saw my auntie and uncle. And it was like night time. And we fly to Hong Kong. And when we came back, we need to go to the China airplane. Then we went to the Hong Kong airport, then we came to here.

Susan took up the lesson’s mentor text in a way that was different from many of her peers. Rather than writing about her migration to the United States, Susan wrote about a visit back to China. Sánchez (2001) notes that visits to home countries are a feature of transnationalism, arguing that they rarely function as vacations, and instead represent how “life and the movement of time is momentarily stopped in one country and continued in another” (p. 377). While Susan describes aspects of her trip that may have been like a vacation (e.g., eating ice cream), she also discusses how the purpose of the trip was to visit and connect with family.

Rather than writing about her migration to the United States, Susan writes about a return trip to China, which she still references as “my country,” showing the potential importance of movement between countries, not only *to* the United States. Her case demonstrates a range of possible emotional experiences students may have related to movement between countries.

---

<sup>7</sup> The translators who reviewed Susan’s work interpreted these characters as approximations of the words “bed,” “sun,” and “moon.”

## Exploring Global Media Flows In/Through Poetry

While Susan wrote about China multiple times across the poetry unit, she also wrote and drew poetry that was influenced by media produced in other countries. Lam and Warriner (2012) argue that transnational youth may be involved “with the flow of economic resources, ideas, images, and contact with people from far away” (p. 192). For a second grader, Susan was deeply involved with flows of video media across borders.

Susan was an avid viewer of YouTube videos, and these poems often figured into her writing. While Susan would often tell me that she had developed her poems based on something she had seen “on the computer,” she did not describe these media in great detail. In fact, it was only after researching the YouTubers and trends that Susan wrote about in her poems on my own that I realized the transnational nature of her literacy practices.

Susan felt particularly connected to a YouTuber who called himself Roi Wassabi, who operates a channel called Guava Juice, (<https://www.youtube.com/channel/UCMNmwqCtCSpftrbvR3KkHDA>), which shares challenge videos, songs, games, and experiments. In the only video featured on Guava Juice’s homepage<sup>8</sup>, Roi describes his own transnational childhood, noting how he had moved between the United States and the Philippines multiple times.

During a writing workshop lesson in the middle of the unit, Susan composed a poem called “Guava Juice,” which referenced Roi and her favorite YouTube channel (see Figure 19).

---

<sup>8</sup> This video was featured until May 2018

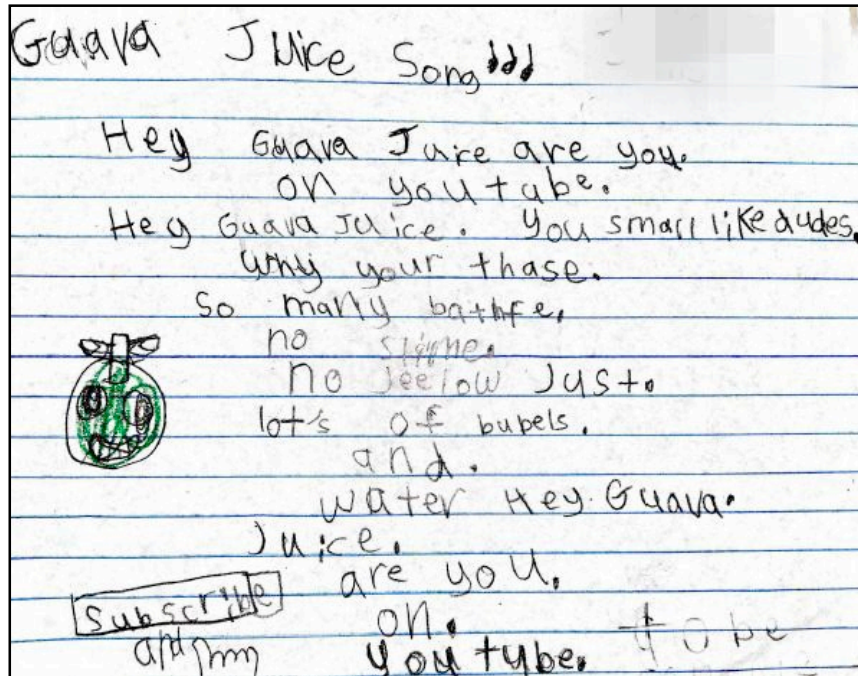


Figure 19. Susan's poem titled "Guava Juice."

When Susan read her poem, she said:

Hey Guava Juice are you

On YouTube.

Hey Guava Juice. You smell like dudes.

Why you're taking

So many baths?

No slime

No jello just

Lots of bubbles

And

Water

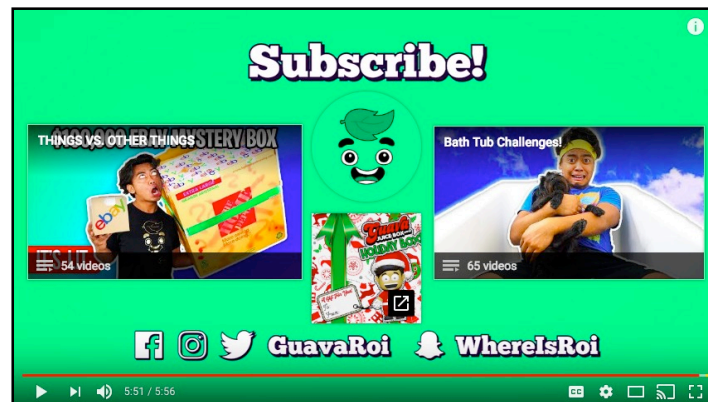
Hey Guava

Juice

Are you  
On  
YouTube?

At the bottom of her poem, Susan wrote the word “subscribe” in a box and included an image with a thumbs up. At the side, she included a small picture of a smiling green fruit. When I asked Susan about what she had written, she said that this poem was “a song from YouTube.” She added, “I said ‘subscribe’...that means ‘like and subscribe.’”

Here, Susan’s poem and picture reference videos produced on Roi Wassabi’s channel, which often end with an image of the green guava and an instruction to video viewers to subscribe to the channel (see Figure 20).



*Figure 20.* Example screenshot of Roi Wassabi’s YouTube channel (Fabian, 2017).

While it is not clear whether Susan’s poem is a written version of an existing video or a song that she wrote herself, the poem appears to be similar to “Guava Juice Diss Track” posted in jest by another YouTuber (Clay, 2017, see [https://www.youtube.com/watch?v=esV\\_tmhoNz0](https://www.youtube.com/watch?v=esV_tmhoNz0)). In this video, another YouTuber makes fun of Roi Wassabi, opening the video by singing, “Hey, Guava Juice.”

While Susan composed this poem in the writing workshop and showed it to Dr. Hartman and some of her friends, she did not perform it for her class. She did, however, sing her poem

for me when I asked her about it in an interview. When we talked about her composition process, she said:

**Susan:** And then I said subscribe and like this poem.

**Emily:** Why did you put that there?

**Susan:** Because I just wanted it to be more interesting.

**Emily:** How does that make it more interesting?

**Susan:** They will draw how many likes they can take.

Susan clarified that, while she did not want her friends to draw their likes on the poem, she would ask her mom to draw them.

Susan blended genres as she drew on elements of digital media in her poem. She incorporated semiotic features of YouTube videos (e.g., like and subscribe buttons), images, and song in her handwritten poem and developed a plan to interact with readers in ways that are similar to how YouTubers engage with their fans (e.g., by drawing likes). Importantly too, her writing emulated the videos of a YouTuber who had a transnational background, and often mentioned countries outside of the United States to his viewers.

Susan also engaged with media produced in countries outside of the United States. For example, after Dr. Hartman introduced the poetic structure of a “conversation poem,” or a poem composed of dialogue between two characters, Susan composed a conversation poem called the “Charlie Charlie Pencil Game” (see Figure 21). Like her “Guava Juice” poem, this piece drew on elements of digital culture. However, it was also more explicitly influenced by global flows of media across borders.



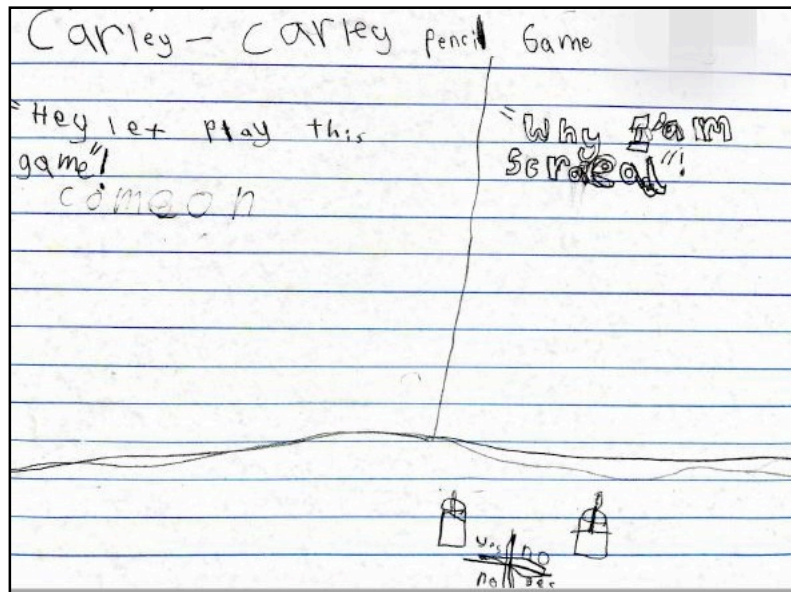


Figure 21. Susan's poem titled "Charlie Charlie Pencil Game."

In this poem, Susan split her paper into three parts. In the top left third of the paper, she wrote:

"Hey, [let's] play the game!"

Come on

On the upper left side, she wrote, in bold block letters:

"Why I am

Scared!"

At the bottom of her paper, Susan drew a cross figure with the words "Yes" and "No" next to each line. She also drew an image of two candles around the figure.

Although Susan did not mention it in her interview, and I did not learn about it until I researched the trend on the internet, the Charlie Charlie Pencil Game is a popular subject for YouTube videos published across the globe. In these videos, young people stack pencils on top of one another, like a cross, and ask a "spirit" named Charlie to answer questions. "Charlie" answers when the pencils move into the four quadrants that say "yes" or "no." Roi Wassabi,

whose Guava Juice videos Susan referenced in her earlier poetry, also produced a Charlie Charlie video, in which he describes Charlie as a “Mexican spirit” who is haunting his apartment.

Like her “Guava Juice” poem, Susan did not perform “Charlie Charlie Pencil Game” for her peers in class. However, in an interview, she did identify the Charlie Charlie Pencil Game as one of the topics she wrote about in this unit, and said that it was something she had seen on the computer. When I asked her about this poem, she said that the game began when a player “[stacks] two pencils. And you blow on it. And then it will move and answer questions ‘yes’ or ‘no.’”

The Charlie Charlie Pencil Game became so popular in the spring of 2015 that the *Washington Post* featured an article on its origins (Dewey, 2015). The game has its roots in Spain and Latin America where teenagers played a similar *juego de la lapicera* (pencil game) in person. After the game was taken up on the internet under the hashtag #CharlieCharlieChallenge, it spread to multiple countries. In fact, the *Washington Post* article describes the game as “a killer case study in virality and how things move in and out of languages and cultures online” (Dewey, 2015, para. 14). In this poem, then, Susan showcases transnational flows across digital media. She took up a viral hashtag used regularly by teens and children across the globe and remixed it into a poem.

These transnational media flows were similarly apparent when Susan composed a poem titled “Pineapple-Apple-Pen Song” (see Figure 22).

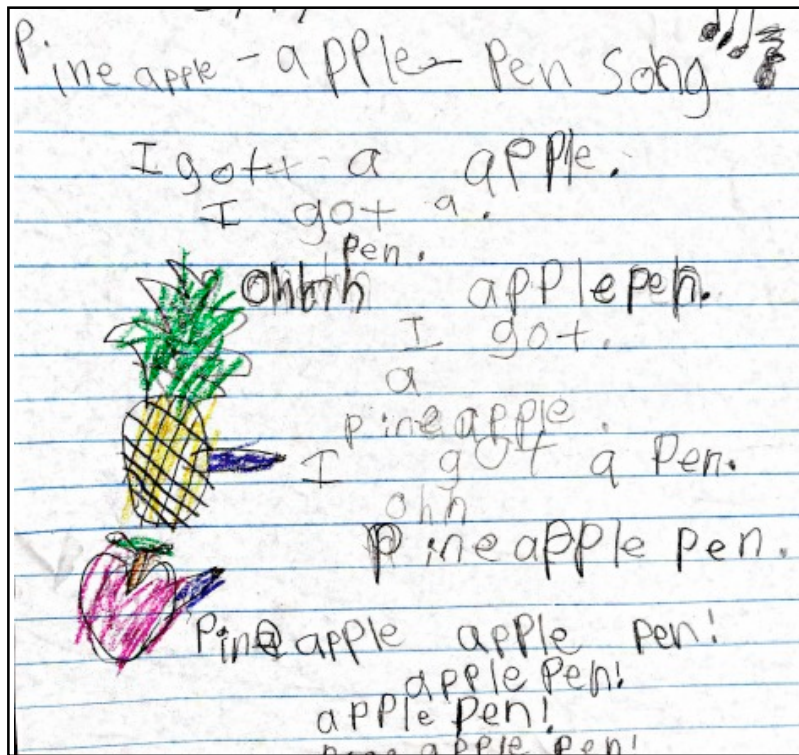


Figure 22. Susan's poem titled "Pineapple-apple-pen Song."

In her first few lines of this poem, Susan wrote:

I got a apple

I got a pen.

Oh apple pen.

I got

A

Pineapple

I got a pen

Oh

Pineapple pen.

Her images feature a pineapple and an apple with blue pens stuck into their sides.

Susan's poem, however, is a transcription of the lyrics to the song "PPAP," which is used in a viral music video featuring Japanese comedian Kazuhito Kosaka (Ultra Music, 2016, see <https://www.youtube.com/watch?v=Ct6BUPvE2sM>). The music video showcases Kosaka as he dances and sings the song. The video became so popular that it was parodied by multiple YouTubers (including Roi Wassabi and Chad Wild Clay) and the Japanese version of *Sesame Street*, and was featured in *The Emoji Movie* (Kouyate & Leondis, 2017), which was released the summer after data collection. Like her other YouTube poems, Susan did not perform the Pineapple Pen Song with her peers during formal sharing time. In fact, Susan did not mention the poem's origins to either Dr. Hartman or me.

In her poetry, Susan drew on her own experiences moving between countries. She also drew on international media that she had consumed through global media flows. Taken together, Susan's poems showcase a blending of languages, modes, genres, and cultural experiences. They highlight the ways in which her engagements with literacies were transnational, particularly as she watched and then wrote about YouTube videos that were produced in countries outside of the United States. These sorts of literacy practices--deeply rooted in Susan's out-of-school life--are rarely valued in classrooms, where more conventional and traditional literacy practices are the primary focus of instruction. However, Susan's engagements with these literacies demonstrate some of the ways in which children's literacy practices are more complex and robust than they might seem. Her engagements also disrupt traditional understandings of immigration, which are often represented as unidirectional. Ghiso (2016) argues that children's increasingly transnational experiences have "brought to the forefront the role of globalization and mobility within students' lived experiences across home and school" (p. 2). Susan's poems

certainly reflect this new reality, complicating notions about what it means to immigrate to the United States.

### **“(In Pakistan)”: Exploring Contrasting Narratives of Migration**

Ibrahim, a male student, was eight years old at the time of data collection. Like Susan, he also lived near Harris Elementary with his family, which included at least one brother, who he featured in his poetry during the unit.

Ibrahim loved music and rhythm. He often chose to read and write songs and raps and would perform them with dramatic changes in tone and pitch. He discussed how Eloise Greenfield’s (1982) “Things,” a poem written with elements of African American Language, was one he particularly liked, saying, “I also even liked it because it was the first poem I’ve ever read...it’s like a rap song. And I like making poems like rap songs.” He also regularly searched for songs and poems on the internet and brought them into his class to share. For example, on one day near the end of the unit, he brought in a poem he had found online about trick or treating.

Ibrahim’s experiences of transnationalism were physical. He had lived in and moved between countries multiple times. He was born in Karachi, Pakistan, which he described to me as “the hottest city ever!” After living in Pakistan, Ibrahim and his family moved to Dubai, in the United Arab Emirates. They continued to move between the two countries multiple times before coming to the United States. Ibrahim described this movement across borders by saying:

First I was born in Pakistan and then I grow up a little bit, like 3 or 2. Then we move to the UAE, but we stayed in Dubai. Then I got a little more older. And then we went to Pakistan AGAIN....It’s like we’re doing a repeat. Then we went to UAE again. That

time I was 5 and 6...And then we have to move to Pakistan. And then we stayed there for one year. Then we moved here. And it took us a really long time to go here.

Though Ibrahim had lived in Pakistan, the United Arab Emirates, and the United States, he felt most deeply connected to Pakistan. For example, he talked about how a birthmark and his skin color, which he described as “kind of brownish,” told him that, as he put it, “...I’m a Pakistani.”

Ibrahim often drew on elements of Pakistani culture and the Urdu language as he composed. For example, he wrote a poem in which a character talked about eating *biryani*, a south Asian rice dish. Additionally, when Ibrahim worked with a group of his peers to collaboratively compose a poem, he corrected a peer who wrote his name using “English” spelling, telling him that he used Urdu spelling, instead.

Ibrahim integrated Urdu words and phrases into his poems multiple times throughout the unit, though he always used Roman characters to encode this writing. Though he wrote in Urdu multiple times across the unit and shared poetry with his peers, Ibrahim said in an interview that he felt “a little shy” to write in Urdu and was “...even shy to share” his writing.

Across the unit, Ibrahim composed multiple poems about Pakistan. In these poems--and in his conversations surrounding them--he shared elements of his experiences in Pakistan with his peers. He also wrote poetry that surfaced what Ghiso (2016) terms “multiple and contrasting narratives about immigration” (p. 1) as he reflected on his experiences of life in Pakistan and his immigration to the United States.

### **Sharing Pakistan with Peers**

On the fourth day of the poetry unit, Ibrahim wrote a poem that shared a memory from Pakistan with his peers. He composed the poem “Goat on a Walk (in Pakistan)” (see Figure 23.

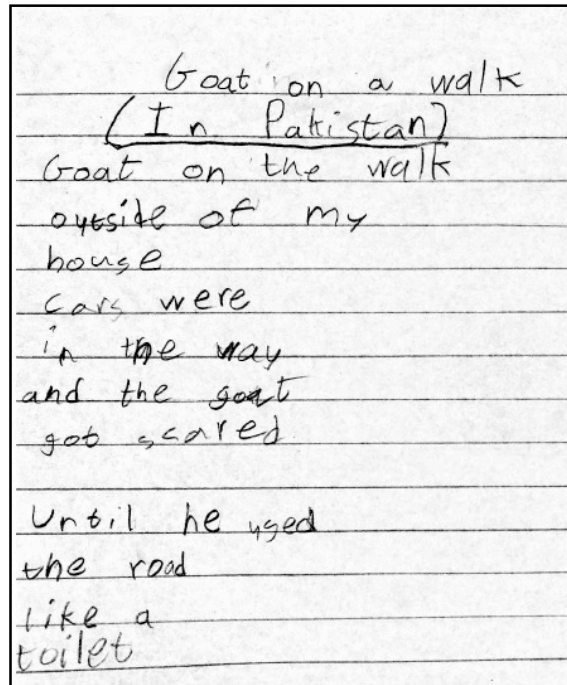


Figure 23. Ibrahim's poem titled "Goat on a Walk (in Pakistan).".

Ibrahim wrote:

Goat on a Walk

(In Pakistan)

Goat on the walk

Outside of my

House

Cars were

In the way

And the goat

Got scared

Until he used

The road

Like a  
Toilet

In this poem, Ibrahim wrote about an incident involving a goat in Karachi. As Ibrahim composed, he told me, “I was like 6 or 7 at that time...And this happened in Eid. In Eid, you have to get goats and then you cut the goats to be dead for meat. But the worst thing is you see also see a lot of blood. You can make a lot of food at Eid.” Ibrahim spoke animatedly as he composed, and laughed each time he re-read the final lines of his poem.

Ibrahim used this poem to share a memory that was specific to Pakistan, emphasizing that this was a “real story” that had happened to him. In his writing, he even underlined his parenthetical reference to Pakistan, ensuring that his peers would understand that this even had happened somewhere outside of Chicago, a place where Ibrahim and his peers were unlikely to come across goats in the road.

Through his descriptions of the goat and his recounting of activities related to Eid, Ibrahim--like Ruth--demonstrated bifocality. He also demonstrated bifocality in his conversations about Pakistan. For example, during another lesson, Ibrahim spoke animatedly about the differences between two of the cities he had called home. He said, “When I used to be in Pakistan, there used to be lots of insects! Lizards! Cockroaches! Mouses! Yuck!” He moved his head from side to side as he said each word with dramatic flair. He continued, saying, “There even used to be like mosquitoes. And in Pakistan, there were a lot of flies. In Karachi...it never used to snow...But in the rest of Pakistan [it] used to.”

Through his poems and conversations, then, Ibrahim shared Pakistan with his peers. He wrote about a particular memory (i.e., Goat on a Walk) and animatedly talked about elements of life in Pakistan, comparing them to life in Chicago. Cuero (2010) argues that transnational



students can be positioned as “experts” in their classrooms by sharing their cultural knowledge and experiences. Ibrahim seemed to take on this role in his classroom during the poetry unit, telling his peers all about what life was like for him in Pakistan.

### Exploring Contrasting Narratives of Immigration

Ghiso (2016) describes how a group of young children used photography to surface “multiple and contrasting narratives about immigration” (p. 1). Ibrahim engaged in similar work through poetry. Across the poems he composed during this unit, Ibrahim explored multiple narratives related to migration. In some of his poems, Ibrahim expressed pride in Pakistan, and in others, expressed his excitement about leaving it for the United States. Taken together, his poems showcase the ways that even individual students might have multiple and contrasting feelings about their experiences of migration.

Near the end of the unit, Ibrahim decided to write and share a poem that expressed his pride in Pakistan. He composed this poem at home and brought it in to share with his peers (see Figure 24).

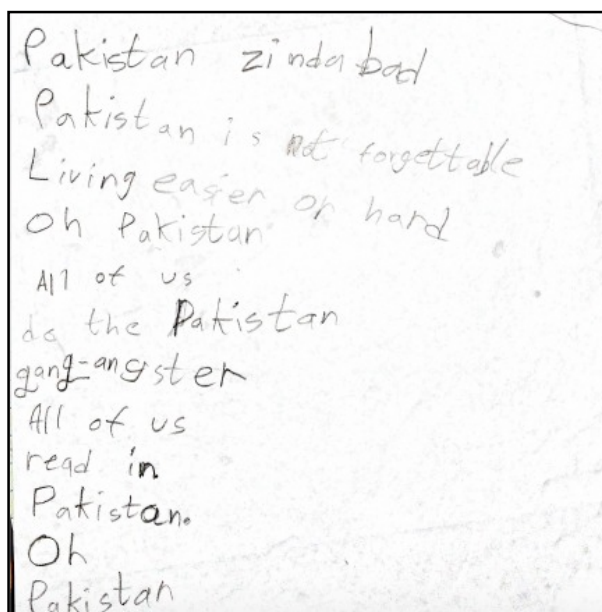


Figure 24. Ibrahim’s “Pakistan” poem.

Ibrahim wrote:

Pakistan *zindabad* (Long live Pakistan)

Pakistan is not forgettable

Living easier or hard

Oh Pakistan

All of us do the Pakistan

Gang-angster<sup>9</sup>

All of us

Read in

Pakistan

Oh

Pakistan

In this poem, Ibrahim expressed positive sentiments for Pakistan. For example, he integrated the Urdu phrase “*zindabad*,” which translates approximately to “long live” in English, and is a statement of national pride. In another line of his poem, Ibrahim writes “all of *us* do the Pakistan” [emphasis added], positioning himself as an insider in Pakistani culture. He also wrote and performed the poem in ways that attended to issues of language and culture. Specifically, Ibrahim was explicit about how he pronunciation of the term “Pakistan” differed in Urdu and English. He said, “I said PAHK-istan. That’s how you say it in Urdu. But usually I say PACK-istan in English.”

Ibrahim also expressed feelings of safety in Pakistan. He stated that he had used the phrase “*zindabad*” in his poem because it represented “...places where it’s safe to be there.

---

<sup>9</sup> Ibrahim said that the word “Gang-angster” was written in English, and meant “Muslim stuff,” like praying. The translators with whom I consulted agreed that this word was not a conventional one in Urdu.

Especially for Muslims. Like me, I'm a Muslim." Through his statement about the safety he felt as a Muslim in Pakistan, Ibrahim may have alluded to feelings of unsafety elsewhere, and perhaps in the United States.

In this poem, then, Ibrahim expressed fond memories of Pakistan. He proudly asserted his Pakistani identity through the subject of his poem, integrated Urdu words and pronunciation, and shared feelings of safety and security there. However, in other poems, Ibrahim described his excitement about leaving Pakistan to come to the United States.

On the day when Dr. Hartman introduced "When We Left El Salvador" (Argueta, 2001, p. 11), the same poem that Susan had used as inspiration for her poem about visiting China, Ibrahim decided to write a poem about his own immigration to the United States. As mentioned previously, many of his peers commented on the poet's feelings of sadness and loss upon emigration, and several of them wrote poetry with a similarly sad mood. Ibrahim also decided to take up Argueta's topic, and composed a poem titled "Leaving Pakistan" (see Figure 25).

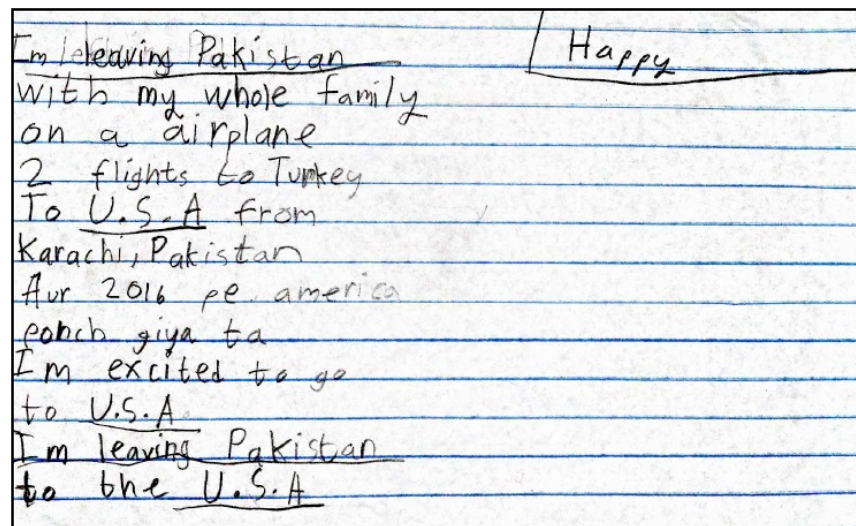


Figure 25. Ibrahim's poem titled "Leaving Pakistan."

Ibrahim wrote:

I'm leaving Pakistan

With my whole family

On a airplane

2 flights to Turkey

To USA from

Karachi, Pakistan

*Aur 2016 pe America*

*Ponch giya ta*<sup>10</sup>

I'm excited to go

To USA

I'm leaving Pakistan

To the USA

In this poem, Ibrahim chronicled his journey to the United States. Unlike many of his peers, however, Ibrahim chose to write about positive feelings around migration. In fact, to underscore this point, Ibrahim wrote and drew a box around the word “happy” in the upper right-hand corner of his poem.

When I sat beside Ibrahim as he composed, he said to me, “This was a true story.” He read me his poem, interrupting himself to add “I was born there” (in Pakistan), and to excitedly note his use of repetition, a poetic device that Dr. Hartman had featured in his mini-lessons. After he finished, he said to me, “I am writing happy poems.” I told him that the beginning of his poem made me feel like he was sad to be leaving Pakistan. Animatedly, he corrected me, saying, “But it’s a happy poem!”

In this conversation, Ibrahim pushed back on a narrative about immigration that had prevailed in his classroom that day--that immigration is a sad experience, and one filled with

---

<sup>10</sup> Ibrahim translated this Urdu approximation as “In 2016 I made it to America.”

loss. While these feelings of sadness are certainly legitimate, and are valid ones to share in a political climate that disparages people with immigrant status, Ibrahim intentionally showcased an alternative perspective.

Importantly, on this same day, Ibrahim also underscored his experiences of transnationalism. As we talked about his poem, Ibrahim noted that this was his first time coming to the United States, though he “...went to Pakistan a lot!” He also noted that he had lived in “another country in Asia” before coming to the United States, and jumped out of his seat to show me the United Arab Emirates on the classroom map (see Figure 26).



*Figure 26.* Ibrahim shows me places he has lived on a map.

For Ibrahim, migration was a regular feature of life. He had migrated multiple times, moving back and forth between multiple countries. Unlike some of his peers who experienced migration in unidirectional ways, Ibrahim showcased how migration might be an exciting--and somewhat regular--feature of life.

Through his poems, then, Ibrahim surfaced contrasting narratives about immigration. He shared fond memories of safety and security in Pakistan, but also explicitly positioned his own

migration as a “happy” experience, writing the word at the top of his poem and describing how excited he was to come to the United States. Ultimately, Ibrahim’s poems disrupt the notion that migration is a monolithic experience.

### **Discussion**

Ruth, Susan, and Ibrahim’s experiences across this unit showcase the ways in which, as Rubinstein-Avila (2007) put it, “the transnational space is complex and conflicted” (p. 571). These three students experienced and engaged with transnationalism in distinctly different ways. Ruth experienced physical migration unidirectionally, but used digital media to keep in touch with her parents in Nigeria. Susan went back to China to visit her relatives, and used digital media as she consumed and wrote about YouTube videos produced outside of the United States. Ibrahim had experienced migration multiple times, moving back and forth across national borders. He used this poetry unit to share memories of Pakistan with his peers and showcased multiple narratives about migration. These findings highlight the diversity of experiences of transnational students, even in childhood. They also showcase how the labels of “immigrant student” and “English Language Learner” can mask a wide range of literate resources. In fact, these students’ transnational literacy practices, which draw from multiple languages, cultures, and experiences, might be positioned as particularly powerful for youth in our increasingly interconnected world.

Guerra (2008) describes how students from historically marginalized backgrounds are “in a position to cultivate adaptive strategies that help them move across cultural boundaries by negotiating new and different contexts and communicative conventions” (p. 299). He argues that these students might be considered *transcultural*, highlighting how their funds of knowledge might help them to engage in multiple cultural contexts. Dr. Hartman’s students seemed to take

on these transcultural roles, engaging in relational, emotional, and literate work across national boundaries and in multiple languages. They also consumed and wrote about media produced in countries unassociated with their own, showcasing their cultural and linguistic dexterity.

Dutro and Haberl (2018) call for *deconstructive work* around immigration in the United States. In emergent ways, Ruth, Susan, and Ibrahim's writing in this unit begin to deconstruct and fracture the monolith of immigration in schools. They highlight the diverse ways in which children and youth experience migration and the ways in which they stay connected to their homelands through their literate practices. Importantly, too, they showcase how transnationality is not simply about physical movement, but is also about relationships and ongoing global flows of languages and literacy practices.

The cases of the students featured in this chapter highlight the potential and possibility of a writing pedagogy that makes space for transnationalism. By selectively featuring mentor texts and encouraging discussion about migration, Dr. Hartman made intentional but subtle teaching moves that invited these transnational literacies into the classroom. In this unit, his students composed for multiple audiences, which sometimes moved across national borders (e.g., Ruth's plans to share her poetry with her family in Nigeria on Skype). They wrote about a broad range of topics--some of which highlighted the multiple ways in which transnationalism is experienced (e.g., Ibrahim's poetry about leaving Pakistan). They also carefully considered issues of purpose and audience as they made decisions about when and where to write in languages other than English (e.g., Susan's decisions to write about her country in Chinese). It is important to note, however, that neither Dr. Hartman nor I recognized the robustly global nature of Susan's digital media literacies while this unit was ongoing. In fact, I only realized the ways in which Susan's YouTube poetry was connected to countries outside of the United States months after conducting

this research. This insight showcases how challenging it can be for educators to regularly recognize and celebrate children's out-of-school literacy practices--particularly when they do not appear to be aligned with conventional ones. Ultimately, these students' experiences show us that even school-based literacies, including writing poetry in a writing workshop classroom, are places where students can draw from and showcase their robust global lives.

However, this chapter's findings are certainly not without tensions. In particular, they share the cases of only three of Dr. Hartman's students, and do not reflect the breadth of migratory experiences represented in the classroom. In many ways, Ruth, Susan, and Ibrahim's transnational experiences showcased at least some degree of privilege. Other students in Dr. Hartman's class were hesitant to write or talk about their own experiences of migration, often because of documentation or refugee status. For example, when asked where she was born, one student in Dr. Hartman's class responded, "Sorry, can't tell," indicating at least some sense that her migration was not a story to be told and shared. Lam and Warriner (2012) remind readers that not all immigrants:

...engage in sustained interactions across borders. Forms of contact and exchange may be selective, ebb and flow, and develop differently through the life cycle. They also may vary according to social class, homeland politics, and the contexts of migration and settlement. (p. 194)

It is critical to keep in mind that for many of these students, transnational contact may have been facilitated by financial (for students who returned to visit home countries) and relational (for students who used technology in savvy ways) resources. These resources were not the same for all students in Dr. Hartman's class, particularly those who had refugee status.

Along these same lines, one of the potential pitfalls of this work is the possibility of



essentializing students based on their immigration status or national background. While Ruth, Susan, and Ibrahim chose to engage with their transnational backgrounds, many more students decided not to, or wrote about their cultural heritage only once throughout the unit. It is critically important for educators to remember that, as Gutierrez and Rogoff (2003) argue, sometimes our attempts to support cultural diversity in the classroom position culture as “static and categorical” (p. 19). As we invite transnational literacies into the classroom, we must recognize that not all students may wish to engage with this aspect of their lives.

However, this chapter showcases the potential and possibility of writing pedagogies for highlighting the significant diversity in the experiences of migrant students. Through their writing, students were able to deconstruct (Dutro & Haberl, 2018) the monolithic concept of “immigration,” and to push back on national, linguistic, and genre-specific boundaries. In this unit, students were invited to bring all of their languages and cultural/national experiences to their work. They wrote in ways that represented their own experiences, including pushing back on narratives of immigration that did not align with their own.

### **Conclusion**

In this chapter, I showcased the ways that Dr. Hartman’s students engaged with their transnational experiences in and through poetry. By sharing the cases of three of his students, I highlighted the diverse ways in which students experienced physical and relational movement across borders. The students featured in this chapter demonstrate the many ways in which students might draw on their transnational resources, including their knowledge of languages other than English and their experiences of cultures outside of the United States. This chapter raises questions and has implications for teachers of young immigrant students.

## CHAPTER VI

### **“I AM NOT A FLOWER”: YOUNG CHILDREN ENACTING RESISTANCE AND RECLAIMING NAMES IN/THROUGH WRITING**

Across the lessons of the poetry unit, Dr. Hartman typically encouraged his students to write about any topics or subjects that they found meaningful. In accordance with *Units of Study* instructional suggestions, his only major requirement was that students compose in the unit’s focal genre. During the final three days of the unit, however, Dr. Hartman more explicitly invited his students to write poetry about two specific topics: their families and themselves.

Students took up Dr. Hartman’s invitation to write about their families in varied ways. Some wrote poetry that praised and honored their family members. For example, Ava, a white female student, compared her mother to a bird as she wrote the poem “Mother Bird Gets Me Dinner.” Others critiqued their family members, like Ibrahim, a Pakistani-American male student who wrote a poem that asked his brother to “go away” and do some household chores.

However, during the very last lesson of the unit, in which Dr. Hartman invited his students to write about themselves, many students wrote poetry that took on a particular purpose: enacting resistance against dominant and/or other cultural influences. Specifically, in response to a mentor poem about a young immigrant boy whose name was changed at school (“My Name is Jorge” by Jane Medina, 1999, p. 6-7), multiple students wrote about their own names, sharing how they had been changed upon immigration or were routinely mispronounced at school.

Despite the critical role that young children’s names play in early literacy learning at home (Martens, 1999) and in classroom settings (McNair, 2007), non-dominant children’s names are routinely denigrated or mispronounced in schools. Because these names index cultural, linguistic, and racial identities, and mispronunciations are often enacted by those in power

(Bucholtz, 2016), scholars like Kohli and Solórzano (2012) position them as racial microaggressions, or “subtle daily insults that, as a form of racism, support a racial and cultural hierarchy of minority inferiority” (p. 443).

To avoid these microaggressions, some scholars (e.g., Souto-Manning, 2016) suggest that teachers in diverse classrooms share picturebooks focused on immigrant and/or other non-dominant children’s names. Many of these picturebooks, like *The Name Jar* (Choi, 2001) and *My Name is Yoon* (Recorvits, 2003) feature young children with immigrant status who must engage in what Keller and Franzak (2016) term “name negotiation,” or “the process in which a character (1) encounters a problem with his or her name as evidenced by interaction with another character or social institution; and (2) the character expresses agency in negotiating his or her name through reflection or action” (p. 180). Jorge, the protagonist in Medina’s (1999) book of poems, engages in just this sort of name negotiation when his teacher calls him “George” at school.

In this chapter, I examine how Dr. Hartman’s students engaged in their own name negotiation as they wrote poetry inspired by “My Name is Jorge.” Specifically, I explore how students resisted dominant cultural forces by reclaiming their birth names, insisting that others pronounce their names correctly, and imagining alternative futures. However, this is not an account of young children enacting resistance in ways that were uncomplicated and purely empowering. In fact, engaging in this resistance was messy and fraught work that surfaced tensions about language and culture in the classroom. For this reason, I also document how some students resisted in another way--by pushing back against their home and heritage cultures as they expressed desires to have names associated with “English” and/or dominant culture.

In each section, I also draw attention to ways that students took up translanguaging as they resisted in and through writing. Written translanguaging is often framed as a critical act, and one that multilinguals can use to push back on traditional power structures that center monolingualism (Canagarajah, 2011; Michael-Luna & Canagarajah, 2008; Wei, 2011). Much of the poetry writing in this chapter suggests that students can actively use translingual writing to resist against dominant or other cultural influences, even in the earliest grades.

This chapter was a particularly challenging one to write because, in accordance with the terms of this project's Institutional Review Board approval, I used pseudonyms for all student names. In order to closely reflect student intent in poetry written about their names, I carefully selected pseudonyms for cultural and linguistic consistency. For example, for a student whose name was mispronounced, I intentionally selected a pseudonym that used the same type of Spanish "strong vowel" pattern. I also represented the students' mispronunciation in the same way (e.g., using long English vowel sounds rather than Spanish ones). In samples of student writing, I layer pseudonyms over student names. Despite this methodological challenge, I believe that the student writing featured in this chapter is critically important to share with broader audiences, and particularly teachers in linguistically diverse contexts.

### **Reclaiming Names**

In both his morning and afternoon classes, Dr. Hartman introduced the final poetry lesson of the unit by telling his students they would write about themselves that day. To his afternoon class, he stated, "I was so impressed with the poems that you wrote yesterday about a family member...Today, you are going to be writing poems about *you*." As he said those words, several students gasped audibly, and began to turn and whisper excitedly to their peers. He continued,

saying, “And you can think of anything you really want to write a poem about yourself. Remember, there’s lots of poems that people write about themselves.”

Then he introduced the lesson’s mentor texts-- “*Me Llamo Jorge*” and “My Name is Jorge,” a set of poems written in English and Spanish by poet Jane Medina (1999, p. 6-7) in her book *My Name is Jorge on Both Sides of the River*:

<b><i>Me llamo Jorge</i></b>	<b>My Name is Jorge</b>
<i>Me llamo Jorge.</i>	My name is Jorge.
<i>Sé que mi nombre</i>	I know that my name
<i>es Jorge.</i>	is Jorge.
<i>Pero todos me llaman</i>	But everyone calls me
<i>--Chorg.</i>	George.
<i>Chorg.</i>	George.
<i>¡Qué feo sonido!</i>	What an ugly sound!
<i>¡Como un estornudo!</i>	Like a sneeze!
<i>¡CHORG!</i>	GEORGE!
<i>Y lo peor de todo</i>	And the worst of all
<i>es que</i>	is that
<i>hoy en la mañana</i>	this morning
<i>una niña me llamó</i>	a girl called to me,
<i>--Chorg--</i>	“George”
<i>y volteé la cabeza.</i>	and I turned my head.
<i>No quiero convertirme</i>	I don’t want to turn
<i>en un estornudo.</i>	into a sneeze!

(Medina, 1999, p. 6)

(Medina, 1999, p. 7)

In this set of poems, Medina writes from the perspective of a boy named Jorge who has recently immigrated to the United States from Mexico. Jorge describes how his classmates and teacher call him “George,” an anglicanized version of his name. He states that the sound of this new name is “ugly,” and compares it to a sneeze.

After reading this poem, Dr. Hartman asked his students, “How does he [Jorge] feel about the name Jorge? And about the name George?” Madison, an African American student, said, “He doesn’t like the name George because they say it’s like a sneeze. He likes Jorge.” Claudia, a Mexican American student, stated, “He feels disgusted, kind of, with the name George.”

As they continued to unpack the poem’s content and use of literary devices, Dr. Hartman stated, “Listen to what we’re going to do today. You might want to write a poem about your name or names.” He asked the students whether they used different names at school than at home, and many raised their hands. He said, “You might want to write about that. Kind of like this [poem]”.

Across both of his classes, multiple students took up this invitation to write about their names. Many used this activity, like Jorge in the poem, to enact resistance against dominant culture by reclaiming names associated with their home and heritage languages.

### **“I Want to Be *Pè Adedayo*”: Reclaiming Names Across Languages**

Ruth, a female student in Dr. Hartman’s morning class, had recently immigrated to the United States from Nigeria. She often talked about her transition to the United States as she interpreted and composed poetry (see Chapter 5), and wrote poetry that blended Yoruba with English (see Chapters 4 and 5). Throughout the course of the unit, she occasionally talked about

the name she had used in Nigeria: Adedayo. For example, when she composed poetry about her mother during the unit, she stated, “[My mother is] like ‘Ade, Ade.’ That’s my real name.” In this conversation, she went on to talk about the meaning of her name in both Yoruba and in English, and expressed pride in it.

Generally, Ruth seemed to accept that, in school, she had a name other than Adedayo. However, on the day when Dr. Hartman introduced “My Name is Jorge,” Ruth wrote a poem in which she re-claimed her name (see Figure 27).

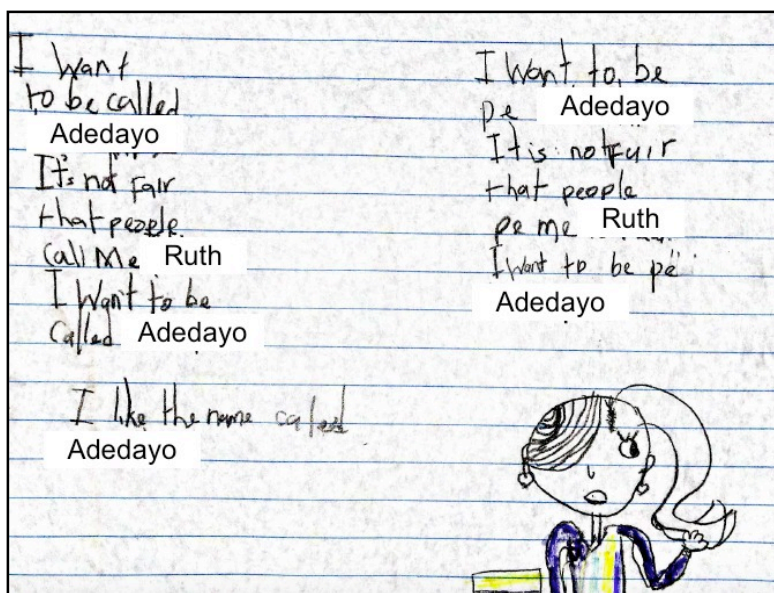


Figure 27. Ruth's poem titled "Adedayo."

Ruth wrote:

I want	I want to be
to be called	<i>pè</i> (call) Adedayo
Adedayo	It is not fair
It's not fair	That people
that people	<i>pè</i> (call) me Ruth

call me Ruth	I want to be <i>pè</i> (call)
I want to be called	Adedayo
Adedayo	
I like the name called	
Adedayo	

In this poem, Ruth stated that she wanted to be called Adedayo, the name that she had used in Nigeria. She wrote one version of the poem in English, on the left side, and another version in a code-meshed English/Yoruba blend on the right. Here, she integrated the Yoruba word *pè*, which translates to (call), an approximation of “*Mo fẹ́ kí a má a pè m̀ ní,*” or “I want to be called.”

During sharing time, Ruth volunteered to read her poem to the class. She began by reading in English, and then said, “I’m going to say it a *little bit* Yoruba,” and read the second poem as well. Throughout the course of the unit, whenever Ruth performed her work in Yoruba, she expressed hesitation. For example, she would often laugh as she read, introduce her poems by saying that she felt “shy,” or ask a peer to read with her. This time, however, Ruth read her poem aloud proudly and confidently in both English and an English/Yoruba blend.

When Ruth finished reading, Dr. Hartman asked her what she would like to be called. She said that she would like to be Adedayo, and Dr. Hartman agreed to call her that for the rest of the school year. As she went back to her seat, Dr. Hartman said, “You should be able to be called what you want, whatever name you want, because it’s your name and your life.”

Through both of her languages and in front of her peers, Ruth reclaimed the name Adedayo. She used both English and Yoruba to assert her preference for her name, and asked her teacher to call her Adedayo for the rest of the school year.



### “The Name Amanda is Ugly”: Reclaiming Names in Writing

Amanda, a Nigerian-American student who spoke and wrote some Yoruba, also wrote about her Nigerian name during this lesson. Unlike Ruth, Amanda wrote her poem exclusively in English, and used her writing--but not her performance--to resist and reclaim her name (see Figure 28).

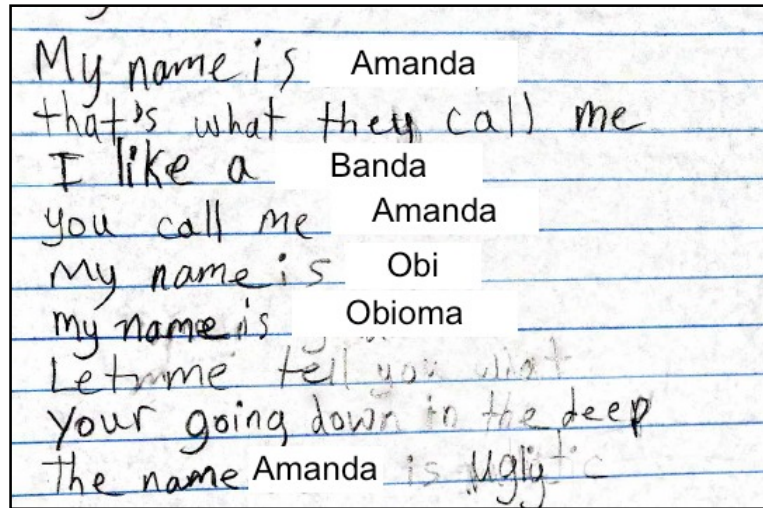


Figure 28. Amanda's poem titled "My Name is Amanda."

Amanda wrote:

My name is Amanda  
 That's what they call me  
 I like a banda  
 You call me Amanda  
 My name is Obi  
 My name is Obioma  
 Let me tell you what  
 You're going down in the deep  
 The name Amanda is ugly

In this poem, Amanda identifies herself as “Amanda,” and also as “Obi” and “Obioma,” which are a Nigerian nickname and name, respectively. She also distances herself from the name Amanda, stating that “you” and “they” call her that name. At the end of her poem, she describes the name Amanda as “ugly.”

When Amanda performed her poem, she came up to the front of the classroom with her paper in hand. She read the first few lines loudly, and then her voice trailed off when she stated her Nigerian name, and again when she asserted that the name Amanda was ugly. In fact, Amanda said these lines so quietly that they were not discussed or unpacked after she presented the poem, as similar lines were for other students (e.g., Adaku, see below). The students simply clapped and she returned to her seat.

In her writing--though not as forcefully in her performance--Amanda pushed back against her American name. She simultaneously identified herself with an American name, a nickname, and a Yoruba name, and expressed her belief that her American name was ugly. Unlike Ruth, however, Amanda enacted this resistance primarily in writing, and chose to quiet her voice in performance.

Ultimately, like many of their peers in Dr. Hartman’s class, Ruth and Amanda used this poetry writing activity to resist dominant culture by reclaiming the names they had used as young children in Nigeria. Ruth enacted this resistance in both writing and performance, while Amanda chose to enact it in writing alone. Ruth also resisted in and through multiple languages, while Amanda chose to write exclusively in English.

### **Insisting on Preferred Pronunciation**

While many students wrote poetry that reclaimed names, others--and particularly those who had maintained names associated with their ethnic backgrounds--resisted against the

mispronunciation of their names. These students wrote poetry that re-established their place in the classroom community, and, at times, re-introduced themselves to their peers. In this section, I share poetry written by Umar and Maite, two students who wrote about the pronunciation of their names in this poetry assignment.

### **“This is How You Sound It”: Correcting Pronunciation through Writing and Image**

Umar, a student of Pakistani heritage, rarely engaged with his ethnic culture or the Urdu language throughout the unit. Instead, he often wrote about visiting local restaurants and playing with his action figures. After Dr. Hartman’s introduction of “My Name is Jorge,” however, Umar wrote and performed a poem in which he corrected the pronunciation of his name, which had long been mispronounced by students, teachers, and other school staff (see Figure 29).

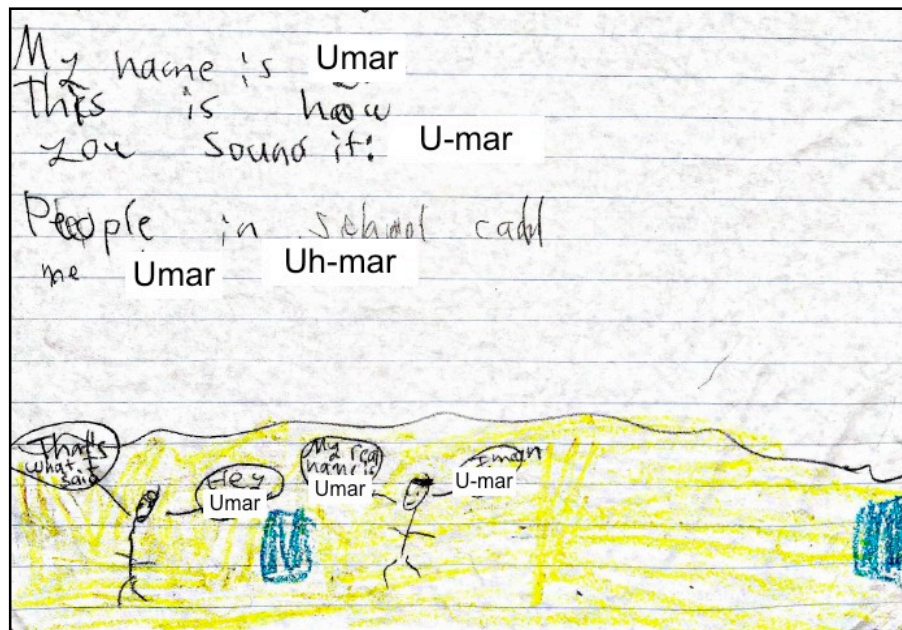


Figure 29. Umar’s poem about his name.

Umar wrote:

My name is Umar

This is how you sound it: U-Mar

People in school call

Me Umar: UH-Mar

In his poem, Umar corrected the ways that his peers and teachers pronounced the first vowel sound in his name, clarifying that it was pronounced “U-mar” rather than “UH-mar.” He included a drawing at the bottom of his poem that featured two characters talking about the pronunciation of his name. One says, “Hey Umar,” and the other replies, “My real name is Umar.” The first character says, “That’s what I said,” and the second character says, “I mean U-Mar,” using the same written pronunciation that he had highlighted in the body of the poem.

Here, Umar re-introduced himself to his classmates. He acknowledged the fact that his peers and teachers believed they had been saying his name correctly, and also demonstrated an emerging understanding of the ways that speakers of different languages might hear letters and sounds differently. Specifically, his first stick figure responded to its own mispronunciation by saying “That’s what I said,” indicating that it did not realize it had made an error. Umar also included clear guidance for his classmates to pronounce his name, writing with phonetic spelling.

As he composed, Umar talked with his peers and Dr. Hartman about his poem, explaining to them that he was writing about how his name is often mispronounced. When it was time to perform, Dr. Hartman called him up to the front of the room by using the correct pronunciation of his name and said, “I wish I had known that at the beginning of the year.” Through writing, drawing, and talk, then, Umar helped his peers and teachers learn how to say his name. Rather than reclaiming a name that had been changed upon immigration, he insisted that his classmates correctly pronounce his name.

**“She Said it English”: Illustrating Emotional Reactions to Pronunciation**

Maela, a female student of Mexican heritage, wrote a poem that indexed her emotional reactions to the pronunciation of her name in English and in Spanish. She also engaged with pronunciation in complicated ways, suggesting that she preferred Spanish pronunciation in her writing, but stating that she preferred an English version in her performance in front of her peers.

Maela, Dr. Hartman and many of her Spanish-speaking peers pronounced her name as “mah-AY-lah,” an approximation of the Spanish vowel sounds /a/ and /e/. However, many of her non-Spanish speaking peers called her “may-EE-lah,” a pronunciation of her name that used long English vowel sounds (though not the /ae/ vowel digraph). Maela wrote and drew about this pronunciation in her poem at the end of the unit (see Figure 30).



Figure 30. Maela's poem about her name.

Maela wrote:

In Spanish	In English
<i>Me llamo is Maela</i>	My name is Maela
<i>Me llamo is Maela</i>	My name is Maela
<i>Me llaman Maela</i>	I know they call me
<i>Es como un Y</i>	Maela. It sounds like
<i>Una niña me dijo Maela</i>	Y sound. A girl said
<i>Lo dijo español (Spanish)</i>	Maela. She said it
	English.

In her poem, Maela wrote about the pronunciation of her name in both English and in Spanish, noting that the name an unspecified “they” calls her sounds like it has the letter Y in it. In the final 2-3 lines of her poem, she discussed how “a girl,” or “*una niña*” had said her name. On the left hand side, she stated that the girl had said it in Spanish, and on the right, in English. Her poem also included two images of a girl with long brown hair like her own. On the left side, where she wrote in Spanish, the figure smiles and winks, and a sun shines. On the right, the girl frowns, and a sad-looking moon appears.

While Maela’s poem and illustration seem to express a preference for the Spanish pronunciation of her name, when Maela read the poem to her class, she used the “may-EE-lah” pronunciation on both sides. At the end of her performance, Dr. Hartman asked Maela to clarify how she would like her name to be pronounced, and she replied may-EE-lah, a pronunciation more closely aligned with the English vowel sounds associated with these letters.

Through this poem, then, Maela wrote about and expressed her reaction to varied pronunciations of her name. In writing and in drawing, it appeared that Maela preferred a “Spanish” pronunciation of her name. However, when she performed her poem, she expressed a

preference for a pronunciation more closely tied to the ways that her peers said her name, indexing her solidarity with them. Taken together, Maela's writing, drawing, and performance--much like Amanda's example where she resisted more strongly in writing than in her performance--raise important questions about the role of modality in enacting resistance, and about the sometimes-conflicting feeling and experiences students may have with their names.

Umar and Maela's writing showcases the ways that students resisted by insisting on correct and/or preferred pronunciations of their names. Many other students wrote about similar themes. For example, Asah, a student of Indian heritage, wrote about how people always "say [my name] wrong." Alejandro, a student of Mexican heritage, singled out individual students and accused them of making fun of his name by using an incorrect pronunciation.

By writing poetry that explained and/or insisted on particular pronunciations of their names, Dr. Hartman's students enacted resistance to the ways their names had been taken up at school. Through writing, drawing, and performance, they re-established their names and re-introduced themselves to their peers and teacher.

### **Rewriting Stories**

Finally, some students used this poetry writing activity to rewrite their own stories, writing and performing poetry that reclaimed names and envisioned alternative futures. In this section, I share the poetry of one student who wrote, performed, and discussed poetry that enacted resistance and shared a vision for an alternative future.

#### **"I Am Not a Flower": Resisting and Rewriting in English and Spanish**

Poppy, a Mexican-American student who spoke Spanish at home, used this poetry writing activity to resist and rewrite her story and proudly assert her Mexican identity. While Poppy spoke Spanish at home, she did not read or write in that language, and prior to the final



lesson of the unit, Poppy had not written any poetry that blended Spanish with English.

However, after listening to Dr. Hartman read “My Name is Jorge,” she composed a poem titled “I am Not a Flower” in which she resisted the name she had been given upon immigrating to the United States (see Figure 31).

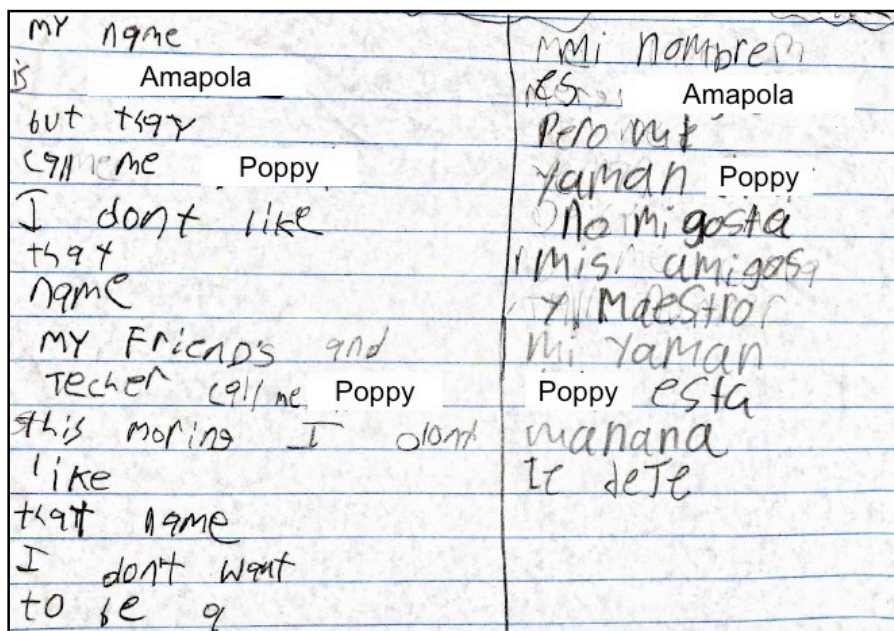


Figure 31. The first page of Poppy’s poem titled “I am Not a Flower.”

Poppy wrote:

My name	<i>Mi nombre</i>
Is Amapola	<i>Es Amapola</i>
But they	<i>Per me</i>
Call me Poppy	<i>Llaman Poppy</i>
I don’t like	<i>No me gusta</i>
That	<i>Mis amigos</i>
Name	<i>Y maestro</i>
My friends	<i>Me llaman</i>



and teacher call me Poppy	<i>Poppy esta</i>
This morning. I don't	<i>Mañana</i>
Like	<i>Le dije...</i>
That name	
I don't want to be a	
Flower [continued on next	
page]	

In this poem, Poppy begins by clearly claiming the name Amapola as her own. Then, she states that “everyone” calls her Poppy, and declares that she does not like that name. She discusses how her friends and teachers called her Poppy that morning, and restates her dislike of the name. She ends her poem by stating “I don’t want to be a flower,” which asserts one final time her dislike of the name Poppy. It is important to note that Amapola is the Spanish translation for the poppy flower. However, Poppy seemed to feel that, particularly around her English-speaking peers, the name Poppy was more readily associated with a flower than Amapola.

As Poppy composed, she was visibly emotional, and said to me, “In Mexico, in my country, people call me Amapola. But when I first came here, they started calling me Poppy. I didn’t know--I didn’t talk English and I didn’t know what that means. But now that I talk English, now I know that my name is Poppy. I don’t like when people call me that.”

She continued, saying, “My mom and dad says that I have to change. I said, ‘Can we just tell people not to call me that?’ And she said, ‘You have to change your name.’ But I’m going to change my name when I’m older.” When I asked Poppy whether she would change her name back to Amapola, she said “Yeah.”

After she had drafted her poem in English, she decided that she wanted to translate it into Spanish. Rosie sought out the help of her friend Julia, who wrote a Spanish translation of each line on the right side of Poppy's paper. She translated about half of the poem before Dr. Hartman called the students to come back together for sharing time.

During their sharing time, and after one student had shared a poem that talked about the meaning of her name, Poppy raised her hand and said, "I know how to say my name in Spanish." Dr. Hartman invited her to the front of the room where she read her poem proudly in front of her peers.

Poppy, then, used poetry writing to enact resistance against dominant cultural and linguistic norms by reclaiming the name she had used in Mexico. Using all of her languages, she clearly expressed her resistance against the name that had been selected for her by her parents upon immigration. She also used this poem to rewrite her own story and imagine a future in which she could be Amapola again.

### **Resisting Against Home and Heritage Cultures**

While many students wrote poetry that enacted resistance against dominant culture, there were some who resisted against their home and heritage cultures, instead. These students expressed desires for "English" or "real" names, and even described names associated with their ethnic cultures as "ugly." In this section, I share the stories of Samrina and Adaku, two students who wrote poetry about disliking their names.

#### **"I Like it in English": Resisting Against Heritage Names**

Samrina, a Pakistani-American student who spoke Urdu, occasionally wrote poetry that blended English and Urdu throughout the unit. She primarily wrote about her family, her

friends, and cats. At the end of the unit, she wrote a poem in which she expressed her dislike for her name, which was associated with the Urdu language (see Figure 32).

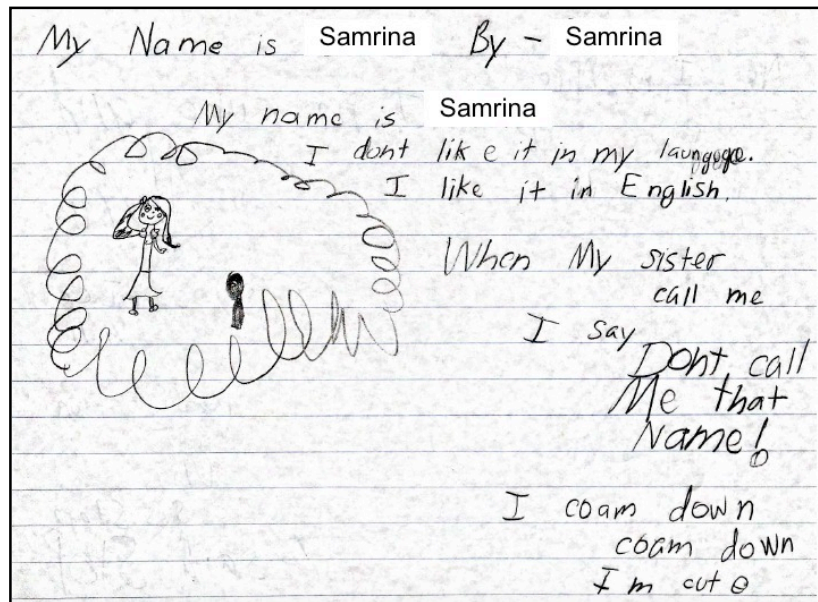


Figure 32. Samrina's poem titled "My Name is Samrina."

Samrina wrote:

My Name is Samrina

I don't like it in my language.

I like it in English.

When my sister call me

I say

Don't call

Me that

Name!

I calm down

Calm down

I'm cute

In her poem, Samrina states that she doesn't like her name in her language, and prefers it in English. Using enlarged text, she describes how she tells her sister, "Don't call me that name!" when her sister says her name in Urdu.

Samrina did not volunteer to perform this poem aloud for the class, and did not express her resistance in front of her peers. However, her written poetry showcases her desire for a name "in English" rather than one associated with her ethnic and cultural heritage.

### **"I Would Rather Be Named Mary": Expressing Preferences for "Real" Names**

Adaku, a Nigerian-American student who spoke Yoruba, spent much of the unit writing "conversation poems," composed of dialogue between two characters. For most of her poems, she wrote about characters named "Marissa" and "Anne." However, at the end of the unit, she wrote a poem about her own name. Specifically, in this poem, she indexed her dislike her for traditional Nigerian name and expressed her preferences for names more closely associated with English and American culture (see Figure 33).

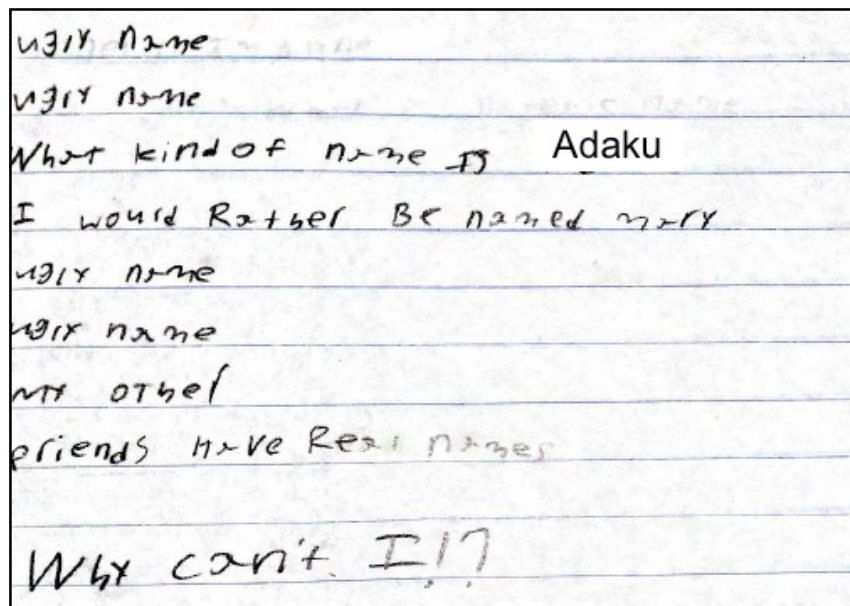


Figure 33. Adaku's poem titled "Ugly Name."

She wrote:

Ugly name

Ugly name

What kind of name is Adaku?

I would rather be named Mary

Ugly name

Ugly name

My other friends have real names

Why can't I!?

In this poem, Adaku called her traditional Nigerian name “ugly” and stated that she would rather be named “Mary.” She seemed to consider Mary a “real name,” and asked why she couldn’t have one, too.

When Adaku performed this poem in front of her class, Dr. Hartman asked the other students if had “a comment or a question” for Adaku. Adaora, another Yoruba speaker, stated, “I really liked how you said ‘Mary’; Mary is part of the Bible. It’s true.” Amanda, who had written about her own name being “ugly,” stated, “I like how she said, ‘Ugly name, ugly name.’” Dr. Hartman quickly countered these responses, and commented, “I really like that name, Adaku. I never knew someone named that before. I like that name.”

Samrina and Adaku’s poetry illustrate the way that multiple students enacted resistance against their home and heritage cultures rather than against dominant culture. They indexed their desires to have names “in English” or that were “real,” rather than names associated with their ethnic and linguistic heritages.

## Discussion

The poetry featured in this chapter highlights the ways that Dr. Hartman's students resisted in/through poetry writing as they engaged in name negotiation (Keller & Franzak, 2016) inspired by "My Name is Jorge." Students like Ruth and Amanda resisted dominant culture as they reclaimed names they had used in Nigeria. Umar and Maela resisted by correcting the pronunciation of their names, and Poppy used the assignment to imagine an alternative future. However, all of the students in Dr. Hartman's classroom did not take up poetry writing in ways that pushed back on dominant and assimilative cultural forces. This work was complicated and messy, particularly as students like Samrina and Adadku wrote poetry that resisted against their home and heritage cultures, instead indexing their preference for names "in English." Their work brings up important nuance in conversations about writing, empowerment, and equity in highly diverse classrooms where students may feel strong pressure to assimilate.

In many ways, this work was made possible by Dr. Hartman's openness and willingness to decenter himself in his classroom. He leaned into student conversations about resistance, asking students which names they preferred and expressing regret that students had never told him about the correct ways to pronounce their names. Additionally, the writing in this lesson underscores the importance of Dr. Hartman's strategic selection of a mentor text. These students' poems were very clearly related to Medina's (1999) "*Me Llamo Jorge*" and "My Name is Jorge" in both content and in form. Had Dr. Hartman selected a mentor text that focused on some other aspect of autobiographical poetry writing, it is possible that the students would not have taken up such a critical lens in their own work. Dr. Hartman's selection of this mentor text served as an invitation for students to resist and rewrite, and to push back on the cultural forces that they experienced as marginalizing--be they dominant/assimilationist or heritage/ethnic.

This chapter also raises important questions about the role of writing as a tool and/or entrypoint for student resistance. While many students *wrote* and *drew* poetry that enacted resistance or indexed a critical perspective, some of them shied away from *performing* that resistance in front of their peers. For example, Amanda lowered her voice when she stated her Nigerian name, and Maela performed with an Americanized pronunciation of her poem, despite illustrating a preference for Spanish. The accounts in this chapter suggest that multimodal writing may be an entrypoint for children to take up increasingly critical perspectives-- perspectives that might be riskier when performed/shared in front of their peers.

Importantly too, many (though not all) students drew on translanguaging practices as they resisted. For example, Ruth wrote a code-meshed version of her poem that blended English and Yoruba, and Maela and Poppy translated their poems into Spanish. Poppy relied on the help of a peer to write her translation, a reality made possible by Dr. Hartman's policy that students could collaborate with their peers during writing time. While scholars like Michael-Luna and Canagarajah (2008) have argued that translanguaging practices should be studied in early childhood settings so that they may "eventually be consciously used for resistance, reappropriation and transformation of academic literacies" (p. 65), these students' poems demonstrate that even young children can use translanguaging as a tool of resistance. These students drew on and blended their languages to communicate particular messages of resistance (e.g., emotional reactions to pronunciation) and to assert their identities as members of particular ethnic and linguistic groups.

### **Conclusion**

In this chapter, I closely examined student writing produced during one lesson at the end of Dr. Hartman's poetry unit. I documented writing that resisted against both dominant and

marginalized cultural forces in the form of poetry written about student names. I also documented how some students drew on multiple languages and modalities as they resisted, supporting the notion that students can use translanguaging to resist, re-establish, and rewrite--even in early childhood. However, this chapter also brought up complications around resistance in classroom settings, including the roles of modality and audience in its enactment.



## CHAPTER VII

### DISCUSSION AND IMPLICATIONS

I opened this dissertation by highlighting a tension between the freedom and flexibility in writing experienced by published bilingual authors and the standardization and narrowness in writing experienced by young school children. Across its chapters, I explored this tension and showcased what happened when one teacher invited his students to draw upon the breadth and depth of their linguistic and cultural funds of knowledge (Moll et al., 1992). In this chapter, I begin by summarizing the major findings of this study. Then, I discuss its tensions and limitations, raising questions about the purposes and potential of translanguaging in poetry writing. Finally, I outline implications of this study for teaching, teacher education, and future research.

#### Summary of Findings

The purpose of this study was to demonstrate what might be possible when a teacher opens up writing curricula to include children's languages, literacies, and cultural practices. Rooted in a critical sociocultural perspective (Lewis, Enciso, & Moje, 2007) and framed with theories of emergent literacy (Teale & Sulzby, 1987) and translanguaging (García, 2009), this study closely examined student experiences and writing over the course of one poetry unit. I asked: *How do young children draw on the breadth of their linguistic and cultural resources in the context of a writing unit designed to foster translanguaging?*

- a. *What types of written translanguaging practices do young multilingual students take up in their poetry writing?*
- b. *How do young transnational students engage with literacy practices that cross national borders?*

- c. *For what purposes might students draw upon their linguistic and cultural resources as they write poetry?*

In this section, I summarize major findings from this study through the lenses of two themes critical to my research questions: practices in and purposes for student writing.

### **Linguistic, Literate, and Cultural Practices in Writing**

The students in this study drew on a wide range of linguistic, literate, and cultural practices, including those that are not often invited into the early elementary writing classroom. For example, students utilized translanguaging practices, such as code-meshing and translating, as they composed poetry. As they used code-meshing in their writing, they often drew on writing strategies associated with emergent literacy, such as writing using developmental spelling (Read, 2009) and writing letter strings (Kamberelis, 1992). In particular, they tended to draw on these strategies when they wrote in languages in which they had not had a formal education. Their work resonates with the notion of *spontaneous biliteracy*, or the “acquisition of literacy in two languages without prescribed instruction in both languages” (de la Luz Reyes, 2012, p. 248). However, working from a critical sociocultural theoretical approach, I hesitate to invoke the term “spontaneous,” since I fear it might disregard the deeply-embedded and intentional ways that children learn languages and literacies from family and community members, particularly in linguistically diverse areas like Chicago. For example, Abdul noted that he couldn’t write in Urdu the way he frequently saw it printed “in a restaurant,” underscoring the ways in which he was exposed to a print-rich environment in both English and Urdu. While the students’ approximations of writing in languages other than English might seem “incorrect” to some, and “emergent” to others, they showcase ways that children can draw upon multiple linguistic and literate resources (e.g., language used at home; strategies learned in

school) as they write. Across their poetry, the students also engaged in translation, a translanguaging practice that is often perceived as a simple process of finding equivalent words across languages (Horner & Tetreault, 2016). However, through their rich discussions of particular words and their experiences with attempts to use digital tools for translation, the students demonstrated just how complex and rigorous the process of translation can be. Like their code-meshing practices, the students' translations were certainly not conventional. However, they showcase a keen sense of audience (e.g., sharing digital translations with a French-speaking student) and emerging understandings of differences between languages.

The students also used literacy practices in ways that engaged with their transnational experiences. For example, some students wrote poetry that indexed particular emotions associated with migration, including apprehension, liminality, and happiness. They wrote and talked about keeping in touch with family members in countries outside of the United States, including sharing writing with them using digital tools like Skype. They also composed poetry influenced by international digital media, like viral YouTube videos. Their experiences disrupt binaries that often characterize teachers' perceptions of immigrant students, showcasing a range of experiences and feelings related to migration. For these students, migration was bidirectional, and they remained deeply connected to their countries of origin.

Ultimately, the students took up language and literacy practices that are traditionally excluded from early literacy curricula with a focus on "the basics." Their engagements across this unit showcase the power and potential of opening up literacy curricula to the breadth of children's practices.

### **Purposes For Writing**

The students in this study outlined a number of purposes for their translingual and transnational poetry writing. Some students wrote in blends of particular languages to better represent the ways that the subjects of their poems were lived (e.g., Julia's poem about her trip to the park with her father). Others wrote translingual poetry to connect with particular audiences (e.g., Abdul's decision to write in Urdu to make his poem sound "cooler") or try out using written literacies in their home languages (e.g., Pema's decision to write in Tibetan letters because she knew them).

For some students, though, translingual and transnational writing took on purposes associated with culture, resistance, and rewriting stories. Multiple students added languages other than English to their poems because they were writing about experiences related to countries outside of the United States (e.g., Susan's writing about visiting China; Julia's writing about *el día de los muertos*). Others used these languages to remember their home countries (e.g., Amanda's writing in Yoruba) or to express their affiliations with particular cultures (e.g., Alejandro's comments about being Mexican). Some students, like Rosie, composed translingual writing to enact resistance against dominant culture and rewrite stories. Others, like Ibrahim, wrote poetry that disrupted narratives about the experience of migration.

In their study of a first grade teacher named Tom and his class of emergent bilingual students, Michael-Luna and Canagarajah (2008) argue that young children should learn writing practices like code-meshing for a particular--and eventual--purpose. They state:

While Tom's students may not recognise their language use as resistance to or reconstruction of monolingual-monodiscursive language norms found in their educational context, they are being prepared to use code meshing as a resource which may,

eventually, be consciously used for resistance, reappropriation and transformation of academic literacies. (p. 65)

The students in Dr. Hartman's class showcase ways that children can use their translingual literacy practices to resist and rewrite--even in early elementary school. Students actively used their writing and performance to offer alternative perspectives to their peers, and to resist ways in which they had been marginalized in their classroom and school (e.g., through name pronunciation). Their writing suggests that we need not wait until children are older or have mastered "the basics" before they can be invited to use writing to resist, reappropriate, and rewrite their worlds.

### **Tensions and Limitations**

Although this unit opened up curricular spaces for children's writing, it was also, in several ways, fraught with tensions. In this section, I outline two major tensions: (1) a sense that poetry writing was not a "real" genre for writing, and (2) the empowering and/or othering potential of this work. Then, I draw attention to related limitations of this study.

#### **Poetry as a Genre for Translingual and Transnational Writing**

A primary tension centered on the use of poetry as a focal genre in this study. Although scholars have argued that poetry is a *genre of power* with potential for disrupting inequity in writing classrooms (Friedman et al., 2018), poetry is often perceived to be a less serious, or even less valuable genre than others. Expressive writing is not outlined as a Common Core State Standard, and though the standards do not preclude poetry instruction, it is not a privileged at the same level as other genres, like argument writing (Woodard & Kline, 2016). The students in this study perceived on this tension. For example, Susan, the student who composed in Chinese and wrote YouTube poems, said the following in an interview:

**Emily:** How has this unit been different from the other units you've done in writing this year? I know you've been writing all about books and how-to books. How has poetry felt different?

**Susan:** Um, because um, you can make rhythms and like songs. And you can make like designs with the words. And in real writing, you can't.

**Emily:** In real writing?

**Susan:** Yeah. Like you write in a book.

Despite the fact that Dr. Hartman routinely showcased poetry books in his classroom and had presented multiple examples of published poetic mentor texts, Susan still noted that the writing she had done in this unit was not "real."

This tension leads to questions about genre and translanguaging. If students feel that they can only use translanguaging in a genre that they consider to be not "real" in school, what consequences might that have for their perceptions about the statuses of languages other than English? If the purpose of translingual writing is to express affiliations or index cultural identity, as many of the students in this study noted, is translanguaging potentially more acceptable in expressive genres like poetry and narrative writing? If the purpose is to disrupt traditional academic discourse (Canagarajah, 2011), is translanguaging more powerful in argument writing? Are there particular genres that lend themselves to translanguaging, or is this issue primarily related to an author's purpose and audience? I find myself wrestling with such tensions around genre as I consider the affordances and constraints of teaching translanguaging in poetry writing.

### **The Empowering and/or Othering Impacts of This Work**

A second tension builds from the first. Because students perceived the writing they did in this unit as not being "real," I find myself questioning the impact of the unit on students'

linguaging, writing, and identity work in the future. Is one unit in poetry enough to help students see translingual and transnational writing as a real option for their work? How might their work be perceived when they enter third grade? Dr. Hartman and I have both expressed questions around whether students have continued this work in the following school year. In fact, we plan to conduct follow-up interviews with a few of the students featured in this study in the coming month.

I also wonder about the potentially othering and/or essentializing potential of work this in highly linguistically diverse classrooms. While Dr. Hartman invited students to try out translanguaging and reminded them that they didn't "...have to do it--only if you want to," I often wondered about the experiences of monolingual students in this classroom, and whether they might have felt somewhat othered throughout the unit. In one of his classes, a monolingual student would frequently appear distressed during discussions of language and poetry, often remarking, "But I don't speak any other languages!" In response to this student's questions, Dr. Hartman explored the use of African American Language in examples of published poetry (e.g., the work of poets like Eloise Greenfield and Charles R. Smith, Jr.). While this work did not figure into this dissertation, Dr. Hartman and I have already begun collaborating to explore such issues (Hartman & Machado, in preparation). However, I do wonder if monolingual students (who were, in this class, primarily African American students) felt left out of the unit in some way, which might reproduce existing racial inequalities in diverse public schools (Bauer et al., 2017).

Based on my observations, interviews, and collections of student work, I do not think that any bilingual students in Dr. Hartman's classes felt pressure to compose in languages other than English or to focus their writing on their home/heritage cultures. Dr. Hartman explicitly

positioned these writing moves as choices, and many students wrote about other topics that felt more relevant to their lives (e.g., multiple students wrote about Pokemon cartoons and games, as well as sports and hobbies like basketball). However, I do imagine that there might be potential for this work to be taken up in essentializing ways in *other* classrooms. It is critical for units like this to be taken up in ways that recognize the hybrid and fluid nature of children's/youth's cultural practices (Ladson-Billings, 2014), and, as Dr. Hartman did, position this sort of writing as a choice rather than an expectation.

These tensions--including the role of genre and the empowering and/or othering potential of this work--set the stage for several limitations of this study, which I describe in the next section.

### **Limitations**

One of the primary limitations of this study is related to the time spent in the field. Because I spent only nine weeks collecting data, I examined student writing over a short time frame and in only one genre. This choice limited my ability to see growth in student writing across a school year and to see translanguaging enacted in multiple forms. In future research, I hope to document student learning over multiple units and text types, perhaps to develop preliminary answers to questions related to translanguaging and genre.

This study was also limited because of its case study research framing and my role as a researcher. I did not have the permission of the Institutional Review Board to actively participate in lesson design and enactment, and so I functioned primarily as a passive observer during mini lessons and other forms of direct instruction (though I did confer with students during independent writing). In future research, I hope to design studies that allow for a more collaborative approach to lesson enactment, as well as to data collection and analysis. I also look



forward to collaborating with Dr. Hartman in the coming months as we continue to analyze data collected in this study, including data that does not feature in this dissertation.

### **Implications for Teaching, Teacher Education, and Research**

This study suggests several implications for the fields of teaching and teacher education and also for future research. In this section, I outline these implications.

#### **Implications for Teaching**

Like all classrooms, Dr. Hartman's was characterized by a particular sociocultural context. However, this case study of his students' language and literacy practices suggests implications for teaching that might have transferability (Lincoln & Guba, 1995) in other contexts. Below, I outline three key implications for teaching: (1) the power of small curricular shifts to support equity-oriented work in languaging, (2) the potential of decentering teachers' authority in writing classrooms, and (3) the need for building understanding around young children's literacy practices.

**Small curricular shifts.** In Chapter 1, I noted that literacy curricula have become increasingly standardized throughout the last two decades (McCarthy, 2008; Woodard & Kline, 2016; Yoon, 2013). Like many teachers, Dr. Hartman wrestled with this tension to some extent. Although he used a workshop model in his writing classroom, many of his colleagues utilized a skills-mastery approach, and he reflected in an interview that upper grades teachers often questioned whether enough grammar and basic sentence writing was present in primary grades instruction. While Dr. Hartman had considerably more curricular flexibility than many teachers in large urban school districts (Payne, 2008), he still worked within a school system, and was subject to some curricular mandates, as well as expectations from his colleagues. Rather than writing an entirely new curriculum, Dr. Hartman made small shifts to the existing *Units of Study*

curriculum to support equity-oriented work in languaging. By selecting mentor texts that showcased translanguaging and addressed issues related to migration, Dr. Hartman opened up space in his classroom for his students to explore these issues. In fact, Dr. Hartman was able to begin a class-wide inquiry into translanguaging with just a single additional mini lesson--one that invited students to try out this work in their own writing.

This finding suggests that even small curricular shifts might be entry points to equity-oriented work in languaging within the writing classroom. Like Dr. Hartman, teachers might strategically select mentor texts that feature translingual writing and make spaces for students to collaboratively translate materials. They might also model code-meshing in their own speech and writing (Machado, Woodard, Vaughan, & Coppola, 2017), or ask parents and community members to come in and talk about their own uses of language.

**Decentering authority.** In linguistically diverse classrooms like Dr. Hartman's, it would be nearly impossible for a teacher to deeply know and understand all of his students' language practices. In order to make space for language varieties that he did not speak, Dr. Hartman routinely decentered his own authority in his classroom. For example, he regularly deferred to his students to translate materials and suggest terms in languages other than English. He also offered students opportunities to draw on relational and digital resources as they wrote, including working in partnerships and using tools like Google Translate. In doing so, Dr. Hartman decentered himself as the sole source of knowledge in the classroom. He recognized that his students had robust linguistic and cultural knowledge and writing skills across their languages. He trusted in their approximations of writing in languages other than English and did not feel threatened when students spoke to one another in languages that he did not understand.

Other teachers might consider ways that they can decenter their own authority in the writing classroom. For example, teachers might seek out support from colleagues or community members as they design writing units or assess student writing that blends multiple languages. They might also provide additional opportunities for students to work collaboratively with language partners in their classrooms or to help students connect with others who speak their languages using digital tools.

**Understanding children's literacy practices.** Finally, the cases of the students in this study suggest the importance of recognizing and validating children's literacy practices, including those associated with child and popular cultures. In particular, Susan's case suggests that when children seem to be off-task--copying YouTube songs and presenting them as original poems, for example--they are often engaged in robust literate work. Brownell (2018) describes how she spent time watching the cartoons that a focal student loved in order to more deeply understand his writing. I engaged in similar work as I researched the YouTube videos that Susan highlighted in her poems. However, with such large class sizes, it would be difficult for teachers to take up this practice for every student, particularly when students' literacy practices are as wide-ranging as the internet itself. In fact, I did not recognize the way Susan had remixed YouTube videos and blended them with poetic structures until several months after I had finished collecting data. However, teachers might potentially spend some time looking closely at the writing of a few students and tracing their textual connections. This practice might help teachers to notice and name the ways that children engage in literate symbol-weaving (Dyson, 2009), and might help teachers to better understand children's literate lives outside of school.

Taken together, these three implications suggest that it is critical for teachers to open up additional spaces in their writing classrooms for children to explore their own linguistic, cultural,

and literacy practices. By opening up narrowed curricula through small shifts (e.g., mentor text selection), opening up potential sources of knowledge by decentering teachers' authority, and opening up what counts as writing by recognizing students' literacy practices, we can offer students opportunities to draw on the breadth and depth of their linguistic and cultural resources.

### **Implications for Teacher Education**

With such narrowed literacy curricula, it is certainly challenging for teachers to open up spaces for children's linguistic, cultural, and literate practices in the writing classroom. Teachers face a host of challenges in their schools, including a lack of robust professional development in writing (McCarthey, Woodard, & Kang, 2014). For this reason, it is critically important that we begin to support this sort of equity-oriented work in teacher education. Hopefully, with a strong grounding in asset-based discourses about languaging, a knowledge of culturally relevant/sustaining pedagogies, and an understanding of the multimodal nature of twenty first century writing (Yancey, 2009), new teachers will enter their classrooms with some level of preparation for equity-oriented writing instruction. Below, I outline three implications for teacher education.

**Noticing and naming translinguaging practices.** Preservice teacher educators routinely ask their students to analyze samples of student work. In literacy teacher education, future teachers of young children often look at samples of writing to see emergent literacy practices enacted (e.g., invented spelling). In order to support equity-oriented work in languaging, we as teacher educators can apply this practice to students' written translinguaging, as well. For example, we can ask our preservice teachers to look at student work samples and name languaging practices, like code-meshing and translating. Through robust discussion, we may be able to help preservice teachers see the writing of emergent bilingual students from an

asset-based perspective. This sort of work will likely require reframing assumptions about issues like “language interference” (Lott, 1983) and ideologies of linguistic purism (Martinez et al., 2015).

**Use multimodal writing to investigate cultural backgrounds and personal histories of language use.** In order to support the interrogation of pervasive deficit-oriented language ideologies and assumptions of an oral/literate divide (Dyson, 2005), teacher educators might encourage their students to use multimodal writing to investigate their cultural backgrounds and personal histories of language use. For example, inspired by Pavlenko (2003) and the work of other teacher educators (e.g., Dr. Lali Morales at UIC), I asked preservice teachers in my Foundations of Learning in a New Language course this spring to compose linguistic autobiographies. I opened up the guidelines of the assignment to include multimodal and digital composition and encouraged my students to write in whatever language, dialect, or register they preferred. My students took up this invitation in multiple ways. For example, students recorded videos, created visual art, and composed translingual poetry. Through these robust and reflective compositions, multiple students stated that they had changed their thinking about language and writing, particularly with regards to notions of linguistic separation. I hope to continue and iterate upon this sort of work as I teach courses in the future, and perhaps to conduct research with teachers and students on the processes of composing their autobiographies.

### **Implications for Research**

Finally, this study suggests several implications for future research. Below, I outline implications related to both phenomena of interest and research methods.

**Phenomena of interest.** As previously mentioned, one of the primary tensions in this study was its focus on poetry--a genre that students perceived as being significantly different

from their typical writing activities. I strongly believe that poetry can be an entrypoint for teachers to take up equity-oriented writing pedagogies within increasingly standardized urban public school curricula. However, I am also interested in examining translingual and transnational writing in other genres and disciplines. For example, I would like to examine how children might compose with translanguaging practices in narrative or argumentative writing or potentially in other disciplines, like science.

**Research methods.** One of the primary challenges of this case study was making sense of student writing composed across multiple languages that I did not speak. While I was able to consult with translators in each language, I recognize that this may not be possible for many teachers and researchers working in highly diverse classroom contexts and/or across language and cultural difference. Methodologically, I am interested in finding additional ways to support teachers in highly diverse classroom contexts as they work to make sense of student writing. I am particularly excited about the possibility of collaborating with families and community members to review and analyze student writing composed in multiple languages, and hope to explore this idea further in partnership with teachers.

Along those same lines, in future work, I am interested in collaborating with teachers in design-based research settings to develop, enact, and study translingual pedagogies, as well. In this study, I was a participant observer who regularly conversed with children as they composed. However, I am interested in participating in such work as a co-teacher and action researcher, much like Ghiso (2016) in her study of young children's writing.

### **Conclusion**

Pat Mora, the poet whose work and interview opened this dissertation, argues that bilingual poetry can help children see that “all cultures are exciting and interesting, all languages

are beautiful” (*¡Colorín Colorado!*, 2011, para. 5). In Dr. Hartman’s poetry unit, two classrooms of second grade students saw the beauty and excitement of writing that blurs linguistic boundaries and pushes back on national borders. They drew on the breadth and depth of their linguistic and cultural funds of knowledge as they composed, and wrote to create change in their classrooms and in the world.

Through this dissertation study, I aimed to show what might be possible when we open up the narrow confines of early literacy curricula and explore children’s linguistic and cultural resources in our teaching. I argue that teachers might consider taking close, careful looks at student writing in order to see the rigor, the joy, and, in Mora’s words, the beauty in children’s linguistic and cultural practices.

### Children's Literature Cited

- Ada, A. F. (2004). *Me encantan los Saturdays y los Domingos*. Miami, FL: Santillana.
- Argueta, J. (2001). *A movie in my pillow/una película en mi almohada*. New York, NY: Lee and Low.
- Carlson, L. M. (1994). *Cool salsa: Bilingual poems on growing up Latino in the United States*. New York, NY: Henry Holt and Company.
- Choi, Y. (2001). *The name jar*. New York, NY: Dragonfly.
- Greenfield, E. (1982). *Honey I love*. New York, NY: HarperFestival.
- Medina, J. (1999). *My name is Jorge on both sides of the river*. Honesdale, PA: Wordsong.
- Mora, P. (1999). *Confetti: Poems for children*. New York, NY: Lee and Low.
- Recorvits, H. (2003). *My name is Yoon*. New York, NY: Square Fish.
- Tafolla, C. (2009). *What can you do with a paleta?* New York, NY: Dragonfly.



## References

- Ascenzi-Moreno, L. (2017). From deficit to diversity: How teachers of recently-arrived emergent bilinguals negotiate ideological and pedagogical change" CUNY Academic Works.  
Retrieved from: [http://academicworks.cuny.edu/bc\\_pubs/126](http://academicworks.cuny.edu/bc_pubs/126)
- Barton, D. (2007). *Literacy: An introduction to the ecology of written language*. Cambridge, MA: Blackwell.
- Bauer, E. B., Presiado, V., & Colomer, S. (2017). Writing through partnership: Fostering translanguaging in children who are emergent bilinguals. *Journal of Literacy Research*, 49(1), 10-37. doi:10.1177/1086296X16683417
- Becker, H. S. (1998). *Tricks of the trade: How to think about your research while you're doing it*. Chicago, IL: University of Chicago Press.
- Behizadeh, N. (2017). "Everybody have their own ways of talking": Designing writing instruction that honors linguistic diversity. *Voices from the Middle*, 24(3), 56.
- Bomer, R. (2017). What would it mean for english language arts to become more culturally responsive and sustaining? *Voices from the Middle*, 24(3), 11-15.
- Bomer, R., & Laman, T. (2004). Positioning in a primary writing workshop: Joint action in the discursive production of writing subjects. *Research in the Teaching of English*, 38(4), 420-466.
- Brownell, C. J. (2018). Creative language play(giarism) in the elementary English language arts classroom. *Language Arts*, 95(4), 218-228.
- Bucholtz, M. (2016). On being called out of one's name: Indexical bleaching as a technique of

- deracialization. In H. S. Alim, J. R. Rickford, & A. F. Ball (Eds.), *Raciolinguistics: How language shapes our ideas about race* (pp. 273-289). New York, NY: Oxford University Press.
- Calkins, L. M. (1994). *The art of teaching writing* (New ed.). Portsmouth, N.H: Heinemann.
- Calkins, L. (2003). *Units of study for primary writing*. Portsmouth, NH: Heinemann.
- Calkins, L. (2011). *Common core reading and writing workshop: A curricular plan for the writing workshop, grade K*. Portsmouth, NH: Heinemann.
- Calkins, L. Parsons, S., & VanDerwater, A. L. (2016). *Poetry: Big thoughts in small packages*. In L. Calkins (Ed.), *Units of study in opinion, information, and narrative writing, grade 2: A workshop curriculum*. Portsmouth, NH: Heinemann.
- Campano, G., & Ghiso, M. P. (2010). Immigrant students as cosmopolitan intellectuals. In S. Wolf, P. Coates, P. Enciso, & C. Jenkins (Eds.), *Handbook on research on children's and young adult literature* (pp. 164–176). Mahwah, NJ: Lawrence Erlbaum.
- Canagarajah, S. (2011). Codemeshing in academic writing: Identifying teachable strategies of translanguaging. *The Modern Language Journal*, 95(3), 401-417. doi:10.1111/j.1540-4781.2011.01207.x
- Cazden, C. (2001). *Classroom discourse: The language of teaching and learning* (2nd ed.). Portsmouth, NH: Heinemann.
- Chapman, M. L. (1994). The emergence of genres: Some findings from an examination of first-grade writing. *Written Communication*, 11(3), 348-380. doi:10.1177/0741088394011003003
- Charmaz, K. (2006). *Constructing grounded theory: A practical guide through qualitative analysis*. London, UK: Sage.

Clay, C. [ChadWildClay Vevo]. (2017, March 26). Chad Wild Clay- Guava Juice diss track

[video file]. Retrieved from: [https://www.youtube.com/watch?v=esV\\_tmhoNz0](https://www.youtube.com/watch?v=esV_tmhoNz0)

Clay, M. M. (1966). *Emergent reading behaviour*. Unpublished doctoral dissertation, University of Auckland, New Zealand.

Colorín Colorado. (2011). *Pat Mora*. Retrieved from:

<http://www.colorincolorado.org/videos/meet-authors/pat-mora>

Creswell, J.W. (2013). *Qualitative inquiry and research design: Choosing among five approaches* (3<sup>rd</sup> ed.). Los Angeles, CA: Sage Publications.

Cuero, K. K. (2010). Artisan with words: Transnational funds of knowledge in a bilingual Latina's stories. *Language Arts*, 87(6), 427-436.

Culham, R. (2014). *The writing thief: Using mentor texts to teach the craft of writing*. Newark, DE: International Reading Association.

Dabach, D. B., & Fones, A. (2016). Beyond the 'English learner' frame: Transnational funds of knowledge in social studies. *International Journal of Multicultural Education*, 18(1), 7-27.

de la Luz Reyes, M. (2012). Spontaneous biliteracy: Examining Latino students' untapped potential. *Theory into Practice*, 51(4), 248-255. doi:10.1080/00405841.2012.726052

de los Ríos, C. V. (2017). Toward a corridista consciousness: Learning from one transnational youth's critical reading, writing, and performance of Mexican corridos. *Reading Research Quarterly*. Advance online publication. doi:10.1002/rrq.210

Delpit, L. (2006). *Other people's children: Cultural conflict in the classroom* (2nd ed.). York; New York: New Press.

Dewey, C. (2015, May 26). The complete, true story of Charlie Charlie, the 'demonic' teen

- game overtaking the internet. *The Washington Post*. Retrieved from:  
[https://www.washingtonpost.com/news/the-intersect/wp/2015/05/26/the-complete-true-story-of-charlie-charlie-the-demonic-teen-game-overtaking-the-internet/?utm\\_term=.dd7ef70cbc43](https://www.washingtonpost.com/news/the-intersect/wp/2015/05/26/the-complete-true-story-of-charlie-charlie-the-demonic-teen-game-overtaking-the-internet/?utm_term=.dd7ef70cbc43)
- Durán, L. (2017). Audience and young bilingual writers: Building on strengths. *Journal of Literacy Research*, 49(1), 92-114. doi:10.1177/1086296X16683420
- Durán, L., & Harris, D. (2014). Pluralist discourses of bilingualism and translanguaging talk in classrooms. *Journal of Early Childhood Literacy*, 14(3), 367-388.  
 doi:10.1177/1468798413497386
- Dutro, E., & Haberl, E. (2018). Blurring material and rhetorical walls: Children writing the border/lands in a second-grade classroom. *Journal of Literacy Research*, 50(2), 167-189.  
 doi: 10.1177/1086296X18767232
- Dworin, J. E. (2006). The family stories project: Using funds of knowledge for writing. *The Reading Teacher*, 59(6), 510-520. doi:10.1598/RT.59.6.1
- Dyson, A. H. (1985). Three emergent writers and the school curriculum: Copying and other myths. *The Elementary School Journal*, 85(4), 497-512. doi:10.1086/461417
- Dyson, A. H. (1992). Whistle for Willie, lost puppies, and cartoon dogs: The sociocultural dimensions of young children's composing. *Journal of Literacy Research*, 24(4), 433-462. doi:10.1080/10862969209547790
- Dyson, A. H. (2003). "Welcome to the jam": Popular culture, school literacy, and the making of childhoods. *Harvard Educational Review*, 73(3), 328.
- Dyson, A. H. (2005). Crafting "the humble prose of living": Rethinking oral/written relations in the echoes of spoken word. *English Education*, 37(2), 149-164.

- Dyson, A. H. (2006). On saying it right (write): “Fix-its” in the foundations of learning to write. *Research in the Teaching of English*, 41, 8–44.
- Dyson, A. H. (2009) Writing in childhood worlds. In R. Beard, D. Myhill, J. Riley, & M. Nystrand (Eds.), *Handbook of writing development* (pp. 232-245). London, UK: Sage.
- Dyson, A. H. (2013). *ReWriting the basics: Literacy learning in children's cultures*. New York: Teachers College Press.
- Dyson, A. H., & Genishi, C. (2005). *On the case: Approaches to language and literacy research*. New York, NY: Teachers College Press.
- Dyson, A. H., & Genishi, C. (2009). *Children, language, and literacy: Diverse learners in diverse times*. New York, NY: Teachers College Press.
- Dyson, A. H., & Smitherman, G. (2009). The right (write) start: African American language and the discourse of sounding right. *Teachers College Record*, 111(4), 973.
- Emerson, R. M., Fretz, R. I., & Shaw, L. L. (2011). *Writing ethnographic fieldnotes* (2nd ed.). Chicago, IL: The University of Chicago Press.
- Esquinca, A., Araujo, B., & de la Piedra, María Teresa. (2014). Meaning making and translanguaging in a two-way dual-language program on the U.S.-mexico border. *Bilingual Research Journal*, 37(2), 164-181. doi:10.1080/15235882.2014.934970
- Fabian, R. [Guava Juice]. (2017, October 29). Candy corn bath challenge [video file]. Retrieved from: <https://www.youtube.com/watch?v=vzSrfxMMwqw>
- Fisher, M. T. (2005). From the coffee house to the school house: The promise and potential of spoken word poetry in school contexts. *English Education*, 37, 115–131.
- Fletcher, R., & Portalupi, J. (2001). *Writing workshop: The essential guide*. Portsmouth, NH: Heinemann.

- Friedman, A. A., Bacon, C. K., & Pedersen, J. M. (2018). In praise of poetry: Toward access and power. *Illinois English Bulletin*, 105(2), 7-19.
- García, O. (2009). Education, multilingualism, and translanguaging in the 21st century. In A. Mohanty, M. Panda, R. Phillipson, & T. Skutnabb-Kangas (Eds.), *Multilingual education for social justice: Globalising the local* (pp. 128-145). New Delhi: Orient Blackswan (former Orient Longman), pp. 128-145.
- Garcia, O., Johnson, S. I., & Seltzer, K. (2016). *The translanguaging classroom: Leveraging student bilingualism for learning*. Philadelphia, PA: Caslon.
- García, O. & Leiva, C. (2014). Theorizing and enacting translanguaging for social justice. In A. Blackledge & A. Creese (eds.), *Heteroglossia as Practice and Pedagogy* (pp. 199-216). Dordrecht: Springer.
- Gavelek, J. & Bresnahan, P. (2009). Ways of meaning making: Sociocultural perspectives on reading comprehension. In S.E. Israel & G.G. Duffy (Eds.), *Handbook of research on reading comprehension* (pp. 140-176). New York, NY: Routledge
- Gort, M. (2006). Strategic codeswitching, interliteracy, and other phenomena of emergent bilingual writing: Lessons from first grade dual language classrooms. *Journal of Early Childhood Literacy*, 6(3), 323-354.
- Gort, M. (2012). Code-switching patterns in the writing-related talk of young emergent bilinguals. *Journal of Literacy Research*, 44(1), 45-75. doi:10.1177/1086296X11431626
- Gort, M. (2015). Transforming literacy learning and teaching through translanguaging and other typical practices associated with “doing being bilingual.” *International Multilingual Research Journal*, 9(1), 1-6. doi:10.1080/19313152.2014.988030
- Gort, M., & Sembiante, S. F. (2015). Navigating hybridized language learning spaces through

- translanguaging pedagogy: Dual language preschool teachers' languaging practices in support of emergent bilingual children's performance of academic discourse. *International Multilingual Research Journal*, 9(1), 7.  
doi:10.1080/19313152.2014.981775
- Graves, D. H. (2004). What I've learned from teachers of writing. *Language Arts*, 82(2), 88-94.
- Guerra, J. (2008). Cultivating transcultural citizenship: A writing across communities model. *Language Arts*, 85(4), 296-304.
- Gutiérrez, K. D., & Rogoff, B. (2003). Cultural ways of learning: Individual traits or repertoires of practice. *Educational Researcher*, 32(5), 19-25. doi:10.3102/0013189X032005019
- Handsfield, L. J. (2016). *Literacy theory as practice: Connecting theory and instruction in K-12 classrooms*. New York, NY: Teachers College Press.
- Heath, S. B. (1983). *Ways with words: Language, life, and work in communities and classrooms*. Cambridge, UK: Cambridge University Press
- Holdaway, D. (1979). *The foundations of literacy*. Portsmouth, NH: Heinemann.
- Hornberger, N. H., & Link, H. (2012). Translanguaging and transnational literacies in multilingual classrooms: A biliteracy lens. *International Journal of Bilingual Education and Bilingualism*, 15(3), 261-278. doi:10.1080/13670050.2012.658016
- Horner, B., & Tetreault, L. (2016). Translation as (global) writing. *Composition Studies*, 44(1), 13-30.
- Hymes, D. H. (1972). On communicative competence. In J.B. Pride and J. Holmes (Eds.), *Sociolinguistics: Selected readings* (pp. 269-293). Harmondsworth, UK: Penguin.
- Ivanič, R. (2004). Discourses of writing and learning to write. *Language and Education*, 18(3), 220-245. doi:10.1080/09500780408666877

- Jiménez, R. T. (2003). Literacy and latino students in the united states: Some considerations, questions, and new directions. *Reading Research Quarterly*, 38(1), 122-128.
- Jimenez, R. T., David, S., Fagan, K., Risko, V. J., Pacheco, M., Pray, L., & Gonzales, M. (2015). Using translation to drive conceptual development for students becoming literate in English as an additional language. *Research in the Teaching of English*, 49(3), 248-271.
- Kalantzis, M., & Cope, B. (2012). *Literacies*. Port Melbourne, Vic: Cambridge University Press.
- Kamberelis, G. (1992). Markers of cognitive change during the transition to conventional literacy. *Reading and Writing*, 4(4), 365-402. doi:10.1007/BF01027713
- Keller, T., & Franzak, J. K. (2016;2015;). When names and schools collide: Critically analyzing depictions of culturally and linguistically diverse children negotiating their names in picture books. *Children's Literature in Education*, 47(2), 177-190. doi:10.1007/s10583-015-9260-4
- Kenner, C., Kress, G., Al-Khatib, H., Kam, R., & Tsai, K. (2004). Finding the keys to biliteracy: How young children interpret different writing systems. *Language and Education*, 18(2), 124-144. doi:10.1080/09500780408666871
- Kohli, R., & Solórzano, D. G. (2012). Teachers, please learn our names!: Racial microaggressions and the K-12 classroom. *Race Ethnicity and Education*, 15(4), 441-462. doi:10.1080/13613324.2012.674026
- Kouyate, M. R. (Producer) & Leondis, T. (Director). (2017). *The emoji movie* [Motion Picture]. United States: Sony Pictures Animation.
- Kress, G. (1999). Genre and the changing contexts for English language arts. *Language Arts*, 76(6), 461-469.
- Kress, G. R. (2003). *Literacy in the new media age*. London: Routledge.



- Kuhn, T. S. (1970). *The structure of scientific revolutions* (2d ed.). Chicago, IL: University of Chicago Press.
- Kusters, A., Spotti, M., Swanwick, R., & Tapio, E. (2017). Beyond languages, beyond modalities: Transforming the study of semiotic repertoires. *International Journal of Multilingualism*, 14(3), 219-232. doi:10.1080/14790718.2017.1321651
- Ladson-Billings, G. (2014). Culturally Relevant Pedagogy 2.0: A.k.a the Remix. *Harvard Educational Review*, 84(1), 74-84.
- Lam, W. S. E. (2009). Multiliteracies on instant messaging in negotiating local, translocal, and transnational affiliations: A case of an adolescent immigrant. *Reading Research Quarterly*, 44(4), 377-397.
- Lam, W. S. E., & Warriner, D. S. (2012). Transnationalism and literacy: Investigating the mobility of people, language, texts, and practices in contexts of migration. *Reading Research Quarterly*, 47(2), 191-215.
- Lensmire, T. J. (1994). *When children write: Critical re-visions of the writing workshop*. New York, NY: Teachers College Press.
- Lewis, C., Enciso, P., & Moje, E. B. (2007). Reframing sociocultural research on literacy: Identity, agency, and power. Mahwah, NJ: Lawrence Erlbaum Associates.
- Lincoln, Y. S., & Guba, E. G. (1985). *Naturalistic inquiry*. Newbury Park, CA: Sage Publications.
- Lott, D. (1983). Analysing and counteracting interference errors. *ELT Journal*, 37(3), 256-261. doi:10.1093/elt/37.3.256
- Love, B. (2015). What is hip-hop-based education doing in nice fields such as early childhood and elementary education? *Urban Education*, 50, 106-131.

doi:10.1177/0042085914563182

Machado, E., Vaughan, A., Coppola, R., & Woodard, R. (2017). "Lived life through a colored lens": Culturally sustaining poetry in an urban literacy classroom. *Language Arts*, 94(6), 367-380.

Machado, E., Woodard, R., Vaughan, A., & Coppola, R. (2017). Teaching grammar while valuing language diversity: Urban teachers navigating linguistic ideological dilemmas. In E. Ortlieb & J. Cheek (Eds.), *Addressing Diversity in Literacy Instruction* (pp. 37-53). Bingley, UK: Emerald Books. doi:10.1108/S2048-045820170000008003

MacSwan, J. (2017). A multilingual perspective on translanguaging. *American Educational Research Journal*, 54(1), 167-201. doi:10.3102/0002831216683935

Manyak, P. C. (2001). Participation, hybridity, and carnival: A situated analysis of a dynamic literacy practice in a primary-grade english immersion class. *Journal of Literacy Research*, 33(3), 423-465. doi:10.1080/10862960109548119

Martens, P. A. (1999). "Mommy, how do you write 'Sarah'?": The role of name writing in one child's literacy. *Journal of Research in Childhood Education*, 14(1), 5. doi:10.1080/02568549909594747

Martinez, D. C., Morales, P. Z., & Aldana, U. S. (2017). Leveraging students' communicative repertoires as a tool for equitable learning. *Review of Research in Education*, 41(1), 477-499. doi:10.3102/0091732X17691741

Martinez, R. A., Hikida, M., & Durán, L. (2015). Unpacking ideologies of linguistic purism: How dual language teachers make sense of everyday translanguaging. *International Multilingual Research Journal*, 9(1), 26-42. doi:10.1080/19313152.2014.977712

Maxwell, J. A. (2013). *Qualitative research design: An interactive approach* (3rd ed.). Thousand

- Oaks, CA: SAGE Publications.
- McCarthy, S. J. (1994). Opportunities and risks of writing from personal experience. *Language Arts*, 71(3), 182-191.
- McCarthy, S. J. (2008). The impact of no child left behind on teachers' writing instruction. *Written Communication*, 25(4), 462-505. doi:10.1177/0741088308322554
- McCarthy, S. J., Woodard, R., & Kang, G. (2014). Elementary teachers negotiating discourses in writing instruction. *Written Communication*, 31(1), 58-90.  
doi:10.1177/0741088313510888
- McLane, J. B., & McNamee, G. D. (1990). *Early literacy: The developing child*. Cambridge, MA: Harvard University Press.
- McNair, J. C. (2007). Using children's names to enhance early literacy development. *YC Young Children*, 62(5), 84-89.
- Michael-Luna, S., & Canagarajah, S. (2008). Multilingual academic literacies: Pedagogical foundations for code meshing in primary and higher education. *Journal of Applied Linguistics*, 4(1), 55. doi:10.1558/japl.v4i1.55
- Miles, M. B., Huberman, A. M., & Saldaña, J. (2014). *Qualitative data analysis: A methods sourcebook* (3<sup>rd</sup> ed.). Thousand Oaks, CA: SAGE Publications, Inc.
- Moll, L. C., Amanti, C., Neff, D., & González, N. (1992). Funds of knowledge for teaching: Using a qualitative approach to connect homes and classrooms. *Theory into Practice*, 31(2), 132-141.
- Moll, L. C., Sáez, R., & Dworin, J. (2001). Exploring biliteracy: Two student case examples of writing as a social practice. *The Elementary School Journal*, 101(4), 435-449.  
doi:10.1086/499680

- Morales, P. Z. (2016). Transnational practices and language maintenance: Spanish and Zapoteco in California. *Children's Geographies*, 14(4), 375-389.  
doi:10.1080/14733285.2015.1057552
- National Center for Educational Statistics. (2015). The condition of education: English language learners. Retrieved from: [https://nces.ed.gov/programs/coe/indicator\\_cgf.asp](https://nces.ed.gov/programs/coe/indicator_cgf.asp)
- Ochs, E. (1979). Transcription as theory. In E. Ochs and B.B. Schieffelin (eds.) *Developmental pragmatics* (pp. 43-72). New York, NY: Academic Press.
- Orellana, M. F. (2016). A different kind of word gap. *The Huffington Post*. Retrieved from: [http://www.huffingtonpost.com/marjorie-faulstich-orellana/a-different-kind-of-word-\\_b\\_10030876.html](http://www.huffingtonpost.com/marjorie-faulstich-orellana/a-different-kind-of-word-_b_10030876.html)
- Orellana, M. F., Reynolds, J., Dorner, L., & Meza, M. (2003). In other words: Translating or 'para-phrasing' as a family literacy practice in immigrant households. *Reading Research Quarterly*, 38(1), 12-34. doi:10.1598/RRQ.38.1.2
- Orellana, M. F., Thorne, B., Chee, A., & Lam, W. S. E. (2001). Transnational childhoods: The participation of children in processes of family migration. *Social Problems*, 48(4), 572-591. doi:10.1525/sp.2001.48.4.572
- Otheguy, R., García, O., & Reid, W. (2015). Clarifying translanguaging and deconstructing named languages: A perspective from linguistics. *Applied Linguistics Review*, 6(3), 281-307. doi:10.1515/applirev-2015-0014
- Ouellette, G., & Senechal, M. (2008). Pathways to literacy: A study of invented spelling and its role in learning to read. *Child Development*, 79(4), 899-913. doi:10.1111/j.1467-8624.2008.01166.x
- Pacheco, M. B., & Miller, M. E. (2016). Making meaning through translanguaging in the

- literacy classroom. *The Reading Teacher*, 69(5), 533–537.
- Pandya, J. Z., Pagdilao, K. C., & Kim, E. A. (2015). Transnational children orchestrating competing voices in multimodal, digital autobiographies. *Teachers College Record*, 117(7), 1-32.
- Paris, D. (2012). Culturally sustaining pedagogy: A needed change in stance, terminology, and practice. *Educational Researcher*, 41(3), 93–97.
- Paris, D., & Alim, H. S. (2014). What are we seeking to sustain through culturally sustaining pedagogy?: A loving critique forward. *Harvard Educational Review*, 84(1), 85–100.
- Pavlenko, A. (2003). "I never knew I was a bilingual": Reimagining teacher identities in TESOL. *Journal of Language, Identity & Education*, 2(4), 251-268.  
doi:10.1207/S15327701JLIE0204\_2
- Payne, C. M. (2008). *So much reform, so little change: The persistence of failure in urban schools*. Cambridge, M.A.: Harvard Education Press.
- Pella, S. (2015). Learning to teach writing in the age of standardization and accountability: Toward an equity writing pedagogy. *Teaching/Writing: The Journal of Writing Teacher Education*, 4(1).
- Prior, P. (2007). A sociocultural theory of writing. In C. A. MacArthur, S. Graham, & J. Fitzgerald (Eds.), *Handbook of writing research* (pp. 54-66). New York, NY: Guilford.
- Purcell-Gates, V., Duke, N. K., & Martineau, J. A. (2007). Learning to read and write genre-specific text: Roles of authentic experience and explicit teaching. *Reading Research Quarterly*, 42(1), 8-45. doi:10.1598/RRQ.42.1.1
- Puzio, K., Keyes, C. S., & Jimenez, R. T. (2016). It sounds more like a gangbanger: Using

- collaborative translation to understand literary concepts. *Language Arts*, 93(6), 444-456.
- Puzio, K., Newcomer, S., Pratt, K., McNelly, K., Jacobs, M., & Hooker, S. (2017). Creative failures in culturally sustaining pedagogy. *Language Arts*, 94(4), 223-233.
- Ranker, J. (2007). Designing meaning with multiple media sources: A case study of an eight-year-old student's writing processes. *Research in the Teaching of English*, 41(4), 402-434.
- Ranker, J. (2009a). Student appropriation of writing lessons through hybrid composing practices: Direct, diffuse, and indirect use of teacher-offered writing tools in an ESL classroom. *Journal of Literacy Research*, 41(4), 393-431.
- Ranker, J. (2009b). Redesigning and transforming: A case study of the role of semiotic import in early composing processes. *Journal of Early Childhood Literacy*, 9(3), 319-347.  
doi:10.1177/1468798409345111
- Ray, K. W. (2004). Why cauley writes well: A close look at what a difference good teaching can make. *Language Arts*, 82(2), 100-109.
- Read, C. (2009). Learning to use alphabetic writing. In R. Beard, D. Myhill, J. Riley, & M. Nystrand (Eds.), *The SAGE handbook of writing development* (pp. 260-270). London, UK: SAGE.
- Reyes, I., & Azuara, P. (2008). Emergent biliteracy in young Mexican immigrant children. *Reading Research Quarterly*, 43(4), 374-398. doi:10.1598/RRQ.43.4.4
- Rowe, D. W. (2009). Early written communication. In R. Beard, D. Myhill, J. Riley, M. Nystrand (Eds.), *The SAGE handbook of writing development* (pp. 213-231). London, UK: Sage.
- Rowe, D. W., Fitch, J. M., & Bass, A. S. (2001). Power, identity, and instructional stance in

- writers' workshop. *Language Arts*, 78(5), 426-434.
- Rowe, D. W., & Flushman, T. R. (2013). Best practices in early writing instruction. In D. Barone & M. Mallette (Eds.), *Best practices in early literacy instruction* (pp. 224-250). New York: Guilford Press.
- Rubinstein-Ávila, E. (2007). From the Dominican Republic to Drew High: What counts as literacy for Yanira Lara? *Reading Research Quarterly*, 42(4), 568-589.  
doi:10.1598/RRQ.42.4.6
- Rutherford, M. (2009). Poetry inside out: Bridging cultures through language. *English Teaching: Practice and Critique*, 8(2), 207-221.
- Rymes, B. (2010). Communicative repertoires and English language learners. In M. Shatz & L.C. Wilkinson (Eds.), *The education of English language learners: Research to practice*. New York, NY: Guilford Press.
- Saldaña, J. (2013). *The coding manual for qualitative researchers* (2nd ed.). Los Angeles, CA: SAGE Publications.
- Sánchez, P. (2001). Adopting transnationalism theory and discourse: Making space for a transnational chicana. *Discourse: Studies in the Cultural Politics of Education*, 22(3), 375-381. doi:10.1080/01596300120094398
- Sánchez, P., & Machado-Casas, M. (2009). At the intersection of transnationalism, Latina/o immigrants, and education. *The High School Journal*, 92(4), 3-15.
- Scarborough, B., & Allen, A. (2014). Writing workshop revisited: Confronting communicative dilemmas through spoken word poetry in a high school English classroom. *Journal of Literacy Research*, 46(4), 475-505. doi:10.1177/1086296X15568929
- Schultz, B. D. (2017). *Teaching in the cracks: Openings and opportunities for student-*

- centered, action-focused curriculum*. New York, NY: Teachers College Press
- Skerrett, A. (2012). Languages and literacies in translocation: Experiences and perspectives of a transnational youth. *Journal of Literacy Research*, 44(4), 364-395.  
doi:10.1177/1086296X12459511
- Solsken, J., Willet, J., & Wilson-Keenan, J.-A. (2000). Cultivating hybrid texts in multicultural classrooms: Promise and challenge. *Research in the Teaching of English*, 35, 179–211.
- Souto-Manning, M. (2016). Honoring and building on the rich literacy practices of young bilingual and multilingual learners. *The Reading Teacher*, 70(3), 263-271.  
doi:10.1002/trtr.1518
- Spradley, J. P. (1980). *Participant observation*. New York, NY: Holt, Rinehart and Winston.
- Stewart, M. A., & Hansen-Thomas, H. (2016). Sanctioning a space for translanguaging in the secondary English classroom: A case of a transnational youth. *Research in the Teaching of English*, 50(4), 450-472.
- Sulzby, E. (1992). Research directions: Transitions from emergent to conventional writing. *Language Arts*, 69(4), 290-297.
- Teale, W. H., Paciga, K. A., & Hoffman, J. L. (2007). Beginning reading instruction in urban schools: The curriculum gap ensures a continuing achievement gap. *The Reading Teacher*, 61(4), 344-348. doi:10.1598/RT.61.4.8
- Teale, W. H., & Sulzby, E. (1986). *Emergent literacy: Writing and reading*. Norwood, NJ: Ablex Pub. Corp.
- Ultra Music. (2016, November 2). *Pikotaro - PPAP (Pen pineapple apple pen) (long version) [official video]* [video file]. Retrieved from:  
<https://www.youtube.com/watch?v=Ct6BUPvE2sM>



*United States of America v. Board of Education of the City of Chicago*, 663 F. Supp. 2d 649 (2009).

Velasco, P., & García, O. (2014). Translanguaging and the writing of bilingual learners. *Bilingual Research Journal*, 37(1), 6-23.

Vogel, S., & García, O. (2017). Translanguaging. In Noblit, G. (Ed.), *Oxford Research Encyclopedia of Education*. Oxford: Oxford University Press. Retrieved from: [https://academicworks.cuny.edu/cgi/viewcontent.cgi?article=1448&context=gc\\_pubs](https://academicworks.cuny.edu/cgi/viewcontent.cgi?article=1448&context=gc_pubs)

Vygotsky, L. V. (1978). *Mind in society*. Cambridge, MA: Harvard University Press.

Wei, L. (2011). Multilinguality, multimodality, and multicompetence: Code- and modeswitching by minority ethnic children in complementary schools. *The Modern Language Journal*, 95(3), 370-383. doi:10.1111/j.1540-4781.2011.01209.x

Wheeler, R. S., & Swords, R. (2004). Codeswitching: Tools of language and culture transform the dialectally diverse classroom. *Language Arts*, 81(6), 470-480.

Whitmore, K. F., Martens, P., Goodman, Y., & Owocki, G. (2005). Remembering critical lessons in early literacy research : A transactional perspective. *Language Arts*, 82(4), 296-307.

Whitmore, K. F. & Wilson, C. (2017). Photographs that cracked open narrow kindergarten writing practices for children and their teacher. In R. J. Meyer & K. F. Whitmore (Eds.), *Reclaiming early childhood literacies* (pp. 255-258). New York, NY: Routledge.

Williams, C. (1996). Secondary education: Teaching in the bilingual situation. In C. Williams, G. Lewis, & C. Baker (Eds.), *The language policy taking stock: Interpreting and appraising Gwynedd's language policy in education* (pp. 39–78). Llangfni, Wales: CAI Language Studies Centre.

Williams, C., & Pilonieta, P. (2012). Using interactive writing instruction with kindergarten and

- first-grade English language learners. *Early Childhood Education Journal*, 40(3), 145-150. doi:10.1007/s10643-012-0508-y
- Wilson, A. (2009). *Creativity and constraint: Developing as a writer of poetry*. In R. Beard, D. Myhill, J. Riley, & M. Nystrand (Eds.), *The SAGE handbook of writing development* (pp. 387-401). London, UK: SAGE.
- Wohlwend, K. E. (2009a). Damsels in discourse: Girls consuming and producing identity texts through Disney princess play. *Reading Research Quarterly*, 44(1), 57-83. doi:10.1598/RRQ.44.1.3
- Wohlwend, K. E. (2009b). Dilemmas and discourses of learning to write: Assessment as a contested site. *Language Arts*, 86(5), 341-351.
- Woodard, R. & Kline, S. (2016). Lessons from sociocultural writing research for implementing the common core state standards. *The Reading Teacher*. Advance online publication. doi:10.1002/trtr.1505
- Yancey, K. B. (2009). Writing in the 21st century: A report from the national council of teachers of English. Retrieved from: [http://www.ncte.org/library/NCTEFiles/Press/Yancey\\_final.pdf](http://www.ncte.org/library/NCTEFiles/Press/Yancey_final.pdf)
- Yin, R. K. (2014). *Case study research: Design and methods* (5th ed.). Los Angeles, CA: SAGE Publications.
- Yoon, H. (2013). Rewriting the curricular script: Teachers and children translating writing practices in a kindergarten classroom. *Research in the Teaching of English*, 48(2), 148-174.
- Zapata, A., & Laman, T. T. (2016). "I write to show how beautiful my languages are":

Translingual writing instruction in english-dominant classrooms. *Language Arts*, 93(5), 366.

Zecker, L. B. (1999). Different texts, different emergent writing forms. *Language Arts*, 76(6), 483-490.

Zoch, M. (2015). "It's important for them to know who they are": Teachers' efforts to sustain students' cultural competence in an age of high-stakes testing. *Urban Education*.

Advance online publication. doi: 10.1177/0042085915618716

Zuengler, J., & Miller, E. R. (2006). Cognitive and sociocultural perspectives: Two parallel SLA worlds? *TESOL Quarterly*, 40(1), 35-58.



### Focal Teacher Consent Form

**Research Project:** Culturally Relevant/Sustaining Literacy Instruction

**Principal Investigator:** Becca Woodard

**Department:** Curriculum and Instruction, College of Education

**Phone:** 312.996.5499 | **Email:** rwoodard@uic.edu

#### Overview

You are invited to participate in a study about literacy instruction. The project explores the use of culturally relevant and sustaining pedagogies in elementary, middle school, and teacher education classrooms. The aim is to increase understandings of culturally relevant literacy instruction and support teaching and learning in urban schools.

#### Voluntary Participation

Participation in this study is voluntary, and you can end your participation at any time. If you feel uncomfortable during a particular interview or observation, you may choose not to participate at that time. There are no foreseen penalties or loss of benefits associated with your withdrawal or decision not to participate. Your participation or non-participation is NOT to be related to your employment or relationship to CPS or the University of Illinois at Chicago. If you choose to withdraw from the study, we will destroy any samples of your work, including print and digital artifacts or online social networking posts you shared with us, and exclude them from our data. We will delete audio files of interviews with you. If you appear in any audio or photographic files that also include others who have agreed to participate in the study, we will not delete these files, but we will completely de-identify you in any presentations or publications (e.g., by blurring/pixelating your face in any images, or by using a generic pseudonym to describe your interaction with the participant).

#### Purpose and Background of the Study

We are studying how culturally relevant literacy teaching and learning happens in classrooms, schools, and communities.

#### Study Procedures

The study will take place from now until the conclusion of the 2015-2016 school year. If you agree, you will be asked to:

- Participate in **audio-recorded, 30-60 minute interviews** about your teaching. We will schedule these interviews at times that are convenient for you. **You will not participate in any more than five interviews over the course of the study.**
- **Share samples of print and digital work (e.g., lesson plans, video compositions), meeting notes, and/or your activity within online social media spaces that are connected to your literacy instruction and/or culturally relevant pedagogies.** For example, **we may view your posts related to teaching** from publicly open accounts (e.g., Twitter or Instagram). **If you are willing, we may also ask you to share relevant posts from your closed Facebook account or other social media sites that relate to your teaching.**

**PLEASE KEEP PAGES 1 AND 2 FOR YOUR RECORDS**

- **Participate an average of 1-3 days per week in photographed and audiotaped observations of your teaching activities** between Fall 2015 and Spring 2016.
- We may also email or call you after the duration of the study to ask if you'd like to read and confirm our analyses.

### **Potential Risks**

Anticipated risks associated with the study are minimal. During observations and audio/photographic recording of your activities, you may be more aware than usual of your interactions with others. Audio recording and photography may also be inconvenient or mildly distracting. You may choose to be identified with your name in research reports and publications (see options below). However, if you choose not to be identified with your name, there is still a risk you may be identified and your participation will not remain confidential. For example, social media activity may be easily searchable on the web, so if you choose to share it, it will make it more difficult for us to mask your identity. We will do our best to protect your confidentiality to minimize this risk. For example, we can assign you a pseudonym. Your school and students will all have pseudonyms. For photography, audio recordings, and videos, we can also mask your identity if you desire (see page 4).

### **Potential Benefits**

While there are likely no direct benefits from your participation in this study, you may become more aware of the differences you are making in the learning of young people. There may be additional indirect benefits related to your contribution to the knowledge base about practices that improve learning and engagement for teachers and students.

### **Privacy and Confidentiality**

The corpus of data (including photographs and documents), as a whole, will be encrypted and stored in locked offices, and will be viewable only by research team members. However, segments of audio recordings, still images, or images/video clips from your work documents may be shared with research and educational audiences in presentations or publications for analysis, teaching, or reporting purposes. If you appear in research footage used in this way, you can request that your identity be masked (e.g., by blurring/pixelating your face or cropping out your image; see options below). If you share social media activity with us that is related to your literacy teaching and that activity includes others' images/words who are not participating in our study, we will not seek consent from them. Rather, to protect the privacy of those who interact with you on social media, we will blur their photographs and give them pseudonyms when sharing their interactions with you. Social media activity may be easily searchable on the web, so if you choose to share it, it will make it more difficult for us to mask your identity.

### **Contact Information**

If you have more questions about this project, you may contact the principal investigator Becca Woodard at 312.996.5499 or rwoodard@uic.edu. If you have any questions

**PLEASE KEEP PAGES 1 AND 2 FOR YOUR RECORDS**



concerning your rights as a research participant, you may call the University of Illinois at Chicago Institutional Review Board staff at 312.996 .1711 or email at [uicirb@uic.edu](mailto:uicirb@uic.edu).

**PLEASE KEEP PAGES 1 AND 2 FOR YOUR RECORDS**



## Do You Want to Be in a Research Study?

We are doing a research study to learn more about how your teacher teaches reading and writing. If you want to be in the study, please sign this form.

### You Choose!

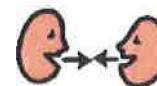
You can choose if you want to be in this study. You can stop being in the study at any time and nothing bad will happen.



### What Will You Be Doing?

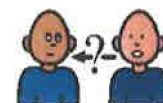
We are studying reading and writing time in your classroom this year. If you are in the study, we will ask you to:

- Talk with us about your teacher.
- Share samples of things you make in class, which may include your writing and drawing.
- Let us watch you and take notes during reading and writing time.



### What If You Don't Want To Answer?

If you don't want to answer a question or want us to stop watching you in class, you can tell us at any time. You can also stop being a part of the whole study at any time.



### How Will We Share What We Learn?

We share what we learn with teachers. When we share, we might use pictures of you or your writing, or tapes of you talking. When we do this, we will use a fake name. We might take pictures of you, but you can decide if you want your face shown or blurred out in those pictures.



This is what pictures look like when they are blurred:

**Regular**



**Blurred**



### **What If You Have Questions?**

If you would have questions about this project, you or your family may contact Dr. Becca Woodard at 312.996.5499. You or your family may also call the University of Illinois at Chicago Institutional Review Board staff (IRB) at 312.996.1711 or email at [uicirb@uic.edu](mailto:uicirb@uic.edu).



**PLEASE KEEP PAGE 1 FOR YOUR RECORDS**



## Do You Want to Be in this Research Study?

**Directions:** Below, please say if you want to participate in this research. Then, tell us if you want your face blurred in pictures. We will always use a fake name for you.

1. I want to be in this research study.

**DYES**

☐ **NO**

2. You can show my face in pictures.

**DYES**

☐ **NO**

If you choose **NO**, we will blur your face in pictures like this:

**Regular**



**Blurred**



This study was explained to me. I volunteer to be in this research study. I was able to ask questions if I had them. If I have questions later, I can ask one of the people listed on page 2. I know that I can stop being in this study at any time.

\_\_\_\_\_  
Name

\_\_\_\_\_  
Grade Level    Date

\_\_\_\_\_  
Signature of Person Obtaining Consent

\_\_\_\_\_  
Title

**PLEASE KEEP PAGE 1 FOR YOUR RECORDS**



## Parent/Legal Guardian Consent Form

**Research Project:** Culturally Relevant/Sustaining Literacy Instruction

**Principal Investigator:** Becca Woodard

**Department:** Curriculum and Instruction, College of Education

**Phone:** 312.996.5499 | **Email:** rwoodard@uic.edu

### Overview

Your child is being asked to participate in a research study about his/her teacher's literacy instruction. This form describes the study and your child's involvement. Please read this information carefully, and sign this form if you and your child agree to participate. This process is called "informed consent."

### Voluntary Participation

Your child can withdraw from the study or refuse to participate at any time without consequence. If you withdraw permission, we will stop collecting data from your child, and we will blur/pixelate your child's face or crop your child out of any video or photographs that appear in our reports or presentations. If your child does not participate, we will still audio-record and take notes about what happens in class. However, we will make sure that your child is completely de-identified in our notes, presentations, and publications.

### Purpose and Background of the Study

We are studying how literacy teaching and learning happens in your child's classroom.

### Study Procedures

The study will take place from now until the conclusion of the 2015-2016 school year. If you agree, your child may be asked to:

- Participate in **audio-recorded, interviews** about his/her teacher and literacy instruction. We will schedule these interviews during non-instructional time (like study hall or lunch) so that your student does not miss any classroom activity. **Your child will not participate in any more than two interviews over the course of the school year, and they will be no longer than 30 minutes each.**
- Share samples of print and digital work created in class.
- Participate an average of 1-3 days per week of photographed, and/or audiotaped observations of his/her interactions in the literacy classroom doing what she or he would normally be doing at school. These observations will take place until the end of the 2015-2016 school year.

### Potential Risks

This study is low risk. However, there is a risk of a loss of privacy or confidentiality. Your child may feel uncomfortable answering a question during interviews. Also, during observations and audio/photographic recording of your child's activities, she or he may be more aware than usual of interactions with others. Photography and audio recording may also be inconvenient or mildly distracting. At any time, your child you can choose not to respond or leave the study.

**PLEASE KEEP PAGES 1 AND 2 FOR YOUR RECORDS**

**Potential Benefits**

There are likely no direct study benefits. However, we hope to learn more about effective literacy teaching and learning.

**Privacy and Confidentiality**

Your child's name will not appear in our research reports and presentations. We will use a pseudonym when talking or writing about your child. Segments of audio recordings, still images, or images of documents with your child's image may be shared with research audiences for analysis, teaching, or reporting purposes. Even when using a pseudonym for your child, there is still a chance that someone who sees our presentations or reports will recognize your child and will know that your child participated in this study. If your child appears in research footage used in research reports and presentations, you can request that his/her identity is masked (e.g., by blurring or cropping out his/her image; see page 3). All data will be kept secure with encryption, passwords, and locked files, but there is still a chance that someone outside of our study could see all of this information about your child.

**Protection of Pupil Rights Act**

Please be aware that under the Protection of Pupil Rights Act 20 U.S.C. Section 1232(c)(1)(A), you have the right to review a copy of the questions asked or of materials that will be used with your student. If you would like to do so, please contact Becca Woodard at 312.996.5499.

**Contact Information**

If you have more questions about this project, you may contact Becca Woodard at 312.996.5499. If you have any questions concerning your rights or your child's rights as a research participant, you may call the University of Illinois at Chicago Institutional Review Board staff (IRB) at 312.996.1711 or email at [uicirb@uic.edu](mailto:uicirb@uic.edu).

**PLEASE KEEP PAGES 1 AND 2 FOR YOUR RECORDS**

**Parent/Legal Guardian Consent to Participate**

**Research Project:** Culturally Relevant/Sustaining Literacy Instruction

**Directions:** First, please check YES or NO to declare whether or not you consent for your child to participate in research activities. Then; please indicate your consent related to the use of your child's **image** in research or teaching reports, publications, or presentations. If you do consent, your child's name will not be included in any research or teaching reports, publications, or presentations; we will use a pseudonym when referring to your child.

1. I consent for my child to participate in this research. **DYES D NO**

2. My child's image may appear in research or teaching reports, publications, or presentations **without being masked (e.g., by blurring and cropping).** **DYES D NO**

*Please note that if you select NO, your image will be masked (e.g., by blurring and cropping) in research or teaching reports, publications, or presentations.*

I have read this document and understand that by signing below my child will be allowed to participate in this research study. If I have questions about the research or my child's rights, I can ask one of the contacts listed on page 2. I understand that my child or I may withdraw from the study or refuse to participate at any time without penalty, and that participation will **not** affect my child's grades or status in Chicago Public Schools. I have kept a copy of this document for my records and future reference.

\_\_\_\_\_  
Student's Name

\_\_\_\_\_  
Parent/Guardian Name

\_\_\_\_\_  
Parent/Guardian Signature

\_\_\_\_\_  
Date

**PLEASE KEEP PAGES 1 AND 2 FOR YOUR RECORDS**

**APPENDIX B:**  
**Semi-Structured Interview Protocol**  
**Focal Teacher, Interview #1**

**General Classroom**

1. Tell me about your classroom.
2. What languages and cultures are represented in your classroom? How do students bring these languages or their cultural practices into the classroom?

**Writing Pedagogy**

1. What do you think are the most important components of writing instruction?
2. Which resources (e.g., curriculum, research, experiences, particular colleagues) have been most influential in your writing instruction?

**Focal Unit**

1. What are your goals for this poetry unit?
2. Tell me about how you designed and/or structured this unit. What resources did you draw upon?
3. How is this unit different from others you have taught?
4. What teaching moves do you use to encourage and celebrate linguistic or cultural diversity in the classroom (e.g., using mentor texts, modeling, code-switching, etc.)?

**Student Writing**

1. How have you noticed students drawing on their linguistic or cultural resources in this unit? Can you tell me about one student who you have seen draw on language or culture in interesting ways?
2. Which students' work stands out to you? Why?

**Writing and Linguistic/Cultural Diversity**

1. How do students in your classroom use their home languages and/or or cultural practices during the writing workshop? Can you give me an example of one way that a student has integrated their home languages and/or cultural practices?
2. What tensions have you experienced while trying to encourage or support cultural and linguistic diversity in the writing workshop?

**APPENDIX C:**  
**Semi-Structured Interview Protocol**  
**Focal Teacher, Interview #2**

**Unit Planning and Delivery**

1. Tell me about how you feel the unit is going so far.
2. Have you made any modifications or adaptations from your initial plans?
3. From your perspective, which mini-lessons have been the most successful? Why?
4. I was wondering if you could talk to me about the lessons that included African American English How did those lessons happen? Did you plan for them in advance? What sorts of effects do you think those lessons have had on your classroom?
5. From your perspective, which individual writing conferences or small-group lessons have been most successful? Why?
6. Can you tell me about time when you experienced a tension while enacting this unit? How might think this tension be resolved?
7. What has been surprising about the oral history unit?
8. Have you seen any connections so far between the oral history unit and poetry writing? What are you hoping to see next week?

**Student Writing**

1. Could you tell me about two students whose writing stands out to you this unit?
2. Can you tell me about one student who you have seen draw on language or culture in interesting ways?
3. Have you noticed any students drawing on language or culture in their revision or editing?

**Choosing Focal Students**

1. In your opinion, which students might make strong focal cases? Why?
2. I'd like to set up a schedule for observing writing conferences. Can we do that this week?

## **APPENDIX D: Student Interview Protocol**

### **Unit Overview Questions**

1. What have you thought about this poetry unit so far? Have you liked it? Why?
2. What are some things that you learned in this unit?
3. What kinds of topics have you been writing about?
4. How has this poetry felt different from the other writing you've done this year?

### **Poetry Writing Questions**

1. Please show me one poem that you are particularly proud of. Could you read me that poem?
2. Who are some of the people who helped you with this writing? How did they help you?
3. What are some of the books that helped you with this writing? How did they help you?

### **Looking at Work**

1. Tell me about how you came up with the idea to write this poem. How did you begin?
2. Could you show me one poem where you used languages besides English? Which languages did you use? How did you decide to use them? Where did you use them? Were there any poems where you used Black English?
3. Do you think it's important for people to be able to write in their own languages? Why?
4. Tell me about [cultural reference]. Why did you decide to put that in your poem?
5. Tell me about how you revised this piece. How did you go back and make it better?
6. Tell me about how you fixed up this piece. How did you make sure that your readers could understand it?
7. Tell me about how you will publish this piece. Do you plan to share it with anyone? Who do you plan to share it with? How do you plan to share it?

## Parent/Legal Guardian Consent Form

**Research Project:** Culturally Relevant/Sustaining Literacy Instruction

**Principal Investigator:** Becca Woodard

**Department:** Curriculum and Instruction, College of Education

**Phone:** 312.996.5499 | **Email:** rwoodard@uic.edu

### Overview

Your child is being asked to participate in a research study about his/her teacher's literacy instruction. This form describes the study and your child's involvement. Please read this information carefully, and sign this form if you and your child agree to participate. This process is called "informed consent."

### Voluntary Participation

Your child can withdraw from the study or refuse to participate at any time without consequence. If you withdraw permission, we will stop collecting data from your child, and we will blur/pixelate your child's face or crop your child out of any video or photographs that appear in our reports or presentations. If your child does not participate, we will still audio-record and take notes about what happens in class. However, we will make sure that your child is completely de-identified in our notes, presentations, and publications.

### Purpose and Background of the Study

We are studying how literacy teaching and learning happens in your child's classroom.

### Study Procedures

The study will take place from now until the conclusion of the 2015-2016 school year. If you agree, your child may be asked to:

- Participate in **audio-recorded, interviews** about his/her teacher and literacy instruction. We will schedule these interviews during non-instructional time (like study hall or lunch) so that your student does not miss any classroom activity. **Your child will not participate in any more than two interviews over the course of the school year, and they will be no longer than 30 minutes each.**
- Share samples of print and digital work created in class.
- Participate an average of 1-3 days per week of photographed, and/or audiotaped observations of his/her interactions in the literacy classroom doing what she or he would normally be doing at school. These observations will take place until the end of the school year.

### Potential Risks

This study is low risk. However, there is a risk of a loss of privacy or confidentiality. Your child may feel uncomfortable answering a question during interviews. Also, during observations and audio/photographic recording of your child's activities, she or he may be more aware than usual of interactions with others. Photography and audio recording may also be inconvenient or mildly distracting. At any time, your child you can choose not to respond or leave the study.

### Potential Benefits

There are likely no direct study . However, we hope to learn more about effective literacy



teaching and learning.

**Privacy and Confidentiality**

Your child's name will not appear in our research reports and presentations. We will use a pseudonym when talking or writing about your child. Segments of audio recordings, still images, or images of documents with your child's image may be shared with research audiences for analysis, teaching, or reporting purposes. Even when using a pseudonym for your child, there is still a chance that someone who sees our presentations or reports will recognize your child and will know that your child participated in this study. If your child appears in research footage used in research reports and presentations, you can request that his/her identity is masked (e.g., by blurring or cropping out his/her image; see page 3). All data will be kept secure with encryption, passwords, and locked files, but there is still a chance that someone outside of our study could see all of this information about your child.

**Protection of Pupil Rights Act**

Please be aware that under the Protection of Pupil Rights Act 20 U.S.C. Section 1232(c)(1)(A), you have the right to review a copy of the questions asked or of materials that will be used with your student. If you would like to do so, please contact Becca Woodard at 312.996.5499.

**Contact Information**

If you have more questions about this project, you may contact Becca Woodard at **312.996.5499**. If you have any questions concerning your rights or your child's rights as a research participant, you may call the University of Illinois at Chicago Institutional Review Board staff (IRB) at 312.996.1711 or email at [uicirb@uic.edu](mailto:uicirb@uic.edu).

## Parent/Legal Guardian Consent to Participate

**Research Project:** Culturally Relevant/Sustaining Literacy Instruction

**Directions:** First, please check YES or NO to declare whether or not you consent for your child to participate in research activities. Then, please indicate your consent related to the use of your child's **image** in research or teaching reports, publications, or presentations. If you do consent, your child's name will not be included in any research or teaching reports, publications, or presentations; we will use a pseudonym when referring to your child.

1. I consent for my child to participate in this research. ☐ **YES** ☐ **NO**

2. My child's image may appear in research or teaching reports, publications, or presentations without being masked (e.g., by blurring and cropping). ☐ **YES** ☐ **NO**

*Please note that if you select NO, your image will be masked (e.g., by blurring and cropping) in research or teaching reports, publications, or presentations.*

3. I consent for my child to be audio-recorded during interviews. ☐ **YES** ☐ **NO**

I have read this document and understand that by signing below my child will be allowed to participate in this research study. If I have questions about the research or my child's rights, I can ask one of the contacts listed on page 2. I understand that my child or I may withdraw from the study or refuse to participate at any time without penalty, and that participation will **not** affect my child's grades or status in Chicago Public Schools. I have kept a copy of this document for my records and future reference.

\_\_\_\_\_  
Student's Name

\_\_\_\_\_  
Parent/Guardian Name

\_\_\_\_\_  
Parent/Guardian Signature

\_\_\_\_\_  
Date

## EMILY MACHADO

[machado2@uic.edu](mailto:machado2@uic.edu)

### EDUCATION

<b>University of Illinois at Chicago</b>	Chicago, IL	Expected 2018
PhD in Curriculum and Instruction		
Concentration: Literacy, Language and Culture		
Advisor: Rebecca Woodard		
<b>American University</b>	Washington, DC	2011
MAT in English for Speakers of Other Languages		
<b>Northwestern University</b>	Evanston, IL	2009
BS in Education and Social Policy		

### PUBLICATIONS

#### Refereed Journal Articles

**Machado, E.,** Vaughan, A., Coppola, R., & Woodard, R. (2017). "Lived life through a colored lens": Culturally sustaining poetry in an urban literacy classroom. *Language Arts*, 94(6), 367-380.

**Machado, E.** (2017). Fostering and sustaining diverse literacy practices in the early childhood classroom: Reviewing the literature in three areas. *Literacy Research: Theory, Method, and Practice*, 66, 309-324. doi: 10.1177/2381336917718178

Woodard, R., Vaughan, A., & **Machado, E.** (2017). Exploring culturally sustaining writing pedagogy in urban classrooms. *Literacy Research: Theory, Method, and Practice*, 66, 215-231. doi: 10.1177/2381336917719440

Woodard, R. & **Machado, E.** (2017). Using video in urban elementary professional development to support digital media arts integration. *Journal of Digital Learning in Teacher Education*, 33(2), 49-57. doi:10.1080/21532974.2016.1272437

#### Book Chapters

**Machado, E.\*,** Woodard, R. \*, Vaughan, A., & Coppola, R. (2017). Teaching grammar while valuing language diversity: Urban teachers navigating linguistic ideological dilemmas. In E. Ortlieb & J. Cheek (Eds.), *Addressing Diversity in Literacy Instruction* (pp. 37-53). Bingley, UK: Emerald Books. ISSN: 2048-0458. doi:10.1108/S2048-045820170000008003

#### Book Reviews

**Machado, E.** (2017). Helot, Sneddon, and Daly's children's literature in multilingual classrooms: From multiliteracy to multimodality. *Literacy and Social Responsibility eJournal*, 9(1), 48-50. ISSN: 235-963X

#### Invited Publications

**Machado, E.** (2017, May 31). [Culturally sustaining pedagogy in the literacy classroom](https://www.literacyworldwide.org/blog/literacy-daily/2017/05/31/culturally-sustaining-pedagogy-in-the-literacy-classroom). International Literacy Association: *Literacy Daily Blog*. Retrieved from: <https://www.literacyworldwide.org/blog/literacy-daily/2017/05/31/culturally-sustaining-pedagogy-in-the-literacy-classroom>

### Manuscripts Under Review

**Machado, E.**, Woodard, R., Coppola, R., & Vaughan, A. (revise and resubmit). “It brought me closer to them”: Poetic translanguaging in a linguistically diverse urban literacy classroom.

Taylor, K., Taylor, E.\*, Hartman, P.\*, Woodard, R.\*, Vaughan, A.\*, Coppola, R.\*, Rocha, D.\*, & **Machado, E.\*** (under review). Educators storying our lives as we move toward culturally sustaining pedagogy.

\*Denotes equal contributions between authors.

## TEACHING

### PreK-12

Summer and Weekend Instructor 2015-2017  
Pre-K-Third Grade  
Center for Talent Development, Northwestern University

General Education Teacher 2011-2014  
First Grade  
E.L. Haynes Public Charter School, Washington, DC

English as a Second Language Teacher 2009-2011  
Kindergarten-Third Grade  
Barnard Elementary School, Washington, DC

### Undergraduate

Instructor of Record Fall 2016, Fall 2017  
CI 401: Methods of Reading: Early Literacy in Urban Classrooms  
University of Illinois at Chicago

Teaching Assistant Spring 2016  
CI 402: Reading and Writing in the Content Areas: Intermediate Literacy in Urban Classrooms  
University of Illinois at Chicago

### Graduate

Instructor of Record Spring 2018  
MSED 410: Foundations of Learning in a New Language  
Northwestern University

Co-Instructor of Record Spring 2018  
UTEP 35542: Elementary Writing Methods  
University of Chicago

### Certificate

Instructor of Record  
 TNTP Academy: ESL and Bilingual Education  
 The New Teacher Project, Washington, DC

2012-2014

## RESEARCH APPOINTMENTS

- Research Assistant** 2017-present  
 Lawndale Leaders 4 Literacy  
 Funded by Steans Family Foundation  
 PIs: William H. Teale & Steve Tozer
- Research Assistant** 2015-2017  
 Culturally Relevant/Sustaining Literacy Instruction at the Elementary/Middle School Levels  
 PI: Rebecca Woodard
- Research Assistant** 2016-2017  
 Early Head Start Child Care Partnership  
 Funded by City of Chicago Department of Family & Support Services  
 PIs: William H. Teale & Heather Horsley
- Research Assistant** 2016-2017  
 Job-Embedded Structures for Professional Learning  
 PIs: Kristine Schutz
- Research Assistant** 2014-2016  
 Exploratory Study of Convergence Academies  
 Funded by Hive Chicago Fund for Connected Learning at Chicago Community Trust  
 PIs: Nathan C. Phillips & Rebecca Woodard

## PRESENTATIONS

### National Presentations

- Woodard, R., **Machado, E.**, Vaughan, A., & Coppola, R. (2018). "That's my best friend": The social work(ings) of middle schoolers' writing for hybridized audiences. In J. Lammers (Chair), From hybridized audiences to feeding forward: Approaches to writing instruction and assessment. Roundtable presentation at the annual meeting of the American Educational Research Association. New York, NY.
- Machado, E.** & Woodard, R. (April 2018). Developing understandings of play in a connected collaboration between elementary teachers & digital media mentors. In S. Rollag (Chair), From connected learning to connected teaching: Toward a new vision of digital literacy teacher education. Poster presentation at the annual meeting of the American Educational Research Association. New York, NY.
- Taylor, K., Taylor, E., Hartman, P., Woodard, R., Vaughan, A., Coppola, R., Rocha, D. & **Machado, E.** (April 2018). Educators storying our lives as we move toward culturally sustaining pedagogy. In S. Daley (Chair), Teachers and teacher educators: Roles and turning points. Paper presentation at the annual meeting of the American Educational Research Association. New York, NY.

- Machado, E.,** Woodard, R., Coppola, R., & Vaughan, A. (November 2017). "It brought me closer to them": Poetic translanguaging in an English-dominant literacy classroom. In P. Z. Morales (Chair), *Exploring the arts to expand identity and voice for multilingual learners*. Paper presentation at the annual meeting of the Literacy Research Association, Tampa, FL.
- Machado, E.,** Vaughan, A., Coppola, R., & Woodard, R. (November 2017). "Lived life through a colored lens": Culturally sustaining poetry in an urban literacy classroom. In K. Scieurba (Chair), *Resisting conformity: Literacies of lived experience*. Paper presentation at the annual meeting of the Literacy Research Association, Tampa, FL.
- Phillips, N. C., Woodard, R., Lund, V. K., & **Machado, E.,** (November 2017). *Convergence Academies: A model for making in an urban elementary school and high school*. Presentation at the annual meeting of the National Council of Teachers of English, St. Louis, MO.
- Machado, E.,** Vaughan, A., Coppola, C., & Woodard, R. (July 2017). Culturally sustaining pedagogy in the urban literacy classroom: Lessons from Mr. C.'s class. Presentation at the annual meeting of the International Literacy Association, Orlando, FL.
- Machado, E. &** Vaughan, A. (April 2017). Culturally relevant writing teachers' conceptualizations and enactments of grammar instruction. In W. Slayter (Chair), *Funds of knowledge and grammars for diverse education communities*. Roundtable presentation at the annual meeting of the American Educational Research Association, San Antonio, TX.
- Machado, E.** (December 2016). Sustaining diverse literacies in the early childhood classroom: An integrative review. In K. Bernstein (Chair), *Early literacy and language in diverse settings*. Paper presentation at the annual meeting of the Literacy Research Association, Nashville, TN.
- Woodard, R., **Machado, E.,** & Vaughan, A. (December 2016). "I think this is more important than alliteration at the end of the day": Culturally relevant/sustaining writing instruction in elementary school classrooms. In R. Woodard (Chair), *Culturally sustaining writing pedagogies in early and elementary classrooms*. Symposium conducted at the annual meeting of the Literacy Research Association, Nashville, TN.
- Woodard, R. & **Machado, E.** (December 2016). "We don't let them play 'cause they gonna get scared": Language, embodiment, and race at an urban elementary school. In J. Gavelek (Chair), *Researching meaning making and embodiment: Cases and methods*. Symposium conducted at the annual meeting of the Literacy Research Association, Nashville, TN.
- Woodard, R., Phillips, N. C., **Machado, E.,** & Lund, V. K. (April 2016). Teachers and mentors engaging in 'constant challenge' as connected learners. In R. Woodard (Chair), *Educators and mentors as connected learners*. Symposium conducted at the annual meeting of the American Educational Research Association, Washington, DC.
- Machado, E.** (December 2015). Emergent biliteracy at school and at home: An integrative review. In J. Gavelek (Chair), *Fostering bilingualism in an age of monolingual policy: There are ways – but is there the will?* Symposium conducted at the annual meeting of the Literacy Research Association, Carlsbad, CA.
- Woodard, R., Phillips, N. C., & **Machado, E.** (December 2015). Designing and enacting

connected learning for equity. In A.M. Magnifico (Chair), *Designing for equity and connected learning*. Symposium conducted at the annual meeting of the Literacy Research Association, Carlsbad, CA.

Woodard, R. & **Machado, E.** (December 2015). Working in the open: Elementary teachers developing professional digital media literacies to make teaching and learning visible. In M. Manderino (Chair), *Re-imagining boundaries and trajectories of disciplinary literacies*. Symposium conducted at the annual meeting of the Literacy Research Association, Carlsbad, CA.

Woodard, R., & **Machado, E.** (April 2015). Distributed expertise in an elementary professional learning community. In S. Dyson (Chair), *Connected learning in Chicago public schools*. Symposium conducted at the annual meeting of the American Educational Research Association, Chicago, IL.

## SERVICE

### Profession

International Literacy Association	
Coordinator, Pre-Conference Institute on Principals' Literacy Leadership	2018
Member, Writing Taskforce	2018
Literacy Research Association	
Conference Proposal Reviewer	2018
Newsletter Editor, Doctoral Student Innovative Community Group	2015-2017
<i>Journal of Early Childhood Literacy</i>	
Manuscript Reviewer	2017
<i>Literacy Research: Theory, Method, and Practice</i>	
Manuscript Reviewer	2017-2018

### University

UIC College of Education	
Department Chair Search Committee Member	2016-2017
Literacy, Language, and Culture Program	2016-present
Coordinator, Peer Mentoring Program	

## FELLOWSHIPS, GRANTS, & AWARDS

### Fellowships

Doctoral Fellowship; \$44,000	2014-2016
University of Illinois at Chicago College of Education	

### Grants

Dissertation Research Grant; \$500	2017
Office of Research	
UIC College of Education	

**Research Awards**

Conference Travel Award; \$450	2018
Conference Travel Award (x2); \$1000 Department of Curriculum and Instruction UIC College of Education	2017
Conference Travel Award; \$250 Graduate Student Council University of Illinois at Chicago	2017
Conference Travel Award; \$450 Department of Curriculum and Instruction UIC College of Education	2016
Conference Travel Award; \$375 Department of Curriculum and Instruction UIC College of Education	2015

**Instructional Awards**

Highly Effective Educator Award Washington, D.C. Public Schools	2011
--	------

**PROFESSIONAL MEMBERSHIPS**

American Educational Research Association  
 International Literacy Association  
 Literacy Research Association  
 National Council of Teachers of English

**LANGUAGES**

English  
 Spanish