

Translingualism, Movement, and Co-design:
Possibilities for Dignified Learning in a Sixth-Grade Writing Classroom During Covid-19

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Abstract

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This dissertation is rooted in three strands of scholarship: translingual approaches to writing (Horner et al., 2011), social design-based experiments (Gutiérrez & Vossoughi, 2010) as a subset of participatory design-based research (Bang & Vossoughi, 2016), and the Learning on the Move framework centering embodied and mobile epistemologies (Marin et al., 2020). In this study, I partnered with a sixth-grade teacher at a Title I elementary school in a mid-size suburban district in the Pacific Northwest to design and implement more just writing pedagogies in a school setting in the context of shifting school contexts during Covid-19. Drawing on translingual approaches to writing, which posit that language practices are inherently social, fluid, and emergent, I worked with the teacher to better understand translingual approaches to

writing and situate his daily teaching dilemmas for writing instruction within translingual ideologies. We also regularly collaborated to co-design learning environments for writing that centered young people's linguistic repertoires and aimed to desettle the sedentarist traditions of writing classrooms. We ultimately co-designed a novel-based unit in spring of 2022 that attended to questions of place, movement, language, and identity while also asking students to draw on their related experiences, including their experiences of writing. Findings from the first article of this dissertation highlight how situating here-and-now dilemmas within aspirational ideologies can open possibilities for the design of writing environments that center translingualism, relationality, and personal becoming, as opposed to themes of competence and competition in writing practice. The second article in this dissertation highlights how framing young people as language architects can set the stage for meaningful participation in school-based writing activity. The last article proposes a blended conceptual framework drawing on translingual approaches to writing and the Learning on the Move scholarship as creating possibilities for designing more just writing environments in schools. This dissertation has implications for studies of and designs for writing and learning that aim to resist settled notions of school-based writing practice.

Dedication

This dissertation is dedicated to my grandfather, Jack Shikles (1934-2022)

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Chapter 1. Introduction

This dissertation consists of three articles that engage with the writing environment in a sixth-grade classroom from November 2020 until June 2022. This study responds to research documenting teachers' reported sense of underpreparedness to teach writing (Cutler & Graham, 2008; Troia & Graham, 2016), coupled with increasing writing demands in the upper elementary grades (National Governors Association and Council of Chief School Officers, 2010). It responds to teachers' documented challenges with negotiating purposes for teaching writing (McCarthy et al., 2014; Ivanič, 2004) and their perceived tensions between negotiating conflicting purposes (Lane, 2021). While research also shows consistently low performance in national writing outcomes (National Center for Education Statistics, 2012), this dissertation rejects that deficit framing and is instead situated in literatures that see young people as always already adept language users, who make flexible, agentive, and creative decisions about language in their everyday lives across multiple contexts (García et al., 2021; Flores, 2020; Gutiérrez et al., 2019; Seltzer, 2019; García & Wei, 2014; Gutiérrez, 2008). This dissertation recognizes that young people engage in literacies practices across micro- and macro-settings on a daily basis, including writing (Lam & Warriner, 2012; Moje et al., 2008). Instead of seeking to improve students' writing performance, this dissertation asks what it means to seek axiological shifts in school-based writing environments. It asks questions of educational dignity (Espinoza et al., 2020; Espinoza & Vossoughi, 2014) with regard to writing, and seeks frameworks for transforming writing environments that have historically been sedentary, individualistic, and decontextualized (Flores, 2020; Johnson, 2002), to ones that meaningfully cross settings and are oriented toward the relational, the ethical, and the expansive (Vossoughi et al., 2021b; Bang, 2020; Gutiérrez, 2020; Marin et al., 2020; Engeström, 1987; Engeström & Yannino, 2010;). In

this way, this dissertation aligns with research on learning that centers funds of knowledge (González et al., 2006) and sees everyday cultural practices across settings as legitimate sites of learning (Gutiérrez, & Rogoff, 2003). It also aligns with research recognizing that learning is always situated within and across settings (Esmonde & Booker, 2017; Banks et al., 2007; Gutiérrez, 2008; Lave & Wenger, 1991; Resnick, 1987) and that languaging in particular emerges through movement (Canagarajah, 2013; Leonard, 2013; Gutiérrez, 2008). Further, this dissertation aligns with research recognizing the multiple supremacies that manifest in American public school settings (Paris & Alim, 2017) and rejects the premise that young people's language (and writing) practices need remediation (Flores & Rosa, 2015). Rather, what needs remediation are the learning environments in which young people participate in writing activity in schools (see Flores & Rosa, 2022 & 2015, as well as Flores, 2020, for discussions of remediating the *white listening subject* as opposed to the language practices of racially and linguistically minoritized young people).

This dissertation seeks a kind of school-based writing pedagogy that is meaningfully interwoven with young people's lives, desires, concerns, relationships—with their ways of being and knowing in the world. It seeks a kind of school-based writing environment that is dignity-affirming and provides opportunities for meaningful participation (Keifert et al., 2021; Espinoza et al., 2020; Espinoza & Vossoughi, 2014) and that is deeply interwoven with young people's onto-epistemologies (Bang, 2020), particularly their ways of knowing and doing language (García & Wei, 2014), place, and movement (Marin et al., 2020). Further, it seeks a kind of writing pedagogy that shifts what gets valued (i.e., axiological shifts [Bang & Vossoughi, 2016; Bang, 2020]) about writing and language in school settings that conventionally frame young people's language practices as deficient. This dissertation recognizes that these writing ecologies

in schools are deeply nested in educational systems that have been subject to neoliberal reform movements (Philip et al., 2022; Philip et al., 2019; Mirra & Morell, 2011; with regard to writing and the Common Core, see Woodard & Kline, 2016) for decades (Apple, 2000). Teachers seeking to upend, shift, and transform the kind of writing that happens in their classrooms are in complex positions—they are social actors in institutions whose daily work can have the effect of reinscribing hegemonic norms, practices, and violences (Philip et al., 2022) particularly with relation to language and what scholars (Flores & Rosa, 2015) have called the white listening subject (Daniels, 2018; Daniels & Varghese, 2020; Flores & Rosa, 2015; Flores & Rosa, 2022; García et al., 2021).

Recently, the schooling conditions that have emerged with the Covid-19 pandemic have led to pervasive, deficit-oriented discourses around “learning loss” (McKinney de Royston & Vossoughi, 2021; Patel, 2022); the term “learning loss” has also been embedded in policies providing resources to schools (U.S. Department of Education, 2021), as a way of doubling down on the standards and assessments movement in the name of learning. Mainstream media outlets have lamented distance-based and closed schooling during the early years of the pandemic (without regard for the lives these mitigations saved [Taylor, 2022]), inciting panic about students’ performance—which, notably, these discourses claim was even more “lost” in high poverty settings (Mervosh, 2022). These discourses exacerbate long-standing deficit framings of low-income and racially- and linguistically-minoritized young people in schools (Delpit, 1988; García et al., 2021; Lee, 2001; Paris & Alim, 2017; Vossoughi et al., 2021a;).

This, then, is a critical moment to seek ways to transform writing environments and collaborate with teachers and young people in doing so. Writing is a deeply embodied, relational, practice that cannot be disentangled from who one is in the world (Anzaldúa, 1987; Dutro, 2019

& 2013; Laymon, 2020; Muhammad, 2015; Player, 2022; Vossoughi et al., 2021b; Winn, 2013; Zapata et al., 2018). Neglecting to transform deficit-oriented, sedentary, individual-centered (as opposed to relation-centered) writing environments in schools risks perpetuating the harm that is deeply sedimented in schooling practices.

Study Context, Participants and Researcher Positionality

This dissertation study took place at Evergreen Elementary (pseudonym), a K-6 school in a medium-sized Pacific Northwest suburban district in a city that would be considered a mix of rural and urban settings. At the time of this study, the state reported the following demographics for the school's student population: 10.9% of students are White, 40.1% of students are classified as Latinx ("of any race"), 21.2% of students are Asian, 16.1% of students are Black/African-American, 6.6% of students are "Two or more races," 4.9% of students are Native Hawaiian or other Pacific Islander, and 0.2% of students are American Indian or Alaskan Native. Thirty-three percent of students are classified as English Language Learners and 71.8% of students are classified as low-income. The state also reported that 39.9% students "met ELA standards" on their most recent state assessments.

I met my partner teacher for this study, Mr. Riley (pseudonym), through the director of his teacher preparation program, for whom I had also worked as a teacher coach. We initially spoke about my interests in translanguaging approaches to writing, and he shared his desire to improve his writing instruction. He also shared that he had limited opportunities for professional development related to literacy or writing instruction. Like many Title I schools, his district provided a purchased curriculum for Language Arts classes and conducted frequent assessments.

Mr. Riley was in his fourth year teaching at the beginning of this study. He grew up speaking English, and describes himself as fluent in German (having spent a school year abroad in Germany). At the beginning of this study, he knew some Spanish and was able to occasionally speak with families and students; by the end of the study, he was speaking Spanish with students in his classroom regularly, and was taking intensive Spanish language online courses. He stated that one of his goals for learning Spanish, apart from being able to speak with many of his students, was to be able to not need an interpreter at parent conferences with Spanish-speaking families by the following year (we have been in touch since the end of this study, and he has met this goal). When Mr. Riley and I first started conversations about this research collaboration, he asked if he would need to “change what he was teaching” because he did “teach the curriculum.” Interviews and data meeting recordings, however, showed that throughout the study, he increasingly developed criticisms of his school’s curriculum; in our conversations since the study ended, he has continued to have concerns about how his school and district chooses the ELA curriculum. Mr. Riley mentioned throughout our time together that early in his career, he read as much as possible about teaching and education in order to be as effective as possible with his students. In many ways, this *was* effective: he was well-known in the school and among others in the community (such as the colleague who connected us) for having students who showed some of the highest growth in reading on standardized tests. However, as article one of this dissertation shows, his concerns about what he wanted for his students and what he saw as the goals of teaching and learning, specifically with regard to writing, were shifting and evolving beyond gains on test scores and traditional conceptions of skill development. That said, I want to highlight that article one describes more nuance in Mr. Riley’s early expressions of purposes for teaching

and learning language practices; in many ways, he was concerned about competence (Flores & Rosa, 2022) and competition, but in other ways, from the very beginning of our collaboration, he showed a deep intuition about the social nature of language and often positioned students as experts.

While I worked with Mr. Riley from November 2020 until June 2022, I only worked directly with his students in the second year of the study. During that year, 2021-2022, 18 out of 26 students in his homeroom class were consented and had personally assented themselves to participate in the study. Of those 18 students, 4 spoke only English and 13 spoke English and 1-2 languages beyond English, and one student (who arrived later in the year) spoke Afghan Pashto. The year that I met his class was his students' first full year of in-person, "regular" schooling since their third-grade year in 2018-2019. They began the year with an onslaught of standardized testing, including iReady tests and a make-up state standardized assessment that had been canceled during the prior year.

I began visiting Mr. Riley's classroom in late October, 2021. Initially, I visited casually to introduce myself and to get to know students. I was a chaperone on their first field trip in November, acting almost solely as a chaperone, and did not collect data as a researcher. I was intentional about my slow introduction to Mr. Riley's classroom community, knowing that, as Mr. Riley had reported, students were somewhat "slower" to "open up" after extended time of remote- and hybrid schooling. I valued the principle of building politicized trust (Vakil et al., 2016) as central to ethical participatory design work (Bang & Vossoughi, 2016) and was cognizant of my presence as an English-speaking, White, female researcher and former teacher, visiting from an R1 university in another city, and having been a teacher in another (distant) state. Having spent my teaching career in Title I schools, I was familiar with

the dilemmas that Mr. Riley and his students faced: frequent testing, purchased curricula, mediocre technology, and the need for teachers to supplement classroom supplies on their own. Throughout our work, I regularly reflected on my own, with Mr. Riley, and with other research colleagues about the tensions of my positioning in this setting, about the responsibilities that come with university privileges and connections in collaborative research (Vakil et al., 2016, p. 203), and about the need to reduce harm as a White woman teacher/researcher (Daniels, 2018). These concerns, coupled with the aim to seek more just writing pedagogies than I or Mr. Riley had experienced in our professional teaching careers, to resist deficit framings of young people, and to maintain commitments to the young people in his class, led me to select the following theoretical frameworks that aligned with these visions of equity.

Theoretical Frameworks

This dissertation draws on multiple theoretical frameworks oriented toward more just research practices and designs for the learning of language practices and writing. Translingual ideologies of language are featured in each article, and are foregrounded most strongly in articles two and three. While a participatory design-based research (PDR) (Bang & Vossoughi, 2016) study acts as the empirical background for each paper, its theoretical tenets, including theoretical connections to the expansive learning (Engeström & Sannino, 2010; Engeström, 1987) framework, are most explicitly addressed in article one. As an analysis of PDR that looks explicitly at the work of our collaboration over time, article one also draws inspiration from the teacher solidarity framework (Philip et al., 2022). The teacher solidarity framework examines collaborative research with teachers in neoliberal school contexts that aim to center equitable educational experiences for racially- and linguistically-minoritized young people. In article one, I

highlight this framework while also recognizing its scholarly origins from researchers (who are former teachers) of color. In an attempt to ethically consider what it means to draw inspiration from that framework as a White researcher, I write in that article, “My attention to the teacher solidarity framework is primarily one of inspiration, learning, and ongoing reflective praxis as I continue to examine the ways in which I and other White educators might reduce harm (Daniels, 2018).” I expand on this point in that article, and in the closing of this dissertation, I reflect further on this framework and consider what it might mean for future research to deeply engage with what it means to partner with White teachers in the complex neoliberal context that Philip and colleagues (2016, 2019 & 2022) have described.

In the second article, the translingual framework is foregrounded, along with Espinoza et al.’s (2020) work on dignity-conferring learning. In article three, I highlight the theoretical and conceptual tenets of translingual approaches to writing and Learning on the Move (Marin et al., 2020), working toward a blended theoretical framework of the two bodies of scholarship. In the remainder of this introductory chapter, I give overviews and scholarly grounding of these many frameworks.

Translingual Language Ideologies

Since the theoretical framework of translingualism shows up in all three articles of this dissertation, I feature this theory in the present chapter as the one most prominently undergirding my three articles. Each article addresses the framework in slightly different ways: the first paper shows how Mr. Riley and I oriented toward translingual ideologies as an aspirational ideology, while negotiating, managing, and designing for the here-and-now of his daily classroom in a pandemic. The second paper most strongly foregrounds translingual language ideologies in a case study of one student’s linguistic practices across contexts, and particularly, her attention *in*

her writing to the experience of being a bilingual student in an American school. I extend my attention to translingual ideologies by also drawing on Flores' (2020) concept of language architecture. The third paper aims to blend the theoretical construct of translingual language ideologies and approaches to writing with the theoretical tenets of Learning on the Move (Marin et al., 2020). Throughout these articles, it becomes clear that a translingual ideology of language and approach to writing, coupled with an awareness of the raciolinguistic language ideologies (Rosa & Flores, 2017; Flores & Rosa, 2015) and deficit framings of young people's language practices in schools, are essential to working toward more just school-based environments for writing practice.

Translingual approaches to writing originated in composition studies, i.e., in post-secondary settings (Canagarajah, 2012; Horner et al., 2011). Recently, K-12 researchers have been drawing on translingual approaches to literacy, language, and writing instruction, across elementary and high school settings. Namely, Machado and Hartman's (2019 & 2020) work has focused on culturally sustaining (Paris & Alim, 2017) elements of translingual and translanguaging (a related framework and practice [García & Wei, 2014]) approaches in elementary writing. Zapata and colleagues (2018) have highlighted connections between translingual practice and work on posthumanism in linguistics (Pennycook, 2018); they have also drawn on Seltzer's (2019 & 2020) work in high school settings to foreground the importance of developing *critical* translingual sensibilities (de los Ríos et al., 2021; Zapata, 2020). More recent work has also focused on teachers learning about translingual approaches and developing translingual sensibilities themselves (Ponzio, 2020), particularly through professional development that foregrounds critical perspectives (Seltzer, 2023). The K-12 work on translingualism builds on past scholarship forwarding the work of translanguaging and a

translanguaging stance (García & Kleifgen, 2020; García & Wei, 2014). This scholarship, spearheaded by García and colleagues, has worked to foreground and center the lives, well-being, and rich linguistic practices of young people who have been linguistically minoritized in schools, and often classified as English Learners (García & Kleifgen, 2020). The aforementioned researchers of translanguaging and translanguaging in K-12 settings have also drawn on and connected to seminal work by Flores and Rosa (2015; Rosa & Flores, 2017), highlighting the pervasive raciolinguistic language ideologies in schools, which recognize the co-construction and co-naturalization of race and language. As a result, the language practices of racially minoritized young people have been continuously devalued in schools, while White children's practices often remain unmarked (Flores & Rosa, 2015). Flores and Rosa (2015) highlight the White listening subject as what requires remediation, not the language practices of linguistically and racially minoritized young people. All of these bodies of scholarship have been oriented toward creating more just language learning settings for racially and linguistically minoritized young people in American school settings.

As a theoretical framework, translanguaging might be considered amorphous and ever-evolving, with near-constant shifts in terminologies and theoretical terrain (Ayash, 2019, pp.12-16). The two seminal pieces calling for translanguaging approaches to writing in composition studies that catalyzed over a decade of future translanguaging studies include Horner et al. (2011) and Canagarajah (2013 & 2012). Broadly, translanguaging language ideologies posit that languages are always in flux and emerge in spaces of hybridity (or, contact zones, i.e., Pratt [1991]). In 2011, Horner et al. wrote: "In short, a translanguaging approach argues for (1) honoring the power of all language users to shape language to specific ends; (2) recognizing the linguistic heterogeneity of all users of language both within the United States and globally; and (3) directly confronting

English monolingualist expectations by researching and teaching how writers can work with and against, not simply within, those expectations” (p. 305). These scholars align their call for a translingual approach to writing—one that embraces and engages with difference in language and writing as a given, not as automatic error—with the efforts of the 1974 resolution: “Students’ Right to Their Own Language” (Conference on College Composition and Communication, 1974). This declaration famously rejected the notion that any varieties of English other than what were considered “standard” were “defective” (Horner et al., 2011, p. 304). Horner and colleagues (2011) argue that the 1974 call should be upheld and extended to users of *all* languages. They recognize elements of monolingual ideologies even in multilingual ideologies, when multilingual ideologies maintain strict boundaries around named languages. Instead, they highlight language difference and hybridity as inherent and expected in all language practice and that a translingual approach sees this difference as a resource, particularly in writing, rather than a deficit.

Like Horner et al. (2011), Canagarajah (2013) describes translingualism as a framework that sees language as dynamic, fluid, hybrid, shifting, contextualized, and localized. Canagarajah (2013) also builds on the work of Street (1984), and argues that translingual ideologies of language reject autonomous (Street, 1984) views of literacy. Also, like Horner et al. (2011), Canagarajah expands on how translingual ideologies differ from monolingual and multilingual ideologies: “The label translingual highlights two key concepts of significance for a paradigm shift. Firstly, communication transcends individual languages. Secondly, communication transcends words and involves diverse semiotic resources and ecological affordances” (Canagarajah, 2012, p. 6). Canagarajah’s work, then, has given attention to multiple modalities within translingualism, as he draws on the work of New Literacy Studies (as cited in Canagarajah, 2013, p. 42). Translingualism, in this sense, goes beyond prior notions of

multilingualism by recognizing and embracing the idea that semiotic resources are used dynamically and not always separately.

In summary, a translingual approach to writing embraces difference in writing, rejects notions of stable, bounded languages, highlights hybridity in language use as emerging from contact zones, expands on prior monolingual and multilingual ideologies of language to incorporate multiple dialects and registers of languages, as well as multiple modalities and semiotic resources, and recognizes that language use is always contingent, emergent, in flux, and in many ways, on-the-move (e.g., Canagarajah, 2013, p. 41). This calls for an approach to writing pedagogies that push against notions of competence and standardization and reject the idea of difference as error. It calls for an *increased* attention to language use and the micro-levels of linguistic practice (such as syntax) with a critical eye and an emphasis on “patient reading”, interactions and negotiations, and local and global contexts of meaning-making (Canagarajah, 2013; Horner et al., 2011).

Participatory Design Research and Social Design-Based Experiments

In this dissertation, I use qualitative research methods within a design-based research study drawing primarily on the literatures of participatory design-based research (Bang & Vossoughi, 2016), social design-based experiments (Gutiérrez, 2018; Gutiérrez & Jurow, 2016; Gutiérrez & Vossoughi, 2010), and teacher solidarity (Philip et al., 2022; Philip et al., 2016). Qualitative research methods focus on the researcher as “instrument” and operate from the stance that knowledge is situated in social, historical, and political contexts (Bang & Vossoughi, 2016; Merriam & Tisdell, 2016). In article one of this dissertation, I draw on the theoretical and methodological scholarship of participatory design-based research (Bang & Vossoughi, 2016), alongside the work of social design-based experiments (Gutiérrez & Vossoughi, 2010) as a tool

for implementing sustainable, equitable kinds of learning environments. I also find inspiration from the teacher solidarity framework (Philip et al., 2022) as a way of considering the specific contexts for engaging in participatory research with teachers in school settings.

With the exception of Gutiérrez's work in literacies studies (Gutiérrez, 2018), little research in *writing* studies have drawn *explicitly* on participatory design and social-design-based experiments (Bang & Vossoughi, 2016; Gutiérrez & Jurow, 2016; Gutiérrez & Vossoughi, 2010) as generative methodologies for both understanding writing activity in schools and for supporting changes in conventional school spaces. While many researchers have worked collaboratively with writing teachers (Machado & Hartman, 2020 & 2019; Seltzer, 2019), it is less common for these studies to necessarily analyze the collaborative research process in the tradition of PDR; doing so allows for the intentional design of future studies committed to equity and provides opportunity to generate theory about the learning of writing in particular settings.

In article one, I highlight the theoretical framework of participatory design-based research, with an eye toward teacher solidarity, as guiding my work with Mr. Riley. I emphasize that attending to principles of PDR allowed for the relational attunement (Taylor, 2020) that occurred in our design meetings as I attended to his dilemmas in the here-and-now while we worked to situate them in aspirational ideologies for teaching writing. In article one, I also describe the theoretical framework of expansive learning, a concept that often overlaps with the scholarly literature on PDR (Engeström, 1987; Engeström & Sannino, 2010). Expansive learning frames the change that happened in Mr. Riley's talk and values about writing over the course of the study. In article two, I describe social design-based experiments specifically as a generative methodology for resisting deficit frameworks of young people's languaging and designing for more equitable future literacy-learning environments (Gutiérrez, 2018). In article three, I

highlight how participatory methods are often central to Learning on the Move research, and could be generative in studies examining what I call *Translingual Writing on the Move*.

Dignity-conferring Learning

In article two, I draw on dignity-conferring learning: In a context where neoliberal reform efforts (Mirra & Morell, 2011; Philip et al., 2022) can take over purposes for schooling and learning, highlighting and emphasizing students' market value as future careerists, frameworks for redefining and re-claiming purposes for learning are essential. Dignity-conferring or dignity-affirming learning grew out of Espinoza & Vossoughi's (2014) work identifying moments of learning in 19th century historical records documenting learning experiences for African-Americans who were often excluded from sanctioned learning activities. This work grew into Espinoza and colleagues' (2020) framework for dignity-conferring learning and meaningful participation: here, they recognize that *dignity*, while addressed as a goal of state-protected rights, is not always and not necessarily guaranteed by legal protections. Dignity, they argue, occurs in social interaction, and demands inquiries of learning oriented toward the interactional, if we are to pursue educational dignity. This framework is most foregrounded in article two, as I explore possibilities for dignity-conferring learning in the context of a student case-study about school-based writing.

Learning on the Move

In article three, I draw on the tenets of Learning on the Move (Marin et al., 2020) as a framework for understanding students' embodied and mobile experiences as they participate in writing activity, as well as a framework for exploring how embodied, mobile, lived experiences *inform* writing activity. In other words, writing classrooms often look like a teacher asking students to brainstorm by "thinking of ideas" - a cognitive activity, something in the mind.

Historically, writing activity in academic contexts has been documented to uphold a sedentary bias (Bang, 2020; Johnson, 2002). Knowing that both knowledge, learning, and literacies are socially, historically, culturally, and contextually informed, I explore what would it mean to approach the teaching and learning of writing as inseparable from mobile life.

Learning on the Move is a framework that foregrounds embodied and mobile subject-subject and subject-object relations in an environment, while attending to (often historically informed) asymmetries of power and ethics of learning. More specifically, scholars name “space, place and land” as dimensions of the “where” of learning; they name nature-culture relations as the “how” of learning; they name power and ethics as the “why” of learning; finally, they recognize the role “representations and place” play in learning environments (Marin et al., 2020). These tenets of the framework make up key areas of inquiry for learning and relate to each other and interact and co-inform each other as well.

Article Summaries

In article one, I draw on translanguaging ideologies (Horner et al., 2011) and participatory design-based research (Bang & Vossoughi, 2016) to frame how I partnered with Mr. Riley to co-design elementary writing from 2020 to 2022. Analyses of design meetings and interview transcripts show that Mr. Riley’s discourses of writing shifted from centering competition and competence in the beginning of the study to centering purposes of writing that highlighted relationships, communities, and his students’ lived experiences, languages, and desires. Further, analyses revealed that collaboratively attending to daily teaching demands *and* to aspirational ideologies of language and writing emerged as a mediational tool in our work. In the article, I focus first on how his discourse shifted over the course of three study interviews; I then highlight transcripts from design meetings to identify the mediational tool of situating dilemmas of the

here-and-now in aspirational ideologies; finally, I present a mini-case study of one student to illustrate how her writing activity in Mr. Riley's classroom in spring 2022 diverged from typical purposes for writing in conventional school-based writing environments. This student's writing experience in spring 2022 highlights one way in which we might orient our purposes for the design of more just writing environments in school settings. I then discuss how these findings have implications for researchers co-designing with teachers to navigate daily dilemmas while imagining futures.

In article two, I write that while languaging is inherently social, cultural, and central to our identities, standards movements have increasingly narrowed curricula, making humanizing writing in schools challenging (Dyson, 2020). Here, I zero in on a detailed case study of a multilingual student in Mr. Riley's class whose writing reveals possibilities for dignity-affirming (Espinoza et al., 2020) school-based writing experiences. I frame this student as a "language architect" (Flores, 2020), using her translingual, heteroglossic (Bakhtin, 1981) linguistic repertoire across writing artifacts in Mr. Riley's classroom. I show how this student engaged in writing activities that centered her lived multilingual experiences and highlighted the relational aspect of languaging. I highlight that this particular kind of writing activity provides an opportunity for young people to have a "voice [in her] educational career" (Espinoza et al., 2020), something toward which designs for more-just writing environments might orient. These data illustrate how we might design for meaningful participation in settings school-based writing interactions.

In article three, I present a blended framework that brings together tenets of translingual ideologies of language and the Learning on the Move framework. I first highlight the theoretical components and research background of each framework. I then identify conceptual and

methodological overlaps, as well as divergences between the two bodies of work. I build on the blended framework by suggesting possible designs for learning environments and future research studying translingual writing within and across settings, with the particular goal of creating more just school-based writing environments.

Research Questions

In order to respond to the conditions of increasing standardized demands on schools (as a result of the neoliberal project of standards/assessments exacerbated by the pandemic), the need for teachers to navigate what they perceive to be competing choices in teaching writing, and the relative lack of opportunity for teachers to learn about teaching writing, I have designed a project to draw on the following three literatures: translingual approaches to writing, learning-on-the-move, and social design-based experiments. In this dissertation, I investigate these questions:

- (1) **Article one:** How can a PDR (participatory design-based research) study support shifts in what a teacher values about writing to disrupt dominant language ideologies and writing practices to build toward more just and dignified writing environments in schools?
- (2) **Article two:** What might characterize meaningful participation in school-based writing experiences for a multilingual sixth-grader?
- (3) **Article three:** What are the overlapping and divergent features of translingualism and Learning on the Move? How might these two frameworks create a cohesive, blended framework, oriented toward more just writing designs and centering the onto-epistemologies of young people?

Chapter 2. Article 1: Situating the Now in the Aspirational: Toward Expansive Writing Pedagogies with Relational Co-Design

Introduction

In the spring of 2022, a few sixth graders in Mr. Riley’s classroom shared from their journals about places that were meaningful to them. Some students mentioned food cooked by relatives in those places while others cheered or repeated food names. Others spoke of important family places they hadn’t visited in years. Mr. Riley then sat down at the head of the circle of desks and said the place he thought about was “this classroom”: he had thought about the last day in March 2020 when he left an empty room, not knowing when he would return. He said he thought about all the teachers and all the students who had been in that room for decades, and how it was the first time during a school year when that room would be without young people, in its entire history of being a school.

I open with this vignette to illustrate the many contexts—social (Mr. Riley’s relationship with his students, and theirs with each other), historical (the history of the physical building & the embodied practices of schooling), political (the many political contexts of covid-19 and schooling in America), cultural (classroom cultural practices like sharing writing, and young people’s cultural practices with family, all shifting, dynamic, and interwoven)—in which teachers design and theorize about learning, create and sustain relationships, and imagine what futures are possible. This study examines how, over the course of two academic years against the backdrop of interlocking crises, learning unfolded among a complex ecology of young people, an educator and researcher, and how this examination helps us understand what kinds of expansive learning might be possible when mainstream discourses of teaching and learning present otherwise narrow options for being and becoming.

Teachers are always in complex positions, especially in neoliberal reform contexts (Mirra & Morell, 2011; Philip et al., 2022; Philip et al., 2019; Philip et al., 2016) where they often subject to the pressures of standards movement. The Covid-19 pandemic has exacerbated these conditions, with increasing talk of “learning loss” in the mainstream media (McKinney de Royston & Vossoughi, 2021; Patel, 2022). Even federal policies are referring to “learning loss” as they design “supports” for schools in the wake of the (ongoing) pandemic (U.S. Department of Education, 2021). Teachers, then, are under even more pressure than usual to respond to these concerns over “lost” learning. Further, recent right-wing discourses bemoaning the “liberal indoctrination” of students in schools is permeating school board and media discourse (Bowen, 2022). Even seemingly innocuous calls for changes in schools, like the recent invocation of the readings wars (i.e., the Science of Reading [Milner IV, 2020]) and neoliberal claims to “The Science of Learning” (Deans for Impact; Philip et al., 2019) are sometimes interwoven with right-wing discourses and funding efforts (Bowen, 2022; Philip et al., 2019), weaponizing “academic” purposes of schooling and education in efforts to eliminate “distractions” like attention to inclusivity.

These contexts frame teachers as ‘deliverers of curriculum’ and ‘compliance officers’ (Dominguez, 2019) rather than as theorists and designers faced with complex decision-making that live in the relational, ethical, political, and pedagogical realms (Davis et al., 2020; Mirra & Morell, 2011; Philip et al., 2019). They also create a particular obstacle at a historical moment when we might otherwise resist dominant, settled (Warren et al., 2020) forms of schooling and create environments for learning wholly committed to building community and designing for dignified forms of learning (Bang, 2020; Espinoza et al., 2020; Nasir et al., 2021). Many have cited Arundhati Roy’s call to seeing the “pandemic as portal” in 2020 (Bang, 2020; McKinney

de Royston & Vossoughi, 2021; Roy, 2020), and many have also been concerned with the presumed sense that we have “missed” that portal window of opportunity (Garcia, 2021). Recent turns toward the ethical, political, and relational in the learning sciences (Philip et al., 2018; The Politics of Learning Writing Collective, 2017; Vakil, 2020) are one useful space for not just holding onto the portal, but imagining multiple portals that ripple into multiple possibilities for designs of learning.

This study is a kind of portal-pursuit in positioning teachers at Title I schools as learning scientists, designers, and theorists, centering teaching and learning that foregrounds meaningful relationships, dignity, lived experiences, and linguistic and epistemic heterogeneity (Dutro, 2013; Espinoza et al., 2020; García & Wei, 2014; Gutiérrez et al., 2011; Lee, 2008; Nasir et al., 2006; Paris & Alim, 2017; Rosebery et al., 2010; Warren et al., 2020;). This work requires both ontological distance (Dominguez, 2019) from everyday teaching (as in, “lifting off the ground to see anew”, Gutiérrez & Vossoughi, 2010) and mediational tools (Gutiérrez & Vossoughi, 2010; Vossoughi, 2014; Vygotsky, 1987) to create opportunities for praxis that support educator (and researcher) learning. It is well known that teachers have demanding daily expectations and are rarely considered knowledge generators (Davis et al., 2020; Philip et al., 2016; Philip et al., 2022). Building off of recent work (Davis et al., 2020), this study aims to re-position teachers as knowledge generators, as experts in the experience of teaching in current contexts, and as collaborators able to teach, learn, plan, theorize, build relationships and create communities of dignified learning (Espinoza et al., 2020).

While inspired by frameworks of teacher solidarity (Philip et al., 2016; Philip et al., 2022), this work is clearly distinct from that scholarship. The teacher solidarity framework was developed by scholars of color who are former teachers considering what it means to partner

with other teachers of color in complex, neoliberal contexts (Philip et al., 2016). However, the project under analysis in this present article instead represents a subset of research in which White researchers partner with White teachers in efforts to reduce harm (Daniels, 2018), facilitate ideological shifts (Ponzio, 2020) and ultimately to support and center the experiences of racially- and linguistically-minoritized young people in schools (Seltzer & de los Ríos, 2018). White teachers are positioned in problematically powerful ways that will necessarily shift the ways in which we consider working “in solidarity” with teachers and toward equitable, justice-oriented learning environments for young people. My attention to the teacher solidarity framework is primarily one of inspiration, learning, and ongoing reflective praxis as I continue to examine the ways in which I and other White educators might reduce harm (Daniels, 2018). I refer to this framework to highlight the complex neoliberal contexts in which teachers work that affect their daily conditions for decision-making. While infinite more work is needed to support educators of color, White teachers make up the majority of teachers, including in Title I schools and schools that serve a majority of racially marginalized students (Schaeffer, 2021). As recognized in other work (Daniels, 2018) centering the work of White teachers and White researchers risks the continued violent erasure of the expertise and experiences of teachers, researchers, and students of color. As such, any work with White teachers and researchers (and others) must center continuously disrupting ideologies of White (and other—i.e., heteronormative, class, patriarchal, ableist, settler colonial) supremacies in school settings (Nasir et al., 2020; Vossoughi & Marie, 2022; Paris & Alim, 2017). In the context of writing environments, this includes disrupting dominant ideologies of language and writing practices.

The examination of the practice of writing in schools sits at the intersection of studies of learning and studies of languages and literacies. A review by Juzwik and colleagues (2006) of

articles on writing from the early 21st century found a relative scarcity of writing studies, particularly in P-12 settings (Juzwik et al., 2006) as opposed to higher education, composition-oriented settings. In the scholarly literature, writing has historically been conventionally considered a sedentary, primarily cognitive process (Johnson, 2002). Work situated in sociocultural perspectives and especially in critical perspectives has resisted the binaristic framing of literacies, as well as the historical hierarchy of written over spoken language (Collins & Blot, 2003). Critical literacies and sociocultural perspectives of literacies view these practices as interwoven and interconnected and, importantly, have broader conceptions of writing and reading (Freire et al., 2018; Player, 2022; Taylor, 2017; Winn, 2013). Building on this literature while attending to teachers' contexts, I ask how we can broach issues of traditionally conceived writing practices in the classroom when standardization movements demand narrow kinds of and amounts of writing performances (Dyson, 2020), while maintaining the framings, ideologies, epistemological stances and perspectives of the important work critical literacies researchers and practitioners have done.

Teachers, like Mr. Riley, are in contexts with expectations to teach writing as a distinct practice. How do they decide to frame writing? What do they decide to value? How do they interact with students' preconceived notions about writing, or about what counts as writing, or what counts as good writing, or what it is for, or who is considered a writer? Participatory design-based research provides an opportunity to "lift off the ground and see anew" with teachers (Gutiérrez & Vossoughi, 2010) how we might consider these questions, how they might shape teaching and learning, and especially, how to address them in the context of overlapping crises in schools that are historically under-resourced and overly pressured to perform well on standardized tests. Social design-based experiments in school settings and educational settings in

particular can provide an opportunity to center equity and orient toward sustained change in ways that shift conditions for non-dominant young people and communities (Gutiérrez, 2018; Gutiérrez & Vossoughi, 2010). Design-based research that partners with teachers and works from principles that consider the neoliberal context in which teachers are placed (Davis et al., 2020; Philip et al., 2022; Philip et al., 2016) further offers vantage points from which learning sciences researchers can work with teachers in school contexts to expand collective learning.

This study began as an effort to open up support for a teacher early in the remote learning work of Covid-19. I planned to work with him for two years, and to support him through the transition to what we assumed would eventually be in-person schooling. We eventually co-designed a unit that did not come from his school's purchased curriculum, the first time he taught in a way that was not 'handed' to him (See Appendix A for a detailed unit overview). What follows is a deeper exploration of this context, the theoretical frameworks and scholarly literature that inform both the design and analysis of this study, an analysis of both the observable shifts in his talk about writing and the writing practice that happened in his classroom, as well as an analysis of what emerged as a mediational tool that I describe as "situating the here-and-now in aspirational ideologies." I end with a discussion of what can be learned from this work *both* in terms of how researchers and teachers can learn together in ways that resist dominant practices and ideologies in school settings, *and* how we might conceive anew of purposes for writing *in classrooms historically characterized by purposes of competence and standardization*¹.

Specifically, in this paper, I ask: How can a PDR study rooted support shifts in what a teacher

¹ I make this context clear as it is a problem facing many classroom settings, but it is not everywhere; this is not intended to erase the liberatory writing practices that educators have been building in communities with generations-long histories and traditions.

values about writing to disrupt dominant language ideologies and writing practices to build toward more just and dignified writing environments in schools?

Theoretical Frameworks

Language Ideologies

Language ideologies have long been used by sociolinguistics scholars to reveal underlying, often settled, assumptions about how language works in the world (Hornberger & McKay, 2010). In education settings, studying language ideologies can be a useful tool in revealing inequities: for instance, historically, standardized assessments have been championed to support notions of equity defined by “closing the achievement gap.” However, this represents an ideology of language as fixed, stable, and universal—an idea that aligns with monolingual ideologies of language which scholars have shown are rooted in Whiteness and the devaluing of nondominant language practices (Flores & Rosa, 2022; Motha, 2014; Seltzer, 2019; Snyder, 2020). Further interrogation into language ideologies and how they show up in various contexts can mediate educators’ learning about ways to resist forms of linguistic oppression and discrimination in school settings. Specifically, Flores & Rosa’s (2015) attention to *raciolinguistic language ideologies* provides insight into how racism and language have been intertwined in school settings. Attention to *translingual ideologies* of language allows educators to understand language as social, flexible, and constantly emerging, thus inherently not standardized (Horner et al., 2011). Below, I provide more detail on each of these ideologies and suggest how they might be useful frameworks in a study aimed at shifting the learning in writing classrooms.

Raciolinguistic language ideologies and “undoing competence”. Raciolinguistic language ideologies posit that notions of language and race have historically and continue to be

co-naturalized, extending a project of coloniality (Rosa & Flores, 2017). Raciolinguistic language ideologies respond to prior monolingual and multilingual language ideologies which both, in different ways, work to devalue the humanity and linguistic practices of racialized and language-minoritized students (Rosa, 2016). Monolingual language ideologies supported the notion of separate languages, the idea that there is such a thing as native speakers, and further, promoted competence in a particular dominant language (Guerra & Shivers-McNair, 2017). These ideologies undergird the systematic devaluing and essential banning of non-English languages in schools (especially from students of color and language minoritized students) (Flores & Rosa, 2015; Rosa, 2016). Following the language rights movement, multilingual language ideologies posited that speakers can engage in multiple languages and that students have a “right” to speak them - in addition to “academic” English. The critiques of these “additive” notions of language (as opposed to prior subtractive notions of language, where it was expected that students replace “home” language practices with a dominant language [Flores & Rosa, 2015]) is that despite recognizing the practice of multilingualism, racially- and linguistically-minoritized students’ practices continue to get devalued (Flores & Rosa, 2015). Flores and Rosa (2015) call this consistent devaluing “discourses of appropriateness,” which is when teachers communicate that there is an appropriate setting for various kinds of language practices. However, when these discourses occur in school settings, “school language” remains prioritized and others are still devalued. Indeed, research has shown that some students have negative impressions of their own linguistic registers, while regarding “academic” registers as superior (Galloway, Stude, & Uccelli, 2015). Further, the language practices of racially minoritized students are disproportionately deemed “inappropriate” language practices, when White students are in fact rarely corrected (Flores & Rosa, 2015). Rather than focusing on

“correcting” the language practices of racially minoritized students, they call for a reframing of language education studies on the “White listening ear.” Importantly, they remind educators and researchers that language is not an abstract, disembodied practice that exists independent of the speaker's positions of power and place in the social world.

Recently, in a paper about “undoing competence”, Flores & Rosa (2022) have expanded their discussion of discourses of appropriateness to unveil even more deeply rooted origins of racism and linguistic supremacy in the field of applied linguistics. They argue that “Our ultimate goal is to denaturalize narratives associated with linguistic theories of competence as a point of entry for shifting the locus of enunciation in ways that provide a glimpse into alternative worlds beyond colonial logics” (p. 8). The dominance of talk related to linguistic competence in school settings makes this scholarship urgently relevant. Indeed, in the current neoliberal context of schools that may appear to embrace multiculturalism but continue to adhere to colonialist logics of what “counts” as legitimate language practices, Flores and Rosa (2022) add:

...colonial ideas can position highly skillful communicators as lacking proficiency, dexterous language users as verbally deprived, and multilingual people as semilingual. *But simply stating that stigmatized language users are, in fact, proficient, dexterous, and multilingual misses the broader colonial-ontological framing of racialization as a mechanism for denying the humanity of entire populations through the overrepresentation of whiteness as humanness.* (p. 9)

[emphasis mine]

For teachers in school contexts historically conditioned to sort students by measures of competence, this framework can be a useful—if disorienting—tool for seeing the ways in which school language practices are regularly oriented toward visions of competence. Indeed, teachers

can often—understandably—grow concerned for the very real ways in which students experience the repercussions of a perceived lack of competence via standardized test scores—those results can impact class placement, after-school tutoring requirements, and perhaps, the ways future teachers treat and “see” students’ practices. However, in a discussion of Chomsky’s work (as cited in Flores & Rosa, 2022), the authors importantly point out: “...it becomes clear that what was presented as a universalizing science of language was in fact a reflection of a situated raciolinguistic worldview” (p. 11). If teachers aim to move beyond raciolinguistic ideologies in schools, and by extension, frameworks of competence, translingual ideologies of language and the related framework of a translanguaging stance are useful ways to consider building more just and dignified language learning ecologies in schools, and in particular, to center the experiences and linguistic practices of multilingual students.

Translingual language ideologies. The origins of translanguaging in postsecondary scholarship can be traced to a collection of scholars writing about a variety of trends in language that move away from monolingual language ideologies, including “poly-lingual languaging,” “metrolinguistics,” and “plurilingualism” (Canagarajah, 2012, p. 6). Canagarajah expands on how the translanguaging paradigm differs from the monolingual one in two important ways: “The label translanguaging highlights two key concepts of significance for a paradigm shift. Firstly, communication *transcends individual languages*. Secondly, communication transcends words and involves diverse semiotic resources and ecological affordances” (Canagarajah, 2012, p. 6, emphasis mine). The first concept addresses the issues of multilingualism within translanguaging and the second concept addresses the issue of multi-modalities within translanguaging. The values of a translanguaging approach to writing are not “new” per se, nor are they limited to translanguaging approaches to writing. Many scholars have written about and advocated for

multimodal approaches to literacies (Gutiérrez et al., 2011; Cope & Kalantzis, 2000) and others have described the fluidity and flexibility of speakers' linguistic repertoires that go beyond assumptions about named languages and monolingual ideologies (Flores, 2020). Translingual scholars are among many who have recognized the reality of fluidity and hybridity in language use.

What translingualism as a scholarly framework may offer is an unique focus on *writing*, due to its genesis in composition studies (Ayash, 2019; Canagarajah, 2013; Horner et al., 2011). It can also provide an organizing framework for consolidating the notions of hybridity, flexibility, fluidity, and multi-modality (Zapata & Laman, 2016; Zapata, Kuby, & Thiel, 2018) while simultaneously offering an opportunity to address the problems involved in monolingual *and* neoliberal multilingual language ideologies (Flores & Lewis, 2016; Seltzer, 2017). Another useful frame is the “translanguaging stance,” a related idea approaching pedagogy and language instruction from the assumption that young people use their full linguistic repertoires when engaging in literacy(ies) practices, rather than shifting between knowledge of two named languages with defined borders (García & Wei, 2014). While connected to but distinct from the work on translingual ideologies of language, a “translanguaging stance” has its own theoretical, political, and ideological positions centering the bi/multilingual learner - their complete, dynamic, and emerging linguistic repertoire, and their embodied experiences in the world and in their multiple communities (García & Kleifgen, 2020). Both translingualism and translanguaging work resist monolingualism as a norm (Canagarajah, 2013; García & Wei, 2014; García & Kleifgen, 2020; Horner et al., 2011;).

When we recognize that language practices are rooted in ideologies with historical, political, cultural contexts, and are often tied to supremacist projects (such as nation-building and

the construction of Whiteness), long-held assumptions about young people's language practices can be deconstructed and interrogated. Further, we can begin to reimagine and redesign conventional kinds of language and writing education in schools.

Expansive Learning

Reimagining forms of learning that occur in schools requires resisting settled (Warren et al., 2020) pedagogies and orienting toward *expansion*: as such, I draw on theories of expansive learning, a framework drawing on activity theory “in which the learners are involved in constructing and implementing a radically new, wider, and more complex object and concept for their activity” (Engeström & Yannino, 2010, p. 2). In this study, the learners include myself (researcher), my partner teacher, and the students in his class. The goal of this study design was to shift the learning of all members, a key element of expansive learning theory (Engeström & Yannino, 2010, p. 6). When Engeström (1987) initially developed a theory of expansive learning, it was intended to focus on communities as learners (Engeström & Yannino, 2010). For this reason, the activity system acts as a unit of analysis, as opposed to an individual's learning although shifts in individual learning impact the system (Gutiérrez & Vossoughi, 2010). Moving beyond notions of learning siloed in theories of acquisition or participation (Engeström & Yannino, 2010, p. 2), expansive learning theory relies “on its own metaphor: expansion. The core idea is qualitatively different from both acquisition and participation...learners learn something that is not yet there...[they] construct a new object and concept for their collective activity, and implement this new object and concept in practice” (p. 2).

In other words, the learners in this project (teacher, researcher, and students) are rooted in the pursuit of more just environments for the teaching and learning of writing in a school setting in the context of the Covid-19 pandemic. This context is unprecedented, but narrow curricula and

unjust settings for language and writing education in K-12 settings *are* preceded (Flores & Rosa, 2015; Flores, 2020; Gutiérrez, 2008; Rosa & Flores, 2022). In this classroom in particular, in a school and district under considerable pressure from high-stakes testing where they spent the first several weeks of the 2021-2022 academic year completing standardized tests, expanding the teacher's, my own, and the students' conceptions of what writing activity can be *in a school setting* holds potential for expansion of subject-subject relations in terms of how participants relate to each other, and subject-object relations (Bang & Vossoughi, 2016), in terms of how participants relate to the practice of writing. While I consider both subject-subject and subject-object relations in this study, expansive learning theory is considered an "object-oriented theory" and is organized such that it provides a lens to examine shifts in relations toward a particular goal. Drawing from Leont'ev (1978) [as cited in Engeström & Yannino, 2010], the object can include "the future-oriented purpose of an activity" (Engeström & Yannino, 2010, p. 4).

The present study was designed to involve learning on the part of the teacher and researcher in investigating, designing, and implementing translanguaging approaches to writing (Horner et al., 2011) as well as a reexamination of what writing in schools is for. The reexamination is baked into the design, since the intention was to reshape settings that historically have prioritized the monolingual and (problematic) additive language policies (Flores & Rosa, 2015), a privileging of competence frameworks (Flores & Rosa, 2022), and teaching to standards and assessments for the purposes of ensuring students perform in ways that mimic the writing activity of White middle class children (Paris & Alim, 2017) and serve neoliberal, capitalist ends (Apple, 2000; The Politics of Learning Writing Collective, 2017; Philip et al., 2022; Philip et al., 2016; Philip et al., 2019; in writing contexts, Lane, 2021).

Framing the Literature

In this section, to frame this work in bodies of literature, I examine the current state of Learning Sciences research done in collaboration with teachers and the work interrogating purposes of writing in schools as a site of inquiry.

Teachers as Learning Scientists

A great deal of Learning Sciences design-based research work has occurred in STEM environments (Sommerhoff et al., 2018; Vakil, 2020) and out of school settings (Banks et al., 2007). The focus (albeit not exclusive) on out of school settings has been for good reason: learning occurs throughout the lifespan, across varied settings (Bricker & Bell, 2014; LIFE Center, 2005). Developing theories of learning primarily in school settings narrows scopes of what learning is and can be, thus privileging colonial, dominant notions of what learning could or should be for, all while erasing the cultural foundations of learning (Gutiérrez & Rogoff, 2003; Lee, 2008; Nasir et al., 2006; Nasir et al., 2020). Still, as we've seen too often during the Covid-19 pandemic, American schools are regularly framed in dominant discourses as the primary sites of learning. Considering calls for ethical inquiry into research on learning (Philip et al., 2018), participatory design research with teachers oriented toward centering equity-based and dignified learning for non-dominant students can be a place of support, solidarity and learning as well a way to push back against the frame of teachers as "curriculum deliverers."

Indeed, in 2020, a symposium was convened at the conference of the International Society for the Learning Sciences about the importance, potential, and prior work of such a frame: the symposium reviewed a variety of papers describing studies characterized as social design-based experiments. The authors note that while there have been calls to expand culturally sustaining teaching and to improve teaching practice, at the same time, there have been calls to identify, isolate, and leverage specific practices that are high-impact (Davis et al., 2020).

However, Davis and colleagues argue that “Teaching within this framework can be taken for granted to be a collection of tasks and curricular resources, rather than the relational, intellectual and political work of people within complex ecologies (Davis et al., 2020)” (p. 2191). In other words, recent pushes for developing culturally-sustaining educators, building capacity around core activities and practices, and practical innovations to identify specific mechanisms of ‘high-quality, equity-oriented teaching’ (Davis et al., 2020) might be seen as a laundry list of do’s and don’ts, use this and not that, and end up watering out or watering away the “relational, intellectual and political work of people within complex ecologies” (Davis et al., 2020). Other scholarship has also viewed teachers’ work as context-bound, rooted in identity and subjectivities, and reliant on relationship building (Daniels & Varghese, 2020; Philip et al., 2016; Philip et al., 2019; Philip et al., 2022) and has resisted the idea that teachers’ work must revolve around “best practices” in order to center justice (Philip et al., 2019).

Purposes for Writing in Schools

As a linguistic and social practice, writing is inherently bound up with our identities, relationships, histories, cultural practices, and embodied knowledges. Despite extensive scholarship noting this sociocultural, sociopolitical, sociocritical nature of writing (Ball, 1992 & 1997; Ball & Ellis, 2008; Dyson, 2020; Flores 2020; García & Wei, 2014; Gutiérrez, 2008; Leander & Boldt, 2012; Lee, 2001; Lensmire, 1998; Muhammad, 2015; Player, 2021; Street, 1984 & 2014; Winn, 2013; Vossoughi et al., 2021), the framing of school-based writing practices as primarily serving purposes of skill development for academic and career preparation permeates dominant discourses (Dyson, 2008 & 2020; Flores, 2020; Lane, 2021; Lane et al., 2021; McCarthy et al., 2014). Teachers, despite expressing concern for teaching “joyful” writing or teaching for purposes of “self-expression” (Lane, 2021; Northey et al., 2021) feel

pressure to teach for “academic” reasons. While teachers have important reasons for this concern, such as immediate material consequences students face, like being placed in particular classes in middle or high school (Lane, 2021), this represents a narrow (Gutiérrez, 2008 & 2018) and autonomous view of literacy (Street, 1984). While ideological views of literacy (Street 1984) have expanded in the past decades of scholarship (New London Group, 1996), those expansions have even been critiqued for their continued narrowness in views of what writing is for while deprioritizing students’ identities and emergent activity (Leander & Boldt, 2012). Further, teachers remain in neoliberal schooling contexts - particularly in Title I schools - where autonomous views of literacy (Street, 1984), and subsequently, deficit views of nondominant students’ linguistic and writing practices, persist (Gutiérrez, 2008). This is not to say that what might be considered academic writing is inherently problematic and holds no potential for relational, cultural practices that speak to purposes beyond academic and career preparation - indeed, many have shown the “creativity” and meaningful, historical cultural practices in various kinds of expository, argumentative, and analytical writing (Lee, 2001; Muhammad, 2020). Indeed, Moje (2015) has shown that what’s considered academic writing in the disciplines is at heart a social, cultural, historical practice. The concern is that in practice, when teachers have to make decisions about how to frame writing and how to talk about what it is *for*, it is not uncommon for the dailiness and demands of teaching to prioritize narrowly academic and career-oriented purposes. Other studies have shown that teachers struggle to negotiate conflicting discourses in how they think about writing (Ivanič, 2004; McCarthey et al., 2014:), and still others have reported teachers feeling particularly underprepared to teach writing (Troia & Graham, 2016). In a context where teachers feel underprepared about a subject area and are also overwhelmed with published curricula and standardized exams, there is little room to consider

possibilities beyond the neoliberal agenda. This is an important exploration as we know that giving teachers space to “see anew” matters for change (Gutiérrez & Vossoughi, 2010).

As in other settings of learning, like STEM spaces, writing faces the challenge of resisting settled (Warren et al., 2020) notions of writing as a discipline or practice. Expansive learning around what writing can be and reshaping relations with writing in school settings, then, requires both actively deconstructing and resisting dominant notions of what writing is for while also building dignifying purposes and experiences of writing in meaningful relationships and places (Dutro, 2019; Dyson, 2020; Espinoza et al., 2020; Vossoughi et al., 2021). Many scholars have identified purposes for teaching writing that resist dominant school-based discourses of standardization, competition, and economic and academic advancement: some examples include to writing to engage with criticality (Muhammad, 2018), to express, expand upon, and illuminate relational literacies (Player, 2021), to develop sociocritical literacies (Gutiérrez 2008), and to engage in personal and ethical becoming (Vossoughi et al., 2021). Connecting both these critiques and reimaginings is essential for responding to dominant discourses and structures of neoliberal education reform in order to avoid “joyful” writing being delegated to an accessory “fun” status while purported “academic” writing maintains its privilege and continues to devalue other language practices (Flores & Rosa, 2015).

Methodological Framework

Methodologically, this study is a type of participatory design research (Bang & Vossoughi, 2016), drawing specifically on social-design based experiments (Gutiérrez & Vossoughi, 2010; Gutiérrez & Jurow, 2016; Gutiérrez, 2018) which build off traditions of design-based research in the learning sciences (Bell, 2004; Bricker & Bell, 2014; Brown, 1992; Brown & Campione, 1998; Engeström, 2011) and push for equity to be at the center of study

design (Gutiérrez & Vossoughi, 2010). In this case, “equity” is not about conventional understandings of “access” (Vossoughi et al., 2014). Instead, equity is about aiming to design learning environments in schools that value epistemic heterogeneity (Rosebery et al., 2010; Warren et al., 2020) in the context of language and writing practices. Gutiérrez (2018) calls for more SDBEs to be utilized in literacies research as they can work to resist “deficit seeing” (Gutiérrez, 2018, p. 88), such as frameworks of competence (Flores & Rosa, 2022) and instead privilege everyday and home practices of literacies and languages.

This work is codesigned, and requires deeply understanding participants’ settings. Gutiérrez (2018) writes that scholars engaged in SDBEs should seek to understand the following in their work with participants: “(a) resources and constraints of the ecologies that constitute people’s everyday lives, (b) ... practices understood both historically and across several activity systems, and (c) people’s repertoires of practice including [their] genesis...[and value] (K. Gutiérrez, 2008)” (Gutiérrez, 2018, p. 90). As I and others in the field (Davis et al., 2020) look to expand the work of SDBEs to more work with teachers in formal schooling contexts, these principles need to be considered across multiple relational contexts: there is necessary attention to partnering teachers’ everyday practices, and as well as students’ everyday practices across settings. In this study, I aimed to prioritize a trusting relationship between myself and the partnering teacher, knowing how much teachers need a space of care, understanding, and support for their daily demands (Philip et al., 2022).

Gutiérrez & Vossoughi (2010) discuss the potential of mediated praxis to create space for teachers to look at everyday practices with inquiry and see them “anew” (Gutiérrez & Vossoughi, 2010). They note that many teachers are often deeply habituated to the daily life of schools, places sedimented in practices aligned to standards and inequitable structures and are

thus rarely afforded the opportunity to take the time and space to reflect (Gutiérrez & Vossoughi, 2010). Without doing so, the remaking of inequitable practices is unlikely to shift as needed. This study, then, is intended to support change-making primarily through interactions with teachers, informed by a “constellation of mediational tools” (Gutiérrez & Vossoughi, 2010, p. 107). I should note, however, that codesign with teachers in conventional, year-long K-12 settings (as opposed to summer settings, such as in the work of Gutiérrez & Vossoughi [2010]) differs importantly in its context: especially lately, teachers are often instructed to implement narrow curricula (Dyson, 2020), administer *and value* standardized tests, and are subject to multiple shifting school- and district priorities and material constraints, especially during the Covid-19 pandemic (Northey et al., 2021). There is a significant need to partner with teachers not just to improve learning conditions for marginalized young people in schools, but to learn from and with them about making meaningful shifts in educational design while working within a complex neoliberal context (Apple, 2000; Philip et al., 2022).

Relatedly, scholars have recently written about the notion of co-designing from a lens of “teacher solidarity” in order to recognize the multiple layers teachers are situated in that impact their design and practice: “Co-designing with teachers entails multiple, intersecting and often conflicting layers of power [Philip et al., 2016]. Teacher solidarity co-design works toward research partnerships that do not force a false choice between the marginalized (or privileged) histories and experiences of students and teachers” (Philip et al., 2022, p. 57). In other words, teachers maintain a position of relative power in the classroom as instructional decision-makers and assessing student work; however, they also, particularly in the modern neoliberal context, are subject to increased district-, state-, and school surveillance as a result of educational policy and standards movements (Philip et al., 2022). Further, teachers in schools that are under-resourced

and marginalized face increasing scrutiny. As Philip and colleagues note, “we consider the unique power dynamics of partnering with teachers who are multiply positioned both as a group that is excluded from official knowledge production by researchers, administrators, and policy makers *and* as members of a profession that also functions to further social reproduction [Anyon, 1981; Apple, 1980; Luke, 2010; Willis, 1981]” (p. 56). As teachers, then, are often devalued from multiple angles (the public, institutions) for a variety of reasons, they also stand in a position of power that, through the implementation of narrow curricula and school-based practices, perpetuate hegemonic norms and structures, despite, sometimes, teachers’ stated desire to do otherwise (such as in writing instruction - Lane, 2021). When researchers co-design with teachers, then, it is essential to be in solidarity with their vocational positionality, at the same time that we work in solidarity to improve educational conditions for marginalized students (Philip et al., 2022). The authors refer to this as a “dual solidarity” (Philip et al., 2022, p. 57). For this reason, co-design with teachers draws on important elements of participatory design research—a larger methodological umbrella that includes social design-based experiments—particularly the elements focused on researcher-collaborator (or more broadly, subject-subject) relations as an object of analysis (Bang & Vossoughi, 2016; Philip et al., 2022). This methodological framing of teacher solidarity, then, is vital in exploring the research questions about teacher-researcher work in this project: otherwise, a lack of attention to the teacher’s complex positionality could obscure or overly simplify teacher (and researcher) learning and development.

Data Collection, Study Context and Analytical Methods

Mr. Riley and I worked together in this study from November 2020 to June 2022. The goal was to support a teacher with writing instruction through the initial “pandemic year” and in

the transition to in person school. This study spanned fully remote teaching, hybrid teaching in spring 2021, fully in-person with restrictions (masks, close-contact cohorting and seating/physical restrictions), fully in person with masks, and fully in person with no mask mandate and no restrictions. Quarantine requirements spanned from required 10-day isolations for close-contacts and those testing positive, to requirements for positive individuals to stay home for five days and then return to work or school with a mask. As I was concerned about placing “additional” work on a teacher when the aim was for the teacher to feel “held” and cared for (Philip et al., 2022), I strongly followed the teacher’s lead and asked him about what would work in terms of frequency of meetings and did not overly press timelines for, say, consent returns; I personally was hesitant about rushing my “presence” in an online classroom so participant observation was more present in 2021-2022. I had heard from other teachers that students were particularly “slower” to create relationships and engage with adults in online school, and that in some cases, administrators would enter remote classrooms unannounced in spaces where students’ homes were visible. I decided to err on the side of caution and only join class when it felt right - which happened in the 2021-2022 year.

I ultimately collected 29 audio-recorded classroom observations with up to 6 audio recorders at each observation: always recording myself and the teacher, and often recording at least two other groups of students. I also audio-recorded 36 of our design meetings, each approximately one hour long, which occurred 2-4 times per month, with greater frequency and regularity in the second year. Field notes reveal that I occasionally did not record meetings due to stressful situations that the teacher began to speak about immediately during our meetings and it felt best to engage in authentic relationships during those times without the “eye” of research

and maintain a commitment to humanizing research practices (Paris & Winn, 2014) and as a way of building and maintaining a sense of “politicized trust” (Vakil et al., 2016).

Additionally, I recorded three semi-structured teacher interviews (11/2020, 9/2021, 6/2022) and three semi-structured student focus groups with 2-3 students each (6/2022), along with informal unstructured short interviews during class time in June 2022 (See Appendix B for interview and focus group protocols). I collected multiple pedagogical materials as well extensive and varying student writing samples and other classroom-created artifacts and photographs from classroom observations.

Interested in how the teacher and I learned over the course of the study, I began by content-logging teacher interviews and our design meetings while iteratively writing memos about emergent themes in relation to my research question². I also began developing a codebook to further analyze themes and relevant concepts as related to my question and relevant literature, especially in terms of notions of competence, language and genre ideologies, shifts in learning, and purposes for writing. I also created a data display of the two-year study detailing shifts in our learning alongside parallel local and national socio-political contextual events (such as the pandemic changes, national elections, and protesting events). Throughout this process, I would triangulate findings with other sources such as emails and texts between the teacher and myself, field notes, observational photographs, and student writing.

During the work of analysis, I came to identify shifts in the teacher’s stated purposes for writing as evolving from (November 2020) purposes of competence and competition to purposes of relationality and personal becoming. This led me to examine all final student essays to select

² How can a PDR study rooted in teacher solidarity support shifts in what a teacher values about writing to disrupt dominant language ideologies (or writing practices?) and build toward more just and dignified writing environments in schools?

salient examples that reflected this purpose. Guided by both Mr. Riley's final stated purposes for writing, *and* the essential question he was most interested in crafting during the co-design of a final unit (What can you learn about yourself through writing?), I chose to zoom in on three students who selected this question as the guiding prompt for their final essays. I developed a codebook for the essays to identify common themes in student writing, particularly as relevant to my research question and Mr. Riley's stated purposes for writing. I also listened to audio recordings of writing conferences with these students and iteratively coded and wrote memos about these as a triangulating source. After looking at all three of these students, I selected one to characterize in the findings section below, as she was also the student with whom Mr. Riley described having a strong relationship over the year, and who spoke to him specifically about what writing meant to her in a note she left on his desk at the end of the school year.

Analysis and Findings

In this section, I highlight findings from analyses of Mr. Riley, myself, the learning ecology of his classroom, and one particular student's engagement with writing during the final unit of the study.

Considering the landscape of learning that occurred across this study, I highlight in the sections below how particular zones in that landscape show expansion for multiple people in multiple directions, and how the shape of writing activity and relationships with writing in Mr. Riley's classroom evolved in a variety of ways. **First** I highlight shifts in Mr. Riley's writing pedagogy that represent expansive learning around what school-based writing can be and what it can be FOR. **Second**, I examine a relational mediational tool (Taylor, 2020; Vossoughi, 2014) that impacted this learning; I describe this as "situating the here-and-now in aspirational

ideologies”. **Third**, I zoom in on one student’s participation in writing during the final unit of the study, showing how *writing in school can foreground personal and relational becoming*.

Findings Section 1: Expansive Learning from November 2020 to June 2022

Mr. Riley’s *discourses about why we teach writing shifted* from foregrounding those of competence and competition to foregrounding discourses of self-discovery and becoming, relationship building, and community. Below, I identify salient moments from interview data to show the range and evolution of his thinking over the two-year study.

November 2020. When asked about why it was important to teach writing, Mr. Riley described learning to write as important in order to be a “communicator” in the world. He emphasized that people get “judged” on how they write when seeking jobs. He also talked about wanting his students to be able to write a five-paragraph essay for seventh grade. He noted that he was alarmed at the inequities exacerbated by the pandemic, specifically noting that a sixth-grade relative of his who went to a private school was reading at a high school level and would be “fine,” but the students at his school would not, emphasizing his concern that his students would one day be in competition with others. These goals reflect discourses of competition (to seek jobs) and competence (to be prepared for the next grade; attention to grade level performance).

These discourses, however, were not all-encompassing in this interview. In other ways, Mr. Riley spoke of his students’ linguistic practices in relational ways and positioned them as knowledgeable experts. For instance, when we were discussing what it was like to create community in remote school settings and support students in building relationships with each other, Mr. Riley noted that it was extremely difficult. In describing the many ways he attempted to support his students in building community, he also mentioned,

[Referring to a student who speaks mostly Spanish]—her mom was telling me in conferences that she doesn't have any friends and so like I set up a meeting with her and a couple of other girls from her class that speak Spanish, and I speak like just a little bit of Spanish, you know, so I like, I made it look like it was for me and like we were going to try to, you know, they were going to try to teach me and have fun. But really, I wanted them to start talking to each other. And so they did. So that was cool. (*Mr. Riley, Nov. 2, 2020, Beginning of study interview*)

Here, Mr. Riley positions students as experts in their language practices in their ability to “teach” him and says that to them in efforts to create a community. In this way, his students’ linguistic practices were not about competence or about developing a skill to compete in a future context, but about connecting with others in an immediate context to “have fun.” There are hints of competence-based thinking in this discourse, as he says “I know a little bit of Spanish,” although he could have said, “I’m a beginner in Spanish” or “They are advanced in Spanish,” which he did not and instead positioned both himself and the students in this situation as in social relationships. This reveals a discursive attention to the relational element of languages, alongside an ideology of language based in competence.

Additionally, while Mr. Riley first described his writing instruction as focusing on CER (claim-evidence-reasoning) writing, he also added, “It’s such a weird way to write, so it’s kind of hard to find examples online.” He recognizes here that a kind of school writing that is often seen in terms of competence (as in, can students do this kind of writing?), is unusually a school-based writing, and not something with a purpose or social position outside of school. There is potential in this understanding to see writing in the world as beyond or outside of the lens/frame of competence. Still, in the same conversation, he mentions that his school was recently “worst in

the state” in terms of writing scores, but his students “set the record” at his school and “blew [the test] away”, admitting, “Not that I care about just test scores, but it is like, if the kids learn, then they do well on those tests, you know?” In other words, Mr. Riley’s discourses reveal tensions early in our work: he saw linguistic practice as social (supporting students in talking to each other), positioned young people as experts (“You can teach me”), and perceived school genres as *not* social or authentic (“It’s such a weird way to write...hard to find examples”). At the same time, he also looked to test score improvement as evidence of learning (“if the kids learn, then they do well on those tests...”). Still, when asked if the context of the sociopolitical crises of 2020 impacted his reasons, he responded emphatically that it *had*, primarily for reasons of competence and competition:

EL: [00:56:46] ... One last question is, has anything about the current context? Meaning, has everything that comes with 2020 impacted the way that you think about the reasons for teaching writing or ...?

Mr. Riley: [00:57:20] Well, absolutely, it is devastating to watch what's happening right now. I mean, the inequities are growing at exponential levels right now across the whole country. And, you know, I worry more about my students than I do about students that are in more affluent areas, you know? I think now more than ever, kids need teachers that really care and are willing to put the work in. So I guess it's just on my mind more and...I see more urgency now than ever before to help them...

EL: [00:58:14] Is it because you're seeing—when you said inequities—and you're saying like in affluent areas—can you say more about that?

Mr. Riley: [00:58:26] Yeah, sure. I mean, the last couple of years I take kids and they come to my class and they test into third grade reading and then they leave. And you know, I've had kids that have tested in the third grade and they leave and they pass the SBA [Smarter Balance Assessment] and then they go and they get A's in middle school and it's like, it's amazing... Obviously, that's not every kid, but it's been a lot of them. And... usually at the beginning of the year, you get like maybe like a quarter of your classes on grade level, something like that. But this year, at the beginning of this year, I didn't have a single student in my homeroom that was on grade level for reading. And so that's not normal, usually even at our school, at least like a quarter of them probably are going to be on grade level. So that's a that's an inequity right there because, you know, like I look at, I have a niece that goes to a private Catholic school and, you know, she's in sixth grade now, but she's reading like a ninth grade level, which is not abnormal for her school, right? Because it—just that's the way the world is. And so I'm not worried about my niece because I know that she'll be in seventh grade next year. And but I am worried about my students that were already behind and now are even falling even farther behind.

This section is notable from the rest of the interview as the question was not about purposes for teaching writing in general, but in the context of how the world was changing. At this point in November 2020, most schools had just started the year about a few weeks or a month later than usual giving districts time to prepare to begin fully online after a haphazard start to remote school in March-June of 2020. The uprisings protesting anti-black violence following the murders of George Floyd and Breonna Taylor had happened just a few months prior. Many

educators were considering ways to upend conventional schooling (Garcia, 2021). Here, Mr. Riley shows concern for his students in this somewhat new kind of world, primarily in terms of being able to compete with affluent students in schools that were, for whatever reason, not being affected by disrupted schooling. In this way, Mr. Riley extends purposes for writing as being about competence and competition, and further, characterizes “equity” as being about the capacity to compete with others and stay on grade level.

September 2021. At the beginning of the second academic year of the study (Sept. 21, 2021), when asked about goals for his students in an interview, Mr. Riley referred to an experience of his class writing outside in a courtyard at the end of the prior year: “there is just like this *vibe* that we had...they were all into [writing].” He said that he wanted to “feel” that again with his students: “...letting kids experience the joy of writing and being able to identify as writers and not just as students who are checking off a box.” He described a “magic in the air,” when all students were invested in and working on writing as a community. He also talks about the benefit of “allowing yourself to be reflective” and “letting kids experience the joy of writing and being able to identify as writers and not just as students checking off a box.” At many points in this interview he addressed the relational, communal aspect of writing and identified that as a change in the way he thinks about writing: he mentioned our work of designing the structure of writing buddies the year before during online school as really useful and impactful and said it affected the way he thinks about supporting students in working with each other. He sees it as “communal” now and also says that it’s more authentic and makes connections to his own experiences when he writes - he has a close circle of people with whom he might share his writing to get feedback. Here, his discourses move beyond those of personal expression to discourses of community and relationships in writing practices. He also mentions in this

interview that it would be easy for him to just teach the curriculum that he's given and not think about it very much, or it could also be easy for him to get really stressed out, because there is a lot of "pressure" on him to have his students "perform" on standardized tests. He says it's been helpful to work with me because I have "gently...re-shifted [his] focus a lot." He uses an example of the year before when he was concerned about kids needing to write faster and I responded with the variety of reasons why students might not write as fast as we want. He said our work shifted his focus on what writing really means to him and why it's important and not just common core, but "giving students the benefit of being writers...I think before I've just always been very common core focused...I really care more [now] about my students as writers and not as writing students...I'm a little bit less worried about the nitty gritty on things and just more big-picture-focused I think." Here, Mr. Riley foregrounds discourses of writing as being about a community practice; even his attention to being "writers" as opposed to "writing students" illustrates a communal practice of writers as opposed to a "doing school" discourse that has echoes of discourses of competence (as in "checking off a box").

Another notable discourse in this interview, when asked about how he was thinking about translanguaging approaches to writing, was his explicit mention of Whiteness as dominant in conventional English Language Arts curricula:

Mr. Riley: [00:39:59] I guess...the last big thing in my mind is just this idea of... language arts should be for everybody. And like the whole I mean, since I've been a kid, probably since way before then, I guess, but there's kind of like this, like, idea of like what literature is and like, what good writing is or whatever and. You know, that's obviously has been really like...Really affected by things that are not my values, right, like this whole idea of like the good literature is either from like

early American writers or from British writers or whatever, and if we can bring in writing from...sorry, I'm like all over the place here...If we can bring in writing as examples that have—show other languages in them and, talk about other cultures and things like that. My hope is that it will open students' eyes to the fact that anyone can be a good language arts student. Anyone can be a good writer in that good writing, good literature is not...just like, white. Just white, I guess, if that makes sense, I mean, I know this is like when I was like when I was a student in high school, middle school, I mean, literally like damn near everything we read was from white authors like Steinbeck, Hemingway, who like everything, Shakespeare, like literally everything was like this. And it creates this idea in your mind that, like ELA is like the study of the thoughts of old dead White men. And I just think that. That's the last thing I want my students to think so anyway, bringing in things that have. Work that has, like other languages, mixed in with it and. Is culturally relevant, I think, is great for my students, and hopefully seeing that will encourage them to feel like they're OK to be true to who they really are when they write... (*Mr. Riley, Sept. 21, 2021, mid-study interview*)

In this section, Mr. Riley reflects on a theme that began to emerge in our design meetings at the end of the first study year (2020-2021), when he began noticing that he had been focusing on things like “CER” writing extensively and, as he says here, losing track of his “values.” This is a notable train of thought in response to being questioned about his goals for students that year, a question that might often elicit a response about competence (such as achieving particular scores or standards). He expands the practice of writing to the idea that “literature” and “ELA” in general, perhaps acknowledging the situatedness of writing, a characteristic of seeing writing as

a social, cultural practice. Further, his connection to his own experience in middle and high school and recognition of dominance of white authors recognizes a broader historical, racial context of how English Language Arts and writing practices in school have been constructed. He closes by saying that “hopefully seeing that [languages beyond English] will encourage them to feel like they’re okay to be true to who they really are when they write...” recognizing a need for students to bring themselves to their writing practices in school, a value he builds upon and emphasizes in his June 2022 interview. In many ways, this discourse resembles the beginning of recognition that language practices and race are intertwined and that the education of language practices in schools in particular has historically been intertwined with constructions of race: in other words, there is a recognition that the construction of English Language Arts in schools, where writing is situated, has been constructed as White, and further, as a site of practice that actively *others* his students. While there are some echoes in this response of discourses of competence “anyone can be a *good* English Language Arts students”, this interview represents a marked shift away from conventional notions of competence that not only present narrow kinds of competence, but speak to competence in writing and language practices *for the purposes of competition* in a broader “market.” As he closes with “to be true to who they really are...” Mr. Riley’s discourse orients toward a purpose that foregrounds one’s humanity and deemphasizes explicit priorities of competition.

June 2022. During an end of study interview (June 21, 2022), when asked about why he thought it was important to teach writing, what is notable is how quickly Mr. Riley’s response brought up specific students, when in past interviews, he spoke broadly about students in general. Here, however, he first said, “I think like one [of] the biggest things that really sticks out to me, is a lot of my students were really going through some really serious stuff like in their

lives...and I think they were searching for an outlet to express that frustration. And I know like, the writing prompts that we came up with gave them like a healthy way to do that and students that come to mind right away..." and then went on to refer to five different students, while also recognizing that "quite a few of them, I think, like in my other class, too," used writing as an "outlet." For the next 300 words of the transcript, he spoke about one student, Ayanna (pseudonym), and how she expressed to him in a letter that writing was particularly significant for supporting her social-emotional wellbeing that year. He then said, "so yeah I think that's the big thing they have a lot—like, kids have a lot going on in their lives and writing enabled me to learn more about those things which is like ultimately good...but overall it's a good thing, but [it] just felt, really really nice to know that they found a way to deal with that."

Later in the interview, Mr. Riley added, "I think something really strong, powerful happens when you ask kids to write about their lives and then you actually read it, and you talk to them about it, you know. And then, when I think when you start that process, kids really open up and I was not, like, personally super prepared..." While he noted that writing practice in his classroom became a "safe place" for many students, after a brief silence, he mentioned, "I want to add to that like what I learned from them is like - because I don't want to be all negative. It just shows, like the kids have a lot of perseverance that you wouldn't otherwise know about." Writing, in this case, has become not just an "outlet" for his students, but a mediator of social relationships, including the relationship between Mr. Riley and students.

Importantly, Mr. Riley also recognized the change in his thoughts on teaching writing over the course of the study: he described his experience with teaching writing in 2021-2022 as "the exact opposite" of what it had been before, when he felt "very pressured to teach kids to do a certain thing." Later he added, "it all boils down to...I want them to be able to share with the

world what they think...what they need for who they are, where they're from..." Here, identifying the common school context of feeling "pressured", he instead now sees writing as a way of interacting with and relating to the world in a way that uplifts students' humanity ("who they are, where they're from..."). Here, Mr. Riley's reasons for teaching writing had evolved into discourses of writing as a social, relational process, a site in which students relate to the world, as well as a site of personal becoming, noting students' opportunity to use writing as an "outlet." In this way, Mr. Riley's discourses about reasons for teaching writing shifted from focusing on preparation for a competitive, academic- and job-centered context to discourses centering community, identity, and sharing lived experiences in meaningful relationships.

Findings Section Two: Situating Here-and-Now Decision-Making in Aspirational

Ideologies

Often, teachers might be framed as overly concerned about "what to do tomorrow" and researchers might be framed as too focused on "theory" (as opposed to practice). However, *simultaneous* attention to Mr. Riley's daily decision-making demands *and* attention to designing a writing environment centered on translingual ideologies was one design element mediating this shift in his views on writing activity. Situating here-and-now decision making against a backdrop of translingual and relational approaches to writing allowed for iterative micro-shifts in daily decision-making and set the stage to support changes in his discourses of teaching writing and pedagogical design. Indeed, in June 2022, when asked to comment on our collaboration, Mr. Riley noted that our frequent, regular meetings were a useful space where I, a researcher and former teacher, could respond to his immediate questions about how to make decisions in teaching: "...just to like tell you what's going on and kind of hear your thoughts on things and...be pushed a little bit to do things better or change things." Analysis of multiple moments in

which co-design was situated in immediate *and* possible future timescales revealed an iterative pattern of multiple relational moves. The codes shown in Table 1.1 emerged as common across episodes of this mediational tool:

Table 2.1.

Descriptions of High-Frequency Codes for Design Meetings with Relational Tool Episodes

Code	Description
Zooming out	Looking beyond the immediate moment; explicit orientation beyond the present situation
Mr. Riley's goals	Discussing or asking about Mr. Riley's goals for students, writing, his classroom
Values	Expression of what matters, what's most important in writing/literacies/being with students
Now and in the future	Simultaneously addressing an immediate need and connecting it/framing it in translingual approaches/relational views of writing
CER	Claim-evidence-reasoning writing
Flexible/malleable	Talking about language/genre as flexible, having options, can be changed, played with, adjusted, being context-bound
Teacher dailiness	Discussing/addressing daily demands/immediate needs of teaching

In many cases, other “here-and-now” types of in vivo codes not reflected in this table signaled the rootedness of our codesign in the immediate context (such as “peer review” and “sentence combining”). In the excerpts that follow I include codes with transcripts to highlight the iterative pattern of our co-design work and to characterize the emergence of this relational tool mediating our work.

For context, throughout design meetings, Mr. Riley often led with his immediate concerns; we'd then have a conversation about the imminent dilemma that oscillated between

micro-level decisions for action and drawing on principles of translingual approaches to and relational aspects of writing. Below are three instances of this type of exchange:

Excerpt 1: Peer review. In December 2020, when the district had been fully in remote teaching mode since the Spring of 2020, Mr. Riley began by expressing concern over students' low-quality in writing body paragraphs for a CER-style text-based essay. He asked if we could focus on planning for a peer review activity to improve their work for this essay. He expressed concern that peer review activities don't usually go well—we collectively shared anecdotes of when peer review activities had been challenging. In the moment, Mr. Riley presented the challenge as an issue centering around *competence* in writing (12/4/2020, [00:11:32]: “So one idea that I'm playing with next week is for peer review”...“I used to just literally print out the rubric that I made, give it to the kids and then had them grade that...But I was thinking about it like, honestly, that never went that well, even in the classroom [as opposed to online].”). However, throughout the course of our conversation, goals of the peer review activity shifted toward increasing opportunities for students *to have relationships with each other around writing activity* as opposed to increasing a supposed competence in writing outcomes. In the transcript excerpt below, highlighted portions of text represent quotations that were coded according to codes shown in the numbered legends to the right of the transcript:

EL: [00:13:14] So I'm going to back up a few steps¹...I guess I'd ask what your biggest goals are²...to what extent do you want them to learn about and practice and value the peer review process, because, there's some learning to have there and there's some, like, relationship building and practice and actually like, being someone who talks to a peer about writing—or is it that you just want them to

- 1: Zooming out
- 2: What are your goals
- 3: Peer review
- 4: Five paragraph essay
- 5: Values

have an opportunity to, like, make sure they have what they need in their essay? Or is it that you want them to like, actually practice revising after reviewing and making decisions about what's in their essay?^{3,4,5}

Mr. Riley: [00:14:22] That's a great question. Yeah, thank you. I mean, I guess before you asked me that my ultimate goal was just to give them an opportunity to improve their paper⁶. But I do think, given like the class culture problem, with just overall with kids this age right now, it might be more beneficial for them to just kind of develop that relationship of being a peer, a peer review relationship with maybe their triads. That would—that would probably be a better goal right now, honestly⁶.

6: Mr. Riley goals

EL: [00:15:03] Why do you say that?

Mr. Riley: [00:15:09] I guess, because I want—I would like, I guess, because I think that there is a problem with sixth graders being vulnerable with each other right now. And so, yeah, that wasn't my original goal. But as soon as you said that, I was like, yeah, that actually makes a lot more sense⁷. And this is, you know, this is, it's a writing assessment, but it's also not like, the be-all end-all of their writing⁸.

7: Mr. Riley goals
8: Zooming out
9: Mr. Riley goals
10: Zooming out
11: Now & in the future

EL: [00:15:36] I know, that totally makes sense, and I completely agree with you, especially considering the classroom culture challenges⁹ about being online and also the fact that it's still

somewhat early in the year. So it's like building relationships and not *just* building relationships, but relationships where you can talk about writing with each other as something—like, starting building that now and having it be a thing that continues and develops the rest of the year—it seems like it's something that's going to buy you some value in later writing assignments^{10,11}.

Mr. Riley: [00:16:11] I think—I absolutely agree.

Here, while the initial concern was the planning of the following week's peer review activity, the conversation broadened not only to greater purposes, but also to what would be useful for students' writing futures in his class. Focusing our conversation by first inquiring about his main goals and offering options for what goals might look like [something I would code “zooming out”] allowed Mr. Riley to identify peer relationships as a central goal in this activity. The posing of this question of goals—this “zooming out” move—did not detract from the immediate need of planning the activity, but allowed for *situating* his immediate needs within larger contexts, which, through our conversation, ultimately meant situating our co-design of this activity within the aspirational goals of seeing writing as relational work (“relationships where you can talk about writing with each other”) as opposed to being about the idea of “improving” writing. This zooming out also opened a space for Mr. Riley to recognize that this isn't the only writing assignment they will do (not the “end-all-be-all”), and allows Mr. Riley to move away from the job of ensuring he has a plan for a class activity: in some ways, this gives Mr. Riley the opportunity to occupy a space of *ontological distance*³ (Dominguez, 2019; Gutiérrez &

³ Dominguez (2019) uses the term “ontological distance” in the context of aiming to be “decolonial” and to attend to the ontological distance between educators and youth of color. In the case of this paper, I am addressing ontological distance between being a White teacher enmeshed in the constraining realities of neoliberal education reform and

Vossoughi, 2010) from the daily demands of teaching that center published curricula, standardized assessments, and regular, linear improvement in a hegemonized kind of performance. This is not to say that teachers don't already have their own “zoomed-out” established goals or values—they often do; what's worthy of inquiry, here, and in any research looking at co-design with teachers, is examining when teachers do or don't have space to foreground them, or the professional relationships where they can experiment with pedagogical design that centers their values for the young people with whom they teach and learn.

Further, I'd like to bring attention to Mr. Riley's recognition that building relationships is the primary need in his classroom at this moment: when I say, “So it's like building relationships and not *just* building relationships, but relationships where you can talk about writing,” I am attending to the possibility that relationships mediated by writing practice can *and do* do the same thing as building classroom culture—that It's not a separate, distinct practice, that what's considered academic activity is not and doesn't have to be completely siloed from our human, social needs. There's also a recognition that not only can writing act as a mediator, but writing is a social, relational practice *in itself* (Vossoughi et al., 2021). Further, that it can support work for the future—the rest of the year—here, it's framed as “buying value” later, which could be seen as just a way of being academically, instructionally efficient, but this whole section could also be seen as situating the needs and urgency of daily teacher work within an aspirational ideology of writing, within a proleptic vision for the kind of writing that might be possible in the future, for a kind of writing practice that might expand beyond what had previously been conceived of as allowed or possible in school settings.

Further, it's important to note here that throughout these conversations, I engage in

being an educator or designer of learning committed to dignified and more just forms of learning, much like “lifting off the ground” of the position of teacher (Gutiérrez & Vossoughi, 2010).

design experimentation *with* Mr. Riley, offer questions and ideas, but I am learning as much as he is as to “what this looks like.” While I had more years of teaching experience, as a teacher I similarly often found myself “stuck” as to how to navigate tensions, perceived binaries, and the culture present in Title I schools privileging competence, standardized assessment, and what I would come to learn were deficit notions of language and literacies. While I experimented myself with what I thought might be more dignified (to use language I’ve learned in the past few years) writing practices, such as through project based learning and increased experience with narrative (which, it should be noted, only became acceptable when the state test started assessing narrative), I consistently struggled with what I didn’t realize were the reproduction of hegemonic ideologies and practices (Vossoughi, 2014). I highlight this point to recognize the role of ontological distance and “space” from teaching as a necessary element in the way we are situating and attuning pedagogical design to aspirational ideologies and values: as a researcher and former teacher, I am familiar with the ontological position of existing within a standards-heavy culture, of needing to work quickly and constantly to plan and respond to students on a daily basis. As a researcher, I have the space, time, and material resources to reflect on that kind of ontological position, to engage in new learning and dream in different, spacious ways about what new kinds of writing cultures in classroom settings might be, something the teacher solidarity framework speaks to (Philip et al., 2022). These elements have been essential to this particular exchange and to following excerpts so that Mr. Riley can both trust my collaboration with him and so that I can attune to his present situation.

This is one moment highlighting a shift in a priority from writing as being primarily about *competence* (using a rubric to improve performance) to being a relational practice, a shift that continued to evolve throughout the study to a final unit that strongly centered both reflecting

on relationships and building strong relationships mediated by writing practice.

Excerpt 2: Sentence combining. Another example of situating the here-and-now in broader, aspirational ideologies of writing was on January 8, 2021: Mr. Riley said he wanted to talk more about sentence combining as he was in the middle of a mini-unit teaching personal narrative writing to students. In the context of a longer module studying the novel, *Bud Not Buddy*, we had decided to revise a curriculum-provided writing assignment asking students to identify “rules to live by” in other texts, and instead, write a personal narrative in which they show their own rules to live by. The exchange below is characterized more by tensions and contradictions than the prior examples. What’s notable here is a consistent thread of prioritizing simultaneous attention to what might need to happen immediately in class *and* to designing kinds of writing instruction that aspire to translingual and relational frameworks. Namely, throughout our conversation, Mr. Riley expressed concern about sentence structure, and I emphasized flexibility in language use. Below, Mr. Riley is responding to an example I had been screen-sharing where I present a group of sentences and suggest that he present similar ones to students and have them experiment with ways to combine them:

Mr. Riley: [00:16:23] So I wonder...would you kind of emphasize the shortness of the second group of sentences? Because that's what I was thinking.

EL: [00:16:44] That's a great question. [I think I would. Yeah. And. I'm going to back up a little bit...There's multiple opinions around the idea of asking kids, well, “how does it sound?” because that can be very subjective and biased and we *might* say that, but *there isn't a single way* that it sounds to everyone—

Mr. Riley: [[For like language learners, like they might not have the schema to understand]³ or they might just be reading it differently and]⁴–

EL: [–or, not even that even like, you know, learners who only speak English like or identify as monolinguals might also read it differently, depending on how they read or – like their registers or the dialect or whatever.]⁵ So there's lots of different ways that it's going to sound to people. And I think that's also something you can be explicit about. I think the key is, like, seeing that there are lots of different things to think about and the options–the goal in my mind is that students come away with this, away from this with a sense of agency that they can play with sentence structure.]^{1,2}

Mr. Riley: [00:18:15] Right.

EL: [00:18:18] What are your thoughts on that?

Mr. Riley: [00:18:19] [No, I mean, I love–I'm excited to do this. I guess my one wondering I have is like, how do you like, how do you assess this? Like, how do you check for...I mean, I'm picturing, I was planning on doing this lesson after–probably after they've drafted the whole narrative and then thinking that they could go in and maybe like, you know, and try to add more variety to their sentences, which is like in the standard. And I'm just wondering, like, how I might go about checking for that. Like, maybe, having

1: Zooming out
2: Sentence combining
3: Competence
4: English learners
5: Research/teacher tension

6: Standards

them identify somehow the way the sentence was before or I just yeah, that's my wondering is like, yeah.]^{2,3,5,6}

EL: [00:18:59] [Yeah, that's a great question...I think...Could you...could you see two versions of the writing and see revision and just ask them, like if you were looking at two copies, do you think you'd be able to see it or would you need them? Could they, like, highlight the sentences that they combined in the original and the new one or something?]⁷

7: Pedagogical experimentation

Mr. Riley: [00:19:27] Yeah, they could do that. So, yeah, we use Microsoft Word, so I'm sure there's like a feature for that...[I'm also wondering if maybe I don't know if it would be not sorry not to, like, throw out your idea...I was just wondering, like, maybe if I could say...Maybe that would be like an exit ticket. We're like, hey, put your original sentence here and tell me how you changed it. And do you think this impacts, like, the tone at all or kind of like changes the meaning in any way by splitting the sentence up or whatever?]^{2,3,5}

EL: [00:20:02] Yeah, yeah. That's yeah, definitely.

First, early in this excerpt, Mr. Riley mentions that perhaps his students classified as English Learners “don’t have the schema,” which has echoes of a deficit framework or, perhaps, even multilingual ideology of language (which emphasizes “difference” but still does not recognize that multilingual students work from one complete linguistic repertoire, as scholars have shown problematic “discourses of appropriateness” and “additive” language ideologies to

still emerge from multilingual language ideologies [Flores & Rosa, 2015]), maintaining a competence-based framework. However, by stating they “might not have the schema to understand” but following quickly with “might just be reading it differently,” we might see this as an attempt at recognizing a dominant, deficit-based discourse (“might not have the schema to understand” and identifying “language learners” as an other - in this case, it is likely this description refers to school-classified English learners, students who have been historically racialized and othered and seen in deficit view in terms of language and literacy learning). There is an opening, here, for me to attune to Mr. Riley’s concerns while also connecting to aspirational ideologies and moves away from deficit frameworks and discourses of competence: I attempted to reframe the discussion and also attend to learners who speak only English, who might consider themselves monolingual, to shift the “ear” of the conversation and also recognize inherent hybridity in language (“registers or dialects”). This move shifting the “ear” of our design operates as another kind of zooming out: dominant pedagogical design practices might ask teachers to focus on “gaps” or “needs” in the “lowest” learners - a frame commonly resisted in, for instance, work on translingual ideologies of language and the idea of a “translanguaging stance” (García & Wei, 2014). This refocus resists that frame while maintaining both attention to the specifics of the activity and to the purpose of any writing practice involved in sentence combining (or any revising activity), framing young people as writers with intentions and awareness about the effects of their linguistic and rhetorical choices.

It’s notable however, that even in re-reading this transcript, I recognize my own uncertainty about how to approach this topic, knowing that I wanted to move away from deficit framing, but also wanting to offer a way into this conversation and what to think about and attend to hybridity and flexibility in language and move us away from what might be considered

the “White listening ear.” I suggest as a focus that we frame the activity in terms of providing opportunities for students to play with language and have “agency.” Mr. Riley does initially say he loves this—although there is a bit of a tension in the silence and in the following wondering. I read this not as a disagreement, necessarily, or a push back, but a true wondering about how to do this within a material framework of school—a context that typically requires certain kinds of assessments. The contradiction, friction, or tension that arises appears to be one of a type of aspirational ideology that intersects with the structure of school—a context of building competence and assessing for normative competence. This can be read in Mr. Riley’s questioning, in the regular starts and stops: when he says, “how do you check for...” and then trails off into another sentence, it’s as if he’s wondering or noticing that this activity, as described and framed, diverges from conventional ways of “doing school” and thinking about language and literacy. He then brings up the conventional school anchoring point—the standard (at least the one that has been the case since around 2010), as a way to decide what to “check for”. It’s notable how often he says “wondering” here—and emblematic of the pervasiveness of literacy as a competence, as a thing to meet, as opposed to an inherently heterogeneous social practice. In response, I noticed his immediate need as a teacher, and perhaps empathized as I used to be in this position, and teachers are often positioned as the people who “check on” students in a variety of ways. I attend to his “here-and-now” question with more pedagogical experimentation [which is another code] (wondering if students could submit two copies of their writing), and provide a questioning of what might be possible. Then, Mr. Riley more explicitly voices his concern (“sorry, not to, like, throw out your idea”) about this activity or the framing of it, or at least of my assessment suggestion, with the suggestion of an exit ticket, a regular practice in his classroom at that time. However, his suggestion, while he perceives it as being in contrast

to mine, attunes to the frame of language as context-bound and of students as agentive in language practices (“tell me how you changed it and do you think this impacts the tone...or...the meaning”). In this way, we attune to each other’s contexts and purposes, working in the here and now while oriented toward an aspirational ideology and frame of language and writing to expand what writing practices can be in school, while still being in a school (albeit remote) context.

Excerpt 3: Rubrics and feedback. In May of 2021, Mr. Riley and I met to look at some samples of student CER (claim-evidence-reasoning) writing from an end-of-unit assessment. He mentions that he usually writes celebrations and areas of growth and says he’d like to do some of these with me to get my feedback. At this point in the year, the district had implemented a hybrid learning structure, so two-thirds of Mr. Riley’s students were attending school in person and one third was still online. He was in the middle of a longer module teaching the novel, *Percy Jackson*, and this was a culminating assessment for a within-module unit. He starts by sharing his screen to show me some of the samples he has selected for us to examine together. After I read the first sample to myself he says, “I mean, like my kind of reaction to this is like, I think it’s good,” and then says he’ll show me the rubric, the one they are “expected” to use. He then shares the score he thinks this essay would receive in each category and reads the description in each. When he gets to the category of “evidence and elaboration,” I pause and begin a conversation about the elaboration element of the rubric, wondering how elaboration was taught and the implications of scoring a student based on what could be possible in writing and what was modeled or taught. We continue to have a long conversation about how to decide on *what to score* in writing, what those decisions mean for students, what’s ethical, and what decisions about rubrics provide opportunities for future learning and growth; in this conversation, I mention that rubrics are not static artifacts: [00:14:17] “...rubrics are tricky, because, like a three

level is not static. A four level is not static.” I also mention that when I was teaching, I’d often create a rubric, that I was explicit and transparent, and then get writing in return that was not what I was expecting [00:14:24]. We go on to talk about how this rubric impacts students’ grades in his class, as opposed to how they impacted my students in a middle-school setting, and how rubrics can have material effects (impacting a grade, and therefore a GPA or future class placement, honors levels, etc.) as well as teaching and learning effects (at one point I shared my opinion that, “if [a rubric] doesn't like, serve the kids’ like authentic learning, then it’s useless [to me]” [00:18:15], clarifying that “a lot of people disagree with me”[00:18:40]). Later, I add:

EL: [00:22:27]...and, just to be transparent...I'm also coming from a place where, like I don't, especially in terms of writing, [I don't feel like there's—like Smarter Balance, and the Common Core will say like *this is the standard*, and I feel like it's way more malleable and flexible, and it's much more of a moving target than standards and assessments would have us think, because writing is complicated...writing is complicated, and there's a lot of different ways to do it effectively.]^{1,2,3}

1: Flexibility
2: Standards
3: Translingual approaches to writing

Upon re-reading this transcript during analysis, I wrote in a memo that this conversation about rubrics is recognizing that rubrics are in fact a social construction and not a reflection of a static kind of competence. In this way, the conversation attends to Mr. Riley’s immediate needs for assessing student writing—indeed, he is required to provide standards-based assessments of writing skills on student report cards, an important contextual demand—while “zooming out” to recognize the construction of these tools and continue to orient toward aspirational ideologies of language and writing. This attention to the constructedness of rubrics then leads us into a

conversation about how to give feedback on this student's writing, in addition to scores on a rubric. This allows the following conversation to occur in the context of an aspirational ideology that writing is "malleable and flexible", a conversation moving away from "static" notions of competence, which shapes our talk in important ways:

Mr. Riley starts by saying he usually provides a "celebration" and an "area of growth" for students in his written feedback. Attending to his immediate needs in the here-and-now, we then talk about the challenge of writing meaningful feedback on student writing in a way that is sustainable for the teacher and still gets writing back to students in a timely manner. This attention helps align us in terms of both what we hope to do with feedback (support students' learning and recognize that there are multiple ways in which writing can be effective) and what is possible in the constraints of teachers' daily demands, further building trust between us. Then, from minute 00:27:29 on the transcript, up to about minute 00:46:12, we continue to discuss what kind of feedback Mr. Riley should write on her essay. Ultimately, he still writes one celebration and one area of growth, but it's notable that it took nearly 20 minutes to arrive at feedback that aligned with what we thought would be important for her to learn about her writing and support her in future writing development. I mention this time here because it's important to recognize the time and space it takes to provide teachers some ontological distance from the daily work of commenting on, say, 30 to 60 or more essays, to deeply consider how feedback can attend to the student-teacher relationship, the student's relationship with writing practices, and can frame the activity of writing in a classroom ecology. While at the beginning of this meeting, Mr. Riley originally wanted to examine multiple samples of student work with me, discuss their scores, and talk about what to write for feedback, we ultimately only looked at and discussed this one student's. After determining the feedback he wanted to write for her, I offered to look at

more work, but instead, *he* zooms out and asks more questions about rubrics ([00:49:34] “Are there, like, way better rubrics out there?”) and feedback in general. From here, we talk further about the social construction of rubrics, how they are used for various purposes like measurement or relational feedback between students and teachers. We also address the fact that the SBA rubric writes in the “zero” category for conventions: “Not written in English,” communicating particular deficit-based messages about languages beyond English.

While many sections of this design meeting are interesting for zooming in on, I now would like to focus on one particular section, partially because of its salience in this meeting and also because of the frequency with which Mr. Riley referred *back* to this conversation in later meetings and in his final interview. Amidst our discussion on giving feedback and completing rubrics, I mention that when I took an English methods class during my Master’s in teaching program in 2007, I took a class from the then-director of the university’s writing program who spoke about her research on giving feedback to students’ writing:

EL: [00:43:03] I took a class from this professor, who had studied feedback on writing for her entire career. ...she was like, if you don't remember anything from me, just remember that students will be invested in their writing to the extent that you are invested in their thinking. So she talked about like...making sure that your feedback to them communicates how much—certainly [feedback should also be] explicit about craft moves in writing—but also communicate your investment in what they think, because otherwise what—why do they have to do it [attend to the feedback]?

Mr. Riley: Wow...that's great. Yeah.

EL: Yeah. So if you ask [the student] what she's thinking [in his feedback] and signal that *that's* [her thinking] what you want to see in her elaboration next time [you show that] you really care about what she's thinking.

It should be noted that in listening to this section of the transcript, Mr. Riley's tone sounds particularly different in this moment when he hears about this frame for giving feedback. While the transcript reads the words "Wow" and "that's great," the tone combined with the time in between, which I coded as "meaningful silence" signify that this may have been a significant shift for Mr. Riley in how to think about the purposes of learning to write; focusing feedback on a subject-subject relation of thinking, as opposed to feedback for the sake of improving *the object* of writing to adhere to competencies on a rubric creates an entirely different kind of task for the activity of writing. Soon after the above excerpt, Mr. Riley says, "Well thank you...that's a great thing to think about...you've given me a lot to think about." In this context, we also settle on what he will write in feedback to the student we had been examining: he writes, "I would love to hear more about your thoughts on human progress." This feedback decision evolved from a desire to ask the student to expand her *competence* in the skill of writing elaboration (or reasoning, as in claim-evidence-reasoning), and refocuses on her *thoughts* about something in the world (human progress), rather than a rubric-defined competency. This still addresses Mr. Riley's initial concern that the student develop the elaboration section of their essay, but *situates* that move within an aspirational framework of what writing can (and perhaps should) be, beyond the narrow expectations of schooling. The feedback he writes frames writing as social, relational, and connected to what young people think about big ideas in the world. We came to this decision through an interweaving of discussing minute details of his immediate task—scoring students on a relatively normative and curriculum-provided assessment of a CER essay based on a novel, and

providing written feedback—and discussing aspirational ideologies of what writing activity can be: malleable, effective in multiple ways, flexible, social, relational, and connected to students’ thoughts about the world. Situating these here-and-now needs within these aspirational ideologies—which diverge from dominant school framings of writing—required not just discursive connections between the task and the aspirational goal, but also commitments to teacher solidarity (which Philip et al. [2022] highlight is in fact a “dual solidarity,” with both teachers and students [p. 57]), to building and maintaining trust, and to opportunities for ontological distance from the neoliberal positioning of the writing teacher.

Other design meetings throughout the study reflected similar tensions and negotiations between immediate concerns and overarching ideologies. By the end of the study, we had co-designed a unit (the first that Mr. Riley taught without a provided, published curriculum) that focused on a novel in verse which included words/phrases in Spanish; the unit also featured essential questions about writing, place, identity, community, relationships, and language (see Appendix A). In his final interview, Mr. Riley said that my ability to research and find this novel supported his work since he didn’t have the time as a teacher to do so. In these ways, our collaborations attended to the necessities of daily decision making while also connecting to translingual ideologies of language.

Findings Section Three: Student Participation in Writing Activity

In this section, my lens of analysis zooms out to examine, broadly, the ways in which opportunities for students to participate in school-based writing activity changed as Mr. Riley’s pedagogical designs and choices evolved. I then zoom in on one student to illustrate one way in which writing practice in the context of Mr. Riley’s classroom was made consequential (Hall & Jurow, 2015).

Looking at the scale of the classroom, I consider a variety of artifacts that represent student participation in writing as well as the breadth of writing assignments offered, showing the ways in which students were invited to participate in writing. Early in our work, student writing, reflecting Mr. Riley's early discursive attention on the topic of writing, primarily took the form of CER paragraphs (which would prepare them for five paragraph essays). In January 2021, he first diverged from the curriculum's provided writing assessment and created a personal narrative assignment, after our discussions in design meetings about what students needed most in the context of a challenging academic year and in the first year of a global pandemic. Still, content logging of design meetings show that the main topic of our discussions from February through June was a focus on CER writing, addressing in detail how students might better select evidence and write reasoning to support a claim. Despite that focus, his provided curriculum still ended the year with a fictional narrative for his *Percy Jackson* unit, an experience that he says shifted his experience of teaching writing and informed his goals for teaching writing the following year—he felt a “vibe” during that assignment that made him think about writing as communal and joyful (see interview data in section 1 of these findings for more).

In Fall 2021, Mr. Riley wanted to design a narrative that aligned with a field trip he had planned to supplement their novel study of *Dragon Wings*, asking students to write about their experience on the field trip. In winter 2022, when the first Omicron wave brought significant disruptions to schooling, he returned to a more conventional expository style of writing, but notably, began to present writing moves as “craft” decisions as opposed to “conventions” (design meeting, Feb. 7, 2022). Finally, in a fully co-designed unit centering translingual approaches to writing and language, from late March until June of 2022, students participated in a narrative

essay where they were able to choose one of 5 essential questions⁴ to respond to that addressed themes in the translanguaging novel they had just collectively studied. In this narrative, they participated in writing by drawing on their own experiences, thoughts, and languages, had agency in the topic of their narrative and its thematic focus, were encouraged to write figurative language and explore personal thoughts/experiences, and were able to share their work with myself, the teacher, peers, and the school community. In this unit, students also participated in daily journal writing for the first time in Mr. Riley's classroom and were encouraged to see writing as a topic of inquiry as they were both asked questions about their experiences with writing *and* studied a novel in which the protagonist used writing for her expressing and understanding her own experiences. In this way, possibilities for writing participation in Mr. Riley's classroom moved both metaphorically and literally beyond the classroom walls and beyond narrow purposes for "doing school."⁵

Something notable about our co-designed unit was making writing an explicit point of inquiry, not just an activity mediating language arts content learning. The novel in the unit, *Under the Mesquite* (McCall, 2011), features a protagonist who writes regularly and uses writing to process her life experiences. It also explicitly addresses issues of language and race. During our co-design process, Mr. Riley wrote me the following in an email:

I would love to have a guiding question along the lines of *How can you learn more about yourself through writing?*...I don't know for sure what it should be; that's

⁴ (1) What can I learn about myself through writing? (2) How do languages shape my identity and the communities I belong to? (3) How do places—and my movement through different places—make me who I am? (4) What does it mean to live in a "borderland"? (5) How do different loving relationships shape who we are?

⁵ Since this study concluded, Mr. Riley has shared that he is continuing to do the field trips we did in study year 2, has had students use journals even beyond the *Under the Mesquite* unit, focuses on student thinking even in CER writing, and is keeping versions of the narrative assignments he did last year. He has also adapted a graphic organizer we created for the *Under the Mesquite* and is using it in his *Dragon Wings* unit as well. He continues to speak Spanish with his students and has been able to speak Spanish with parents during conferences, without using an interpreter after he took intensive online classes in Spanish during spring and summer 2022.

definitely a rough draft guiding question. But I feel like the protagonist grows so much through her writing and her writing is a big part of her ‘coming of age’ story.

[email communication, 3/8/2022]

I include this data to highlight the centrality of writing in the novel, and to point out Mr. Riley’s commitment to providing his students an opportunity to think deeply about their own writing in this unit. He also suggested asking students on the first day of the unit to share words that came to mind when they heard the word “writing,” and projected those into a word cloud; he then asked them again on the last day of the unit. The two word clouds are shown below in Figures 2.1 and 2.2.

Figure 2.1.

Student responses to “When you think about writing, what words come to mind?” (3/28/2022)

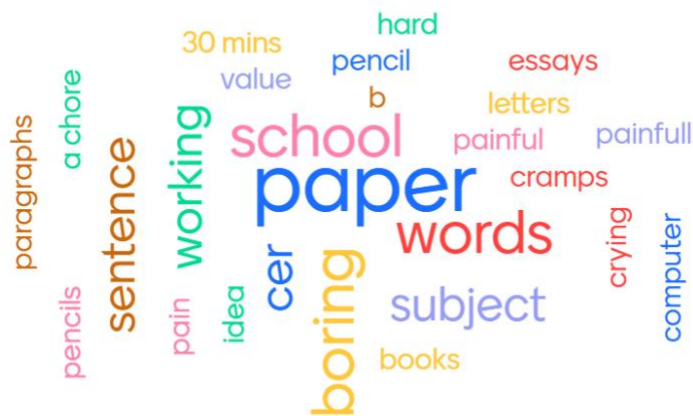
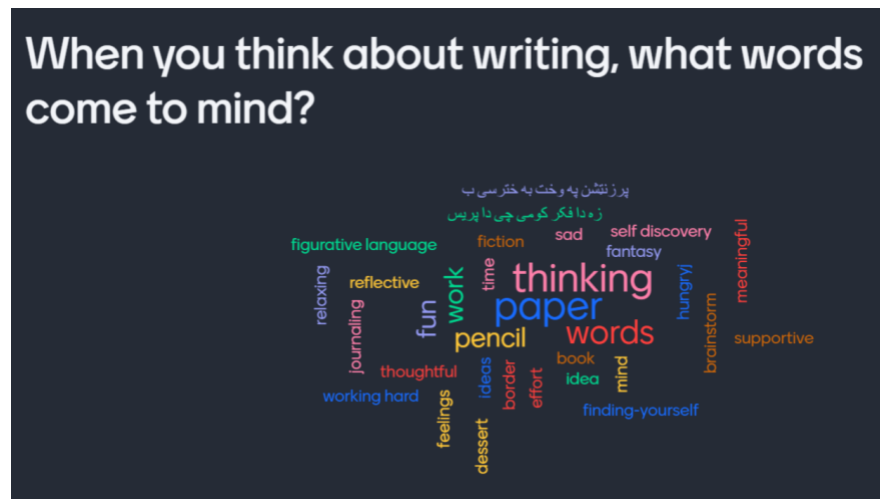


Figure 2.2.

Student responses to “When you think about writing, what words come to mind?” (6/15/2022)



Certainly, there are nuances to these representations and I was not able to follow up with students about why they chose certain words (and of course, many still reflect a very “sixth-grade” perspective in even the second word cloud, such as “paper” and “time”); I should also note that while I didn’t ask who wrote “sad,” it’s possible this reflects the intense topics explored in the novel and the ways in which some students expressed using writing to process feelings). Zooming out, these two images provide interesting insight as to how the overall culture of writing in Mr. Riley’s classroom shifted even more throughout the course of this unit, where language and writing were explicit topics of inquiry. Indeed, the prevalence of words like “thoughtful,” “feelings,” “finding yourself,” “self discovery,” “meaningful,” and “relaxing” highlight how writing became a site of possible healing and personal becoming, as opposed to a site of activity emphasizing competence.

Writing as a site of healing and becoming: the case of Ayanna. One student who wrote extensively about writing being a site of healing was Ayanna (pseudonym): during Mr. Riley’s final interview of the study (June 2022), he identified Ayanna as being particularly impacted by the writing practices in his classroom that year, and especially during the last unit:

Ayanna was really struggling...earlier...she wrote this like long note ...and left it on my desk ...well at the end, she, the last day of school she brought [the note] back to me and left it on my desk and I opened it and I read it again, but, at the very end, she added—she changed it to make the end saying that before, [a type of coping mechanism] she used to like release the emotions and that now she’s changing ... from that to writing. And then she was like, ‘so my gift to you is a piece of my art, my writing,’ and so like that’s really huge...it was really powerful to see kids being able to latch on to writing as like a healthy way to cope with all of these things that happened earlier, you know. (*Mr. Riley, final interview, June 21, 2022*)

I hesitate to include this excerpt, worried about the risk of communicating a message that writing should be provided as a healthy coping mechanism, that it should be used because it can support mental health—such takeaways could flatten the complex, authentic, and emergent framing of writing as it existed in Mr. Riley’s classroom that, most importantly, was rooted in the trusting relationships built *among* students *and between* Mr. Riley and his students. I choose to include it still, however, to recognize the potential for classroom-based writing activity to *cross contexts and purposes*—to be interwoven with existing trusting relationships (Ayanna writing to Mr. Riley earlier in the year, before the final unit), personal becoming and well-being, and literary novel study. This also represents a way in which school-based writing activity disrupts the dominant, settled interaction pattern of teacher-student-writing beyond “student drafting and turning it for a grade” to: student writes (outside of an assignment) to message concerns (the early note to Mr. Riley); student writes *about writing* and how writing supports her well-being (on her own and in school); student writes in a final essay about her own writing, well-being, and the class novel, as well as relationships with friends; teacher engages with this

writing in conferences, as well as engaging in talking about the students' well-being and relationships, student turns in writing for an assignment, presents it to the school community, and ultimately, writes *on* past writing artifacts to share with teacher. In this way, writing activity itself has become a subject of inquiry, has crossed contexts and relationships, and has blended school learning (literary novel study) with “life” learning.

In the excerpt below from Ayanna's final essay, we see further evidence of how writing activity crossed settings of meaning for her:

I found [writing] as a coping mechanism; better than telling everyone how I feel. When we started our *Under the Mesquite* unit. Lupita, the main character, wrote with her feelings, like she put her heart and all into it. That can be me. I realize I can write exactly like Lupita with all my feelings and heart. It was a deep inspiration.

Reading her art made me reflect on mine. So instead of making stories based on me but with different people, I just wrote about me. I felt free and alive like a tree spreading brightly. I thought about the things I write and how they relate to the world around me. [Ayanna, final essay, June 2022]

In this section of her personal narrative, she addressed writing in multiple contexts: her own well-being (“a coping mechanism”), her social relations (“telling everyone how I feel”), her classroom context (“we started our *Under the Mesquite* unit”), and the world (“the things I write and how they relate to the world around me”). In this way, writing activity has unsettled classroom *purposes* for writing and even classroom *contexts* for writing. And while she brings in contexts that are not school, they are not *separate* from school, since she connects them to her study of *Under the Mesquite*, interweaving the personal with the academic. Studying *Under the*

Mesquite went beyond dominant disciplinary practices of identifying themes or studying craft for the purposes of achieving “competencies”, but also provided inspiration to Ayanna for a way to center her own well-being: “I realize I can write exactly like Lupita with all my feelings and heart...Reading her art made me reflect on mine.”

Ayanna closes her essay with reflections not just on her writing activity but on relationships that were meaningful to her and interwoven with her writing practice:

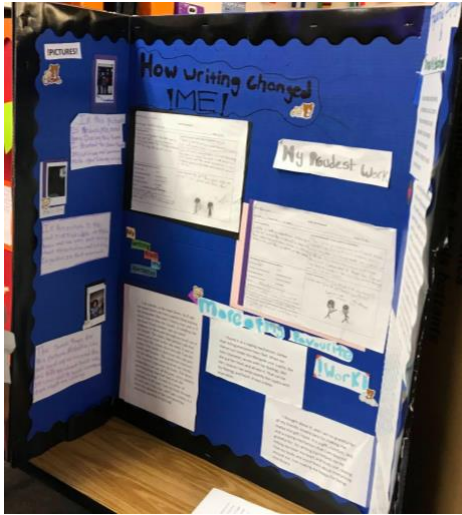
... I feel as if writing, Isabella, Ashley, Ava, Kate, and Olivia⁶ made me feel like I was not only a person but as an artist. I felt so weird and terrible for only writing about my disconsolate feelings. But when they reminded me of its ok to write like that, I felt confident and happy about everything I have felt and wrote. [Ayanna, final essay, June 2022]

Here, Ayanna recognizes that her writing activity, while she describes as a coping mechanism for her own mental health, was not a completely solitary activity. Its meaning and the support for it was embedded in her social relationships. Her close friends supported both her writing practice and her healing and well-being in providing authentic, meaningful audiences for her writing and expressing care for her work, feelings, and experiences in the world. Figure 2.1 shows that she expands on the role her friends played in the tri-fold display that she created for the final day of this unit:

Image 2.1.

⁶ Pseudonyms

Ayanna's final project tri-fold display (6/17/2022)



In the left column of the display, Ayanna has included pictures of herself and her friends outside of school with captions to describe what they were doing and how it connects to her writing:

Caption 1: “In this picture is Ava, me, and Ashley. During that time I started to show them my writing and become more open with my writing.”

Caption 2: “In this picture is me and Kate. We were at Olivia’s house and we were just talking about my narrative and writing in general in that moment.”

Caption 3: The same thing for this picture, Olivia was looking at my writing and she was talking about hers [illegible] It was good to have [illegible] about my writing.”

Here, writing continues to expand beyond the classroom, and is presented back *in* the classroom as such: Ayanna and her friends engaged in and discussed writing in consequential ways outside of the context of school or for the purposes of achieving on a school assignment. While one might argue that Ayanna and her friends valued writing in this way before or despite the classroom teaching, the question is not one of drawing a line from the teacher’s instruction to

Ayanna's writing activity. Instead, the question is one of exploring how the writing activity presented in a classroom might reshape relations with writing in school contexts and present alternative and multiple visions for what kinds of writing are possible and what kinds of writing are meaningful. It also allows young people to bring their practices, relationships, and lived experiences into the classroom in meaningful ways to disrupt "school as usual." Ayanna's writing here affected her, certainly, but it also existed as one of many possible ways to engage with writing that was then *made visible* to her classmates and to the school community who viewed her board.

Discussion and Implications

The findings presented here illustrate learning as defined by shifts in participation (Rogoff, 1994) and expansion (Engeström & Sannino, 2010) and axiological turns (Bang, 2020; Bang & Vossoughi, 2016). Shifts in participation in writing activity for young people occurred as the dominant kind of writing assignment evolved from largely identical "CER" assignments based on decontextualized school-based texts from a district-purchased curriculum to writing activities that centered students' lived experiences, languages, and places in the world, mediated by the collective study of a translanguaging novel in verse that made writing, language, identity and place⁷ explicit topics of inquiry. When this study began, both Mr. Riley and I had questions about what translanguaging approaches to writing in classrooms might look like, what they could be, and what they might be for; there were multiple instances during recorded design meetings when I shared that I *also* didn't know what translanguaging approaches to writing "looks like" in school. At the end of the study, writing activity had expanded into something we had not yet imagined. Further, Mr. Riley experienced axiological shifts over time as his priorities for teaching writing

⁷ For an examination of the role of place and movement in this unit and study, see this dissertation, article three.

evolved from preparing students for competencies in future academic settings and being “judged” by the professional world to valuing opportunities for students to bring their full selves and their languages to writing experiences *in the here-and-now*.

These shifts occurred in the context of a participatory design-based research study centering *both* the needs of the classroom teacher and his students and the tenets of translangual approaches to writing. The “being-withness” (Bang & Vossoughi, 2016) present in our work and learning allowed us to develop a kind of politicized trust (Vakil et al., 2016), inspired by principles of teacher solidarity (Philip et al., 2022). This sort of trust was necessary for and interwoven with design practices where we engaged in iterative relational (Taylor, 2020) and pedagogical attunement by situating here-and-now needs in aspirational ideologies of language and writing.

To be clear, this study is not about devaluing non-narrative kinds of writing: in fact, it draws inspiration for purposes and traditions of writing across intellectual, scholarly, and social movement histories (Lee, 2001; Morrison, 1995; Muhammad, 2018; Vossoughi et al., 2021). What it does engage in is a desettling of what has often come to be naturalized as a given kind of “school writing” that looks less like authentic (Dyson, 2020), meaningful (Espinoza et al., 2020), and critical (Vossoughi & Gutierrez, 2016) engagement in what might be considered the “discipline” of writing. Desettling normative understandings of disciplines is essential for designing environments of learning that attend to onto-epistemic heterogeneity and reveal disciplines as multiplicitous, dynamic, and open for critique (Warren et al., 2020). While this study presents both CER (or expository/argumentative) and narrative writing, the goal was not simply to privilege one genre over the other; such narrow kinds of redesign risk reinscribing dominant forms of knowing into what superficially appears to be a different or divergent kind of

learning formation (Vossoughi et al., 2014). While Mr. Riley engaged in more narrative writing assignments in the second year of our study, we also had important conversations about different ways to enter literary analysis or ways in which out-of-school genres are more flexible (i.e., how media articles might blend personal anecdotes with research and argument; or how he took a “creative nonfiction” course in college that disrupted the three Common Core text types). This is important to note because what was at the heart of this study was attention to shifts in ideologies and axiologies around language and contexts for writing, rather than a focus on particular practices or genres, which is a necessary kind of teacher learning if we want to center justice in schools (Mirra & Morell, 2011; Philip et al., 2019).

As I write this, EdWeek is publishing articles profiling what some are now calling “The Science of Writing” (Sawchuck, 2023) on the heels of the recent Science of Reading takeover (Milner, IV, 2020). I worry greatly that we might see legislation requiring curricula that unintentionally results in what Mr. Riley lamented as “endless CER writing.” Such discourses and subsequent policy designs continue to both treat teachers as “curriculum deliverers” (Davis et al., 2020) and to disregard the body of work documenting writing activity as relational, cultural, social, political, historical and intertwined with our deeply embodied and personal dynamic, hybrid language practices. Simplistic, overly prescribed views of writing—even if not originally intended by the research studies cited—reinscribe autonomous views of literacy (Street, 1984) and raciolinguistic language ideologies (Rosa & Flores, 2017), pushing forth agendas of “competence” that are rooted in White and colonialist supremacies (Flores & Rosa, 2022). Pushing back against such movements that take hold in the neoliberal education reform arena (Philip et al., 2019) requires opportunities to “lift off the ground” from daily teacher demands and “see anew” (Gutiérrez & Vossoughi, 2010) the supremacist ideologies that undergird deficit-

oriented practices. Researchers interested in supporting this work have to engage directly with teachers—providing curricula and resources can be useful, but it’s the micro-genetic relational work that is essential for meaningful shifts and expansive learning—for *both* researchers and teachers alike.

However, while collaborative research with teachers holds potential for expansive learning, I say this cautiously at the risk of appearing to argue for something to be implemented “at scale” (Philip et al., 2018, p. 3). What’s valuable here are the multiplicitous ways in which we might understand learning and literacies within *and against* the constraints of schooling, especially in the political contexts that exist post-2020⁸.

⁸ For inspirational, important, and critical discussions of learning to “love” a “post-2020” world, and related implications for literacies practices, see Elaine Castillo’s writing in *How to Read Now* (2022).

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Chapter 3. Article 2: Translingual Possibilities for Meaningful Participation in School-based Writing: A Sixth-Grade Case Study

It makes the reader know that I'M actually here. - Minh, 6th grader, June, 2022

Introduction

In the first full year of in-person schooling at Evergreen Elementary since the beginning of the Covid-19 pandemic (2021-2022), Minh, a sixth-grader, wrote about her experience in her *last* full year of in-person schooling (2018-2019), when she was in third grade. She presented her work on June 17, 2022, with a trifold decorated to reflect the colors of the Vietnamese flag, a baby photo of herself, and her own favorite passages from her writing (see Image 3.1, below). She shared this work with visiting younger classes, administrators, and her classmates' parents and siblings as they crowded her teacher's classroom for "gallery day".

Image 3.1.

Minh's final project trifold, June 17, 2022



In Minh's quote that opens this article, I used capital letters to emphasize the tone and body language of Minh when she spoke with me at the back of the classroom before gallery day

as students prepared their work: the room was scattered with multi-colored trifolds, recently printed pages and various other craft supplies; students worked on the floor, on beanbags, on tables, and by the windows that lined one wall as their teacher (Mr. Riley) and I circulated to check in and offer support. Minh and her classmates were creating trifolds to present their writing from the prior unit; some were decorating, some were still revising and writing their final narrative essays, and some were talking with friends, myself, or their teacher, about their writing choices. I capitalize the “I’M” in Minh’s quote above both to reflect her tone and also to allude to her extensive use of capital letters in her own writing. While some might consider the tendency of young people to write with all capital letters as either a mistake or an immature writing style, Minh laid claim to her writing choice, stating that she wrote this way intentionally to express when she felt like she was “screaming,” and further, to emphasize her embodied existence to the reader (to show that she is “*actually here*”).

It would not be a stretch to assume that a teacher might be inclined to correct Minh’s use of capital letters, or as I’ll show later, exclamation marks in the middle of clauses, an extensive use of dashes, or what might be considered texting language (such as “IDK”). One might argue that she needs to learn the norms of “academic” writing. However, critical linguistic and educational scholars who center the language practices of multilingual and racially minoritized students have argued against the notion of academic writing as a stable, empirical, cohesive entity that is distinct from or dichotomous to “home” language practices (Flores, 2020; García et al., 2021; Paris & Alim, 2017; Seltzer, 2019 & 2022). Teachers might then wonder—and some with whom I have collaborated in design research indeed have—what, then, do I focus on in writing instruction? The common training, both in teaching culture and in official materials given to teachers is to, as my partner teacher for the present study said, identify trends in writing and

decide what to “work on.” Despite efforts to frame this as “growth”, it obscures the complexity of student writing and narrows what teachers learn to *see*. It frames writing as monoglossic, uplifting particular practices under the guise of objective improvement, dismissing the fact that writing practices are as fluid and emergent as all language practices, and are always already attached to people with dynamic identities situated in contexts.

Indeed, many scholars have shown that language practices are inseparable from identity, lived experience, cultural practices, and community relations (García & Wei, 2014; Gutiérrez et al., 2011; Street, 2014 & 1984). Languaging is how we exist in, relate to, critique, imagine, and shape the world (García & Wei, 2014; García & Kleifgen, 2020). While there is great potential for language arts to be sites of healing, humanizing, care-centered, relational work (Dutro, 2019 & 2013; Garcia & Dutro, 2018; Vossoughi et al., 2021), standards movements, high-stakes testing, and more broadly, monolingual language ideologies (Canagarajah, 2013) can place pressure on teachers to perceive a binary between preparing students for “academic” (Flores, 2020; García et al., 2021) writing demands, versus teaching writing that is “joyful” (Lane, 2021; McCarthy et al., 2014). This movement also narrows curricula and disproportionately impacts the material educational consequences for racialized students and multilingual students (Apple 2000; Dyson, 2020; Flores & Rosa, 2015; Flores & Chaparro, 2018; Flores, 2020; García & Wei, 2014; Gutiérrez 2008).

To counteract this narrow current in the teaching and learning of writing, one that emphasizes “academic” writing despite its lack of connection to stable empirical linguistic features, one that frames racially and linguistically minoritized students’ language practices as deficient (Baker-Bell, 2020; Flores, 2020; García et al., 2021), I asked what it would mean to examine the depth and breadth of a multilingual student’s linguistic repertoire in the context of a

writing classroom. Further, I ask what it would mean to design learning experiences of writing that center not just a student's linguistic dexterity, but create contexts that are fertile ground for meaningful, dignity-affirming learning. What would it mean to approach writing instruction deeply curious about young people's practices? To prioritize a focus on what emerges, rather than what can be improved? To consider as the drive for instruction a young person's desires and needs in the current moment?

The present case study engages in such inquiry and is drawn from the work of a participatory design-based research study. I conducted this collaborative design-based research project (Bang & Vossoughi, 2016) with a sixth grade White male teacher who wanted to focus on his writing instruction during the pandemic. This case study zooms in on one multilingual student in his class during the second year of the study. Drawing on the possibilities of translingual approaches to writing (Canagarajah, 2013; Horner et al., 2011; Seltzer, 2017, 2020 a&b; Zapata & Laman, 2016; Zapata, 2020) and a translanguaging space of creativity and criticality (García & Wei, 2014), as well as recent work on dignity and learning, specifically, the idea of "meaningful participation" (Espinoza & Vossoughi, 2014; Espinoza et al., 2020; Keifert et al., 2021), in this case study, I ask: What might characterize meaningful participation in school-based writing experiences for a multilingual sixth-grader?

Theoretical Frameworks

My analysis in this paper and my visions for future writing classrooms live at the intersection of three theoretical frameworks: dignity-affirming learning (Espinoza et al., 2020), translingualism and a translanguaging stance (García & Wei, 2014), and language architecture (Flores, 2020). Below, I give a brief overview of these three frameworks including their scholarly genesis, and highlight how they have allowed me to *see* Minh's participation in Mr.

Riley's writing classroom in a way that holds potential for concretely imagining the kinds of school-based writing environments that might resist narrow, deficit frames of young people's linguistic potential.

Dignity-conferring Learning and Meaningful Participation

Grounded in theories of sociocultural learning, I draw on recent work centering dignity and meaningful participation in learning experiences (Espinoza et al., 2020; Espinoza & Keifert, 2021; Vossoughi, 2014). Espinoza and colleagues posit that learning is inseparable from matters of dignity, and that valuable learning is dignity-conferring, an important framework when descriptions of learning bound in law and policy (such as state standards) do not on their own inhere dignity, or acknowledge and uplift the humanity and expansive potential of learners, or imagine social futures that dream beyond current inequities (Espinoza & Vossoughi, 2014; Espinoza et al., 2020).

Espinoza and Vossoughi first explored notions of educational dignity in a 2014 review, detailing the origins of educational rights and positing that such rights are not guaranteed through legislation and policy, but are “produced, affirmed, and negated not only through legislative and legal channels but along an evolving spectrum of activities embedded in everyday life” (p. 286). They trace histories of education and learning, noting, importantly, that state-sanctioned exclusions of groups from educational institutions does not preclude those excluded from engaging in learning. Learning, for all of history, has always happened across contexts, such as in the settings of “family, work, and communities” (Heath, 1983; Rogoff, 2003; Rose, 2004; Scribner & Cole, 1981, as cited in Espinoza & Vossoughi, 2014). The institutional claiming of educational activity obscures the learning that happens outside of, beyond, and often in direct resistance to, the nation state. Therefore, questions of educational rights necessarily demand

attention to what counts as education, what counts as learning, what is meaningful education or learning and to whom. Espinoza and Vossoughi approached this question through examining “the multigenerational African American experience of learning. Under circumstances of extreme and invidious constraint, learning has the power to ‘unfit’ individuals from subordinate social status. Insofar as learning helps persons and selves flourish, it is dignity-conferring. Dignity can be derived from productive participation in the process of learning” (Espinoza & Vossoughi, 2014, p. 287). Later, in an article that further details the concepts of educational dignity and meaningful participation, they define the two as follows: educational dignity involves a “multifaceted sense of a person’s value generated via substantive intra- and inter-personal learning experiences that recognize and cultivate one’s mind, humanity, and potential” (Espinoza et al., 2020, p. 2). Additionally, meaningful participation refers generally to “effective involvement in socially vital activities structured by dialogic social relations; exercising one’s voice across an educational career” (Espinoza et al., 2020, p. 2). Further, in 2021, Keifert along with junior and senior scholars in the learning sciences expanded on prior work of Espinoza and colleagues, highlighting agency and affect as essential components of dignity-conferring learning (Keifert et al., 2021). They emphasize the *interactional* characteristic of dignity-affirming learning: for meaningful participation to emerge, a social interaction takes place that attends to affect and agency. They argue that “sharing agency and centering affect can support new possibilities for dignity affirming learning contexts” (Keifert et al., 2021, p. 795). Importantly, much the way language and literacy scholars who resist and dismantle frameworks upholding the language practices of White middle class children as a “goal” (Baker-Bell, 2020; Flores, 2020; Flores & Rosa, 2022; Gutiérrez et al., 2009; Lee 2008; Paris & Alim, 2017; Seltzer, 2019),

Keifert and colleagues call attention to the problematic framings of who is considered a “normal” learner. They write:

Learners conceptualized as ‘normal’ receive vastly different treatment than those seen as abnormal, outside the norm, or even defined as what they are not-yet (e.g., not-yet adults, Annama et al., 2013; Goodwin, 1990). The developmental trajectories of White, middle-class neurotypical older children are used as a marker for normality...scholars are increasingly identifying patterns in how repertoires of practice for communicating, attending and observing, resisting and transforming, and inquiring across diverse communities co-constitute dignity-affirming learning contexts that expand and transform conceptualizations of typical developmental pathways. (p. 795)

In this way, dignity-affirming learning frameworks overlap with important linguistic justice work, and offer additional ways of “seeing” what might be possible in learning environments oriented against and away from the “White, middle-class neurotypical” norm as a marker of a learning goal. Attention to the kinds of social interaction through which meaningful participation and dignity-affirming learning might emerge provides opportunity for attention to the micro-moves teachers might engage in during the teaching and learning of writing, as well as attention to the macro design (i.e., decisions about writing prompts and assignments, audiences for writing, the selection of model texts, guiding questions for units) that might inhere dignity.

Further, this framework is relevant for learning environments in Title I schools as these are settings in which curricula have historically been narrowed (Dyson, 2008) and where the pervasiveness of the White listening subject (Flores & Rosa, 2015) upholds a view of a “normal” learner in language and writing classrooms. Certainly, this narrowing of curricula and the

prevalence of a White listening subject do not align with creating opportunity to inhere educational dignity or meaningful participation in learning interactions. While civil rights efforts—language rights included (Baker-Bell, 2020)—have worked to improve the learning conditions for young people in Title I settings, as Espinoza and colleagues argue (2020; & Vossoughi, 2014; see also, Keifert et al., 2021), such efforts are only one facet of educational dignity and by no means guarantee that quality of learning. Daily interactional settings between teachers and students, and between students and students, and more broadly, in subject-object relations such as in students’ relations with content areas or disciplines, impact instantiations of dignity. In fact, to be clear, there might be classrooms where no one’s language is explicitly discriminated against, where students do well with grades and on tests and students are “respectfully” taught how to achieve in those settings. However, this kind of interactional setting—a common kind of classroom—leaves little room or imagination for what Espinoza and colleagues call “a multifaceted sense of a person’s value generated via substantive intra- and inter-personal learning experiences that recognize and cultivate one’s mind, humanity, and potential” (Espinoza et al., 2020, p. 2). It’s also important to distinguish the current work as markedly distinct from the origins in which Espinoza and Vossoughi (2014) built the concept of educational dignity, and it is simultaneously important to highlight that origin as inspiring future work. I draw on the work to enter a space of imagination in the context of a current educational climate that is characteristically restrictive. Seeking illustrations of and opportunities for meaningful participation across micro and macro levels of writing-related learning can be fruitful in further informing the design of future dignity-conferring learning environments.

Translingual Ideologies and a Translanguaging Stance

In order to consider what meaningful participation in the context of school-based writing environments might look like for multilingual young people, I also draw on translanguaging and translanguaging scholarship. A “translanguaging stance” describes an approach to pedagogy and language instruction which recognizes that young people use their full linguistic repertoires when engaging in literacy(ies) practices, rather than shifting between knowledge of two named languages with defined borders (García & Wei, 2014): “Translanguaging literacy strategies share one principle: Multilingual learners are free to use their full semiotic repertoire to make meaning. How this occurs, however, must remain flexible and localized, for it must respond to the specific interaction, in the specific place, and with the specific interlocutors and objects in which the spontaneous performance happens, as the translanguaging corriente shifts and turns” (García & Kleifgen, 2020, p. 565). Similarly, translanguaging refers to ideologies of language and approaches to literacies instruction (namely, writing), that, like a translanguaging stance, recognize the inherent hybridity and flexibility of language. Translanguaging as a theory rejects earlier ideologies of monolingualism and multilingualism, supported by the ethnographic work of sociolinguistics showing that in practice, language users draw on rich linguistic repertoires and adjust to new contexts regularly (Guerra & Shivers-McNair, 2017). This ideology opens ways to “see” language without constraining language use to arbitrary (or often, nation-state-determined) borders (Canagarajah, 2013; Cushman, 2016; Horner et al., 2011). While translanguaging includes translanguaging—or what Canagarajah (2013) calls code-meshing—it also includes the dynamic, flexible, and integrated use of signs, symbols, and multiple modalities. This framework allows the writing teacher (and researcher) to orient toward a young person’s entire communicative repertoire and consider language learning in terms of expansion (and one might argue, dignity), rather than in terms of correction or competencies (Flores & Rosa, 2022).

Beyond attention to what might be considered conventional language practices, Zapata and colleagues (2018) also argue that translanguaging demands an “ontological shift” in the framing and conceptualization of writing and languaging practices, a shift “toward [understanding] writing in relation to languages *and* the material *and* affectual and rhetorical *and* audience and...” (Zapata et al., 2018, p. 496). This reorientation represents a sharp contrast to the current state of writing instruction in most K-12 settings, where narrow curricula, state standards, and standardized assessments often define and constrain the scope of what writing is, what counts as writing, and who gets to be considered a writer (Dyson, 2020 & 2008; Gutiérrez, 2008). As Zapata and colleagues (2018) and others (Flores, 2020; Seltzer, 2022) have shown, translanguaging and translanguaging (García & Wei, 2014) approaches to writing offer an opportunity to deeply reexamine and potentially reshape the ways in which learners experience writing in school settings (Cushman, 2016).

Language Architecture

While translanguaging frameworks offer more expansive views of language practices in use than earlier narrow ideologies (Guerra & Shivers-McNair, 2017), some argue that its body of theoretical scholarship lacks critical perspectives, and particularly explicit attention to race, power, and coloniality (Do & Rowan, 2022; Zhang-Wu & Jones, 2022). Language education scholars, however, have long documented the co-construction of notions of race, language, the colonial project, and Whiteness (Baker-Bell, 2020; Flores & Rosa, 2019; Motha, 2014; Rosa & Flores, 2017; Snyder, 2019). Relatedly, scholars have addressed the problems of additive notions of language in that they continuously devalue minoritized language practices and young people in schools (Flores & Rosa, 2015). They call for the need to remediate subject/listening positions, rather than the language practices of racially minoritized young people (Flores & Rosa, 2015;

Flores, 2020). In 2020, working to deconstruct the argument that academic language is an empirically stable concept, Flores (2020) put forth the framework of young people as “language architects”: like building architects, they adhere to particular constraints that allow for effectiveness in varying contexts, but use a great deal of agency and creativity in deciding what tools and structures to use. This framing of young people, he argues, is a preferable concept to “academic language,” which repeatedly frames young people as deficient, and as largely participating in “non-academic” language practices:

The dichotomous framing in both the scholarly literature and among educators suggests that academic language is a special kind of language that warrants a complete differentiation from the rest of language that is framed as non-academic. Yet, it is unclear to me whether the distinction reflects actual language use. After all, any community of practice has content-specific vocabulary and utilizes complex sentence structures. (Flores, 2020, p. 24)

Like translanguaging and a translanguaging stance, Flores’ concept of language architecture positions young people as already adept and dexterous language users and centers their full linguistic repertoires as always relevant to whatever language task they face (much like an architect). Flores’ work draws on his experiences with Latinx students in schools, where they and “other racialized students [are framed as] lacking *academic language*” (Flores, 2020, p. 22; emphasis in original). While one might wonder if critiquing the notion of academic language is necessary in order to frame students as creative language architects, prior arguments highlighting the shortcomings of additive notions of language (e.g., discourses of appropriateness, Flores & Rosa, 2015) reveal that were we to simply state that young people have a rich linguistic repertoire *without* deconstructing the Whiteness and hegemony that emerges in school-based

presentations of “academic language” (Baker-Bell, 2020), students in schools would still be subject to regular interactions where their everyday language practices are framed as deficient, based on little stable empirical consistency (Flores, 2020). For these reasons, the framework of *language architecture* is useful for a kind of teaching that desires to create language learning environments where young people bring their entire selves to all interactions, and indeed, where their entire selves are relevant to and valued in all interactions.

Together, these theoretical frameworks provide a useful lens to “see anew” (Espinoza & Vossoughi, 2014; Gutiérrez & Vossoughi, 2010) the kinds of writing and language learning that is possible, *even in* school contexts constrained by the pressures of high-stakes testing and standards that perpetuate monolingual ideologies. To be clear, this work is not to stand *in place of* dismantling problematic constraints on these settings (such as narrow curricular mandates and high-stakes testing, not to mention the broader social reforms necessary for large-scale equity). Instead, just as Espinoza and colleagues (2020; Espinoza & Vossoughi, 2014) remind us, legal and policy-related calls for rights-affirming education are only *one piece* of designing learning that inheres dignity. In this study, I examine the design and analysis of interactional moments of learning as seen in one student in one classroom, while maintaining a commitment to broader efforts of language activism (Flores & Chaparro, 2018).

Situating this Study in Empirical K-12 Translingual Scholarship

In the prior section, I highlighted the theoretical components of translanguaging and a translanguaging stance. In this section, I review the empirical literature on translingual approaches to writing in K-12 research and situate the current study within a body of work that attends to classroom-based efforts to bring translingual perspective to K-12 writing instruction. I

then comment on the methodological and participant distinctions in my present analysis, and on how this study both draws on and adds to K-12 translanguaging scholarship on writing classrooms.

While studies explicitly drawing on *translingual* approaches to writing in K-12 settings are a relatively recent trend (Machado & Hartman, 2019), other studies have long attended to *translanguaging* work in K-12 settings, especially in bilingual education settings (García & Kleifgen, 2020; Otheguy et al., 2015). Other work has also been expanding in settings beyond language education, particularly in STEM learning (Fine, 2022; Pierson & Grapin, 2021; Suárez, 2020). Much of this work attends to multilingual students' codemeshing and use of multiple semiotic resources in language (Otheguy et al., 2015) and disciplinary learning (Pierson & Grapin, 2021). Attention to *translingualism* in K-12 writing classrooms also includes attention to codemeshing (Machado & Hartman, 2019) and multiple modal and semiotic resources (Zapata et al., 2018). Additionally, translanguaging scholarship in K-12 settings importantly often attends to the work of resisting and dismantling standardized and monolingual notions of English (Ponzio, 2020; Seltzer, 2019, 2022 & 2023; Zapata et al., 2018). Further, building on scholarship recognizing the limitations of critique *alone* and highlighting the necessity of culturally relevant and sustaining language education (Paris & Alim, 2017), another pattern in translanguaging K-12 studies involves attending to students' cultural and ethnic identities as deeply interwoven with their learning of and participation in writing education (Machado & Hartman, 2019 & 2020; Seltzer, 2020a&b; Zapata & Laman, 2016), and teachers' ideologies of and dispositions toward language (Ponzio, 2020; Seltzer, 2023). Some K-12 studies of translanguaging approaches also highlight that translanguaging approaches to writing are relevant across settings and for a variety of learners (Panos, 2017; Zapata & Laman, 2016).

Importantly, Zapata and Laman (2016) highlight *principles* evident in classrooms that embrace a translingual approach to writing. These ecology-based principles are essential given that students are not always interested in invitations to write in languages beyond English (or feel able to, in a school setting) (Machado & Hartman, 2019). In their observations of three elementary classrooms in different areas of the country, Zapata and Laman (2016) identified the following as vital principles for translingual writing classrooms: 1) community (i.e., teachers value community in the classroom as sites of linguistic resources and models for translingual practices, 2) *teachers themselves* serve as models of translingual writing and sites of linguistic resources, and 3) teachers share diverse translingual models of writing (p. 370). Importantly, they also note that a key aspect of translingual approaches to writing is the emphasis on *purpose*, rather than *simply the presence of hybridity*: “Rather than treat their languages as discrete systems of communication tailored for particular audiences, Manuel’s and Jennifer’s [student] writing reflected a translingual approach to writing where different languages interact in purposeful ways. [The teacher’s] invitation to identify mentor authors was just that, an invitation. She did not expect students to write across their languages, but instead expected students to make purposeful decisions about if and when to do so” (Zapata & Laman, 2016, p. 375). In other words, the pedagogy here reflects the language ideologies described in work advocating for translingual approaches to writing (Horner et al., 2011): languages and dialects do not operate as separate systems but rather are constantly in contact and in motion, as a part of a speakers’ full linguistic repertoire. In many ways, Zapata and Laman’s (2016) observation aligns with Flores’ (2020) notion of language architecture: students are invited to use their full linguistic repertoire *and to make agentive choices* (like an architect) about how and when to use various linguistic tools.

Expanding the attention to purpose in translangual classrooms, and highlighting the practice of metacommentary (Rymes, 2014), other translangual scholars of K-12 settings have observed writing classrooms where students engage in discussion over whether or not to include various named languages (like French) or language varieties (like AAVE) in college admissions essays (Seltzer, 2020a). In this case, metacommentary allows students to not only have ownership over their writing choices, but provides an opportunity for them to think critically about the contexts in which they are writing (Seltzer 2020a). Additionally, Seltzer has elsewhere discussed critical perspectives on language that challenge the tenets of monolingualism and standardization as an element in translangual high school settings, using the concept of a “critical translangual classroom” (Seltzer, 2019):

...a critical translangual approach...actively challenges these notions [of monolingual, monodialectal language ideologies as normative] that are based not in linguistic fact but in ideology and encourages future teachers to do the same through the design of curricula and instructional approaches that intentionally bring forth students’ translangual sensibilities and translanguaging practices. By helping all teachers reframe the teaching of English (or any other named language) through a lens of appropriation, flexibility, and creativity, future educators can learn to facilitate students’ personal linguistic journeys as they integrate new features into their repertoires. (p. 1004-5)

In other words, much like Flores (2020), Baker-Bell (2020), García & Kleifgen (2020), and in post-secondary settings, Canagarajah (2013), Horner et al. (2011) and Ayash (2019), Seltzer calls for orientations to and designs of language arts classrooms that make languaging itself a topic of inquiry for teachers and students. Doing so invites students to not just *use* their

full linguistic repertoires, but like other scholars have noted (Zapata & Laman, 2016), comment on their decisions and purposes for various contexts.

The present study draws on the scholarship described in this section but differs in important ways: first, the young person profiled in this case study is *not* classified as an English Learner at the time of the study, but would be considered multilingual in her everyday knowledge and use of English and Vietnamese. Second, the present analysis focuses solely on one student, whereas many studies have presented case studies at the classroom level or have drawn data from multiple students. Certainly, classroom-level and school-level analyses are essential in building this work: my focus on a single student case study, however, takes the perspective of both a researcher and teacher curious about what it means to examine a student's full linguistic repertoire. Similar to the classroom practice of the descriptive review process (by Carini, as cited in Espinosa & Ascenzi-Moreno, 2021, p. 194-202), I examine one student's writing artifacts over the course of an academic year, especially highlighting their writing work over the 12 weeks of the final unit of the year. This allows me to consider a student's translingual repertoire across a variety of artifacts, purposes, and settings, and to analyze on a micro level the linguistic tools that emerged as patterns across these data sources (for more observations of rich literacy practices in a single student case study, see Leander & Boldt, 2013). In this way, the present analysis contributes to existing literature by showing how a young person's linguistic repertoire might emerge at differential scales in a classroom. This allows researchers and educators to further consider design implications for learning settings that aspire to translingual ideologies that reject academic language framings and uplift students' practices as interwoven with their identities and lived experiences.

Methodological Framework

Aiming to center the needs of a teacher and his student in the early years of the Covid-19 pandemic when students were regularly framed as deficient in academic practices, this study draws on collaborative design research (Bang & Vossoughi, 2016; Gutiérrez & Vossoughi, 2010). I specifically draw on social-design-based experiments, which build off traditions of design-based research (Bell, 2004; Bricker & Bell, 2014; Brown, 1992; Brown & Campione, 1998; Engeström, 2001 & 2011) in the learning sciences and push for equity to be at the center of study design (Gutiérrez & Vossoughi, 2010). Building off of the work of Vygotsky (1978), Engeström (2001), and Freire (1970), Gutiérrez's work on social design-based experiments (SDBEs) has been seminal in both learning sciences (Gutiérrez 2016; Gutiérrez & Jurow, 2016) and literacies (Gutiérrez, 2018). In a 2018 review looking back on her past work and forward to the potential of SDBEs, Gutiérrez states that "SDBEs are about creating new social realities where students' repertoires of practices are made consequential" (Gutiérrez, 2018, p. 99). In this article in particular, Gutiérrez (2018) calls for more SDBEs to be utilized in literacies research as they can act as a way of moving away from "deficit seeing" (Gutiérrez, 2018, p. 88) and instead privilege everyday and home practices of literacies and languages. Such a methodological framework aligns squarely with my theoretical frameworks of translanguaging/translanguaging and language architecture, as well as educational dignity: all scholars in these traditions are working to dismantle deficit frameworks and uplift the knowledges and practices of nondominant young people in humanizing ways. For instance, in 2010, Gutiérrez and Vossoughi explicitly addressed social design experiments as a "new model for teacher learning" (p. 101), defining SDBEs as "cultural historical formations developed *with and for* nondominant communities designed to promote transformative learning for adults and children" (p. 101, emphasis added). These "cultural historical formations," drawing from the work of Cole (i.e.,

The Fifth Dimension, 2005), Engeström (2011, 2001) and Vygotsky (1978) are ways of conceiving of learning environments as situated socially, historically, and culturally. In this context, culture (including language practices) is understood not as finite, but as dynamic, fluid, and made up of shifting constellations of practices (Gutiérrez & Rogoff, 2003; Lee, 2008; Nasir et al., 2006; Rogoff et al., 2014).

Social design-based experiments in Title I schools, then, have the potential to both support teachers in designing dignity-affirming writing experiences and open spaces where teachers and researchers can “see anew” (Espinoza & Vossoughi, 2014; Gutiérrez & Vossoughi 2010) what is possible in spaces that have historically been constrained by monolingual language ideologies (Ponzio, 2020) and pressure to perform on high-stakes tests. For these reasons, I conducted a two-year collaborative design-based research study with a sixth-grade language arts teacher focused on learning about, designing and implementing translingual approaches to writing in efforts to create more just school-based writing experiences.

Study Context, Researcher Role and Participants

Study Context

I worked with Minh’s teacher from November 2020 until June 2022. She was a student in Mr. Riley’s class during the second year of the study. This marked the first “regular” school year for Minh and students in her cohort since they were in third grade: their fourth grade year was cut short when schools closed in March 2020, their fifth grade year online from September 2021 until late April 2022, when their district began hybrid learning, and their sixth grade year began in late August 2022 with fully in-person schooling. While it was fully in-person, restrictions such as mandated quarantines for exposed or infected students, mandated masking, and mandated cohorting to minimize close contacts were still in place until early 2022. The year was further

disrupted with the onset of the Omicron wave in January 2022, when several students and teachers were absent for long periods of time.

These restrictions and divergences from “normal” (at least, pre-2020 notions of what constitutes “normal”) resulted in a constantly changing schedule for Mr. Riley and his students (i.e., standardized testing being implemented at the school level with little notice in fall 2021; regular extended absences for multiple students). I aimed to follow the lead and needs of Mr. Riley and his students, without super-imposing an external research agenda that might not be attuned to their specific needs at particular moments in time. For these reasons, my study of translingual approaches to writing with Mr. Riley occurred intermittently, when there was time and space to attend to scholarly articles, and also undergirded our conversations during design meetings (see article one of this dissertation), even when we were largely working within the district-provided curriculum. Over time, as Mr. Riley attuned to the needs of his students, he initiated practices like increased field trips, attention to students’ identities and cultures and classroom practices, and increased instruction in social-emotional learning, noting the many mental health issues students presented in the context of pandemic schooling.

Mr. Riley and I had been working throughout the study to learn about translingual approaches to writing. Mr. Riley was specifically interested in incorporating the visibility of more named languages and increasing his engagement with and the encouragement of codemeshing practices in his classroom: he was actively learning Spanish on his own time and often practiced his Spanish with his students and their families. This practice of the teacher as translingual model (Zapata & Laman, 2016) might be considered representative of what García and Kleifgen (2020) call “Translanguaging co-learning”: “The teacher and students acquire habits of co-learning and conjoint inquiry, with everyone attuned to the interests and the

practices of others, so the learning is no longer unidirectional from teacher and curriculum to students” (p. 566). Further, as he invited and encouraged a multitude of language practices in the classroom, including those beyond Spanish and English (see Table 1 for languages present in students’ practices and essay writing), he also recognized the many kinds of languages (i.e., dialects, registers, “informal” languages) *beyond named languages*, such as what he called “Gen Z language” or “[local county] dialect” (to describe where he was from). Often, he’d speak Spanish with students and ask for feedback, or *they* would suggest unsolicited improvements to his Spanish and he’d continue to engage and practice from their teachings.

Mr. Riley’s attention to visibilizing a diversity of named and not conventionally named languages as well as cultural practices was clear to at least two of his students (Minh and Silvy), who reported in a focus group and in classroom conversations with me in June 2022 that Mr. Riley liked to teach about different cultures: he planned, organized and implemented field trips that provided opportunities for students to learn more about cultural histories, groups, and practices related to novels as study, such as attending the Wing Luke museum and the Sea Mar Museum where students learned about a diversity of Asian cultural practices and histories in the Pacific Northwest and Chicano history in America, including in Washington state.

It’s important to note, as well, that invitations to address language explicitly, to codemesh, to attend to languages beyond English, were indeed invitations. The final essay for this unit offered students a choice of five essay prompts, derived from the essential questions of the unit. While six students included some form of codemeshing with English and named languages beyond English (and one student, new to the class, wrote exclusively in Afghan Pashto with no codemeshing), only four chose the question about language and identity and four chose the question about writing (see Appendix C for a breakdown of student essay topic choices). I

highlight this because in discussions of translanguaging and translingual approaches to writing in classrooms, I want to avoid reducing multilingual students' rich linguistic repertoires to a reductive practice of privileging codemeshing between named languages that are observable to a monolingual English speaker, a reduction translingual scholars have warned against (Flores & Lewis, 2016; Kubota, 2016). Instead, I aim to highlight the possibilities offered by translingual approaches to writing and the fostering of a classroom culture that celebrates, encourages, uplifts, and also examines, interrogates and inquires about diverse linguistic and cultural practices as a landscape within which young people might be positioned as "language architects" (Flores, 2020).

Researcher Role and Case Study Student

During the second year of the study, I was a participant observer in Mr. Riley's classroom for 29 days throughout the year. As a former Title I middle school English teacher for over ten years, I was particularly sensitive to the demands on teachers' time and to the importance of creating trusting relationships with young people. In the early years of the Covid-19 pandemic, I was also particularly concerned about super-imposing my presence as a White teacher and researcher at a time and in a space where racially minoritized young people in Title I schools might be particularly vulnerable and many components of schooling—and the world—were uncertain. For these reasons, I focused primarily on work with Mr. Riley outside of the classroom, on our collaborative learning of translingual approaches to writing and providing coaching and support as he navigated online, and then hybrid schooling. During the second year, it seemed appropriate that since Mr. Riley and I had developed a trusting working relationship and students were returning to in-person school—a context in which I could better develop trusting relationships—I began to visit his classroom first as a informal visitor and observer (not

collecting data, simply learning about the environment and young people in the room). I eventually began work in the classroom as a participant observer and occasional co-teacher. I regularly engaged in writing conferences with students during assignments (which allowed Mr. Riley and me to support more students) and circulated the room to engage in conversation and support with students as they needed it. I also intermittently engaged in whole-class instruction, always focusing on writing practices.

As the year continued, I got to know many students well, and had conversations about writing and language with many young people in formal (i.e., focus groups, writing conferences) and informal (i.e., conversations during class) ways. At the close of the year, my field notes and memo-writing made reference to many students who specifically took up writing and language as topics of inquiry in their final essays, in classroom talk, in focus groups, and in conversations with myself and Mr. Riley. It became clear that these cases might offer insight for imagining a rich a tapestry of writing-related experiences in the classroom that could resist deficit notions of young people's language practices and instead frame them as adept language architects and provide opportunities in a classroom community for writing-based learning is dignity-affirming. In order to understand what a multilingual student's meaningful participation in the classroom could be, I ultimately identified the case of Minh as a "unique, information-rich" case (Bhattacharya, 2017, p. 110; see also, in literacy research, Dyson & Genishi, 2005). Minh was born in Vietnam and moved to the U.S. at four years old. She reported having learned English "quickly" primarily from social settings and watching TV. While she uses English socially and academically on a daily basis, she reports that she has, throughout her life, translated for her parents. At the time of the study, she reported that she was also studying Vietnamese in Saturday classes.

For this case, I selected data sources that might illustrate what “meaningful participation” in school-based writing experiences could be. I examined those sources for moments of translanguaging, references to the experience of multilingualism, and Minh’s talk *about* the experiences of language and writing in schools (i.e., metacommentary, as in Rymes, 2014). After reviewing multiple data sources and writing thematic memos to identify patterns across Minh’s talk and writing samples, I engaged in an iterative process of deductive and inductive coding and writing analytic memos to refine my analyses.

Data Collection and Analytical Methods

All data for the present analysis is drawn from the second year of the study. I collected audio recordings of weekly teacher-researcher meetings and student focus groups, as well as audio recordings of classroom observations, with microphones on myself and the teacher. I also placed two microphones around the room to capture student conversation. Classroom observational data also included photographs of classroom activity and field notes. I collected multiple writing and other student-created artifacts, as well as instructional artifacts like PowerPoint slides and handouts. All audio recordings were transcribed.

For this case study analysis, I began by creating a portfolio of data sources from the study encompassing Minh’s classroom artifacts as well as audio recordings and transcripts of writing conferences, focus groups, and classroom conversations (see table 3.1 below for a catalog of data sources analyzed for this article).

Table 3.1.

Case study data sources.

Data type	Description	Date	Atlas.ti coded?
CER	Minh culture writing	Sept. 2021	Y

Dialogue journal	Mr. Riley & Minh early year dialogue journals	Sept. 2021	Y
Conference	Minh & Erin writing conference for Wing Luke essay	Dec. 2., 2021	Y
CER	Minh Flush CER	Feb. 2022	n/a
Expository brochure	Minh's overfishing brochure	March 2022	Y
Journals	Minh's (16) writing journals throughout the unit (metacommentary on writing)	March-June 2022	Y
Language map	Minh's language map	April 2022	Y
Planning packet	Minh's planning packet for final essay	June 2022	Y
Focus group	Minh & Silvy in focus group (metacommentary on writing)	June 7, 022	Y
Conference	Minh & Erin writing conference 1 (metacommentary on writing)	June 9, 2022	Y
Conference	Mr. Riley & Minh writing conference	June 9, 2022	n/a
Conference	Minh & Erin writing conference 2 (metacommentary on writing)	June 13, 2022	Y
Student essay	Minh's final "Under the Mesquite" essay	June 17, 2022	Y
Tri fold	Minh's trifold board for her UTM essay	June 17, 2022	Y
Exit ticket	Minh UTH reflection index card	June 17, 2022	Y

I began with multiple rounds of open-coding and thematic memo-ing while closely examining Minh's final essay from the *Under the Mesquite* (McCall, 2011) unit, the final unit of

the year. I then repeatedly listened to audio recordings and examined transcripts from writing conferences and her focus group to consider her talk about writing and language and how her talk connected to or reflected thematic and linguistic patterns in her writing. I began developing a codebook that highlighted some of the common linguistic tools observed in her writing (such as her use of mid-clause exclamation marks), as well as recurring themes (such as her talk about the work of translating). I continued to revise and refine the list of codes and code group categories in subsequent rounds of coding as I engaged in re-coding her final essay and expanding the process to her journal entries and other classroom artifacts. Each new genre of data source (i.e., journals, or essay planning packet) led to a new development of descriptive codes (for instance, drawings, hand-written emoji symbols, and texting-language like “idk” were present in her journals but not her final essay, requiring additional codes; interestingly, many other linguistic tools were present in her essay but not in her journals, such as the code “all caps” only appearing in her final essay). As trends, patterns, and themes emerged throughout the corpus of Minh’s work, I refined the codebook by adding specific descriptions of codes and one or more examples. Originally, I created code group categories based on the data source from which the code originated (i.e., “descriptive for journals” was a code group describing new codes that emerged from her journal entries). After I completed coding of all data sources (with two exceptions, due to lack of relevance), I discarded the original genre-based code groups and grouped codes into primary and secondary conceptual groups based on the scholarship relevant to theoretical frameworks such as meaningful participation and dignity-affirming learning experiences, as well as translingual approaches to writing and the concept of language architecture (see Appendix, Table 2, for a description of code groups).

Table 3.2.

Primary and Secondary Code Groups

Primary code group	Explanation	Secondary code groups
Identity	Codes that connect to Minh's identity (personality, culture, interests, preferences, goals, aspirations, habits)	Educational dignity
Interpersonal learning	Codes that describe learning between and among people	
Multilingual life	Codes that describe moments in writing or talk when Minh addresses the experiences of being bi/multilingual	
Multilingual meta AND linguistic	Explicit translation (such as writing the English translation for Vietnamese in parentheses), or addressing the topic of translation (such as talking about how she translated for another student or her parents, or metatalk about translation (like when she says that she uses parentheses to talk translate from Vietnamese to English AND to "translate" her thoughts)	
Relationships	Codes that describe Minh framing or addressing relationships	
Metalinguistic	Codes that describe Minh's talk about specific linguistic tools (like exclamations marks or parentheses)	Metacommentary
Metaprocess	Codes that describes Minh's talk about her own writing process	
Linguistic	Codes that describe specific linguistic tools observed in Minh's writing; includes choices related to syntax, punctuation, linguistic style (i.e., text language or Gen Z language)	Translingual & heteroglossic repertoire
Multimodal	Codes that describe specific multimodal tools observed in Minh's artifacts	

This allowed me to zoom in on not just the ways in which Minh engaged in translingual writing practices and creative processes of *language architecture* in Mr. Riley's class, but also the ways in which she theorized about and reflected on her experiences with writing and language, taking an authorial stance. This process also revealed for me the ways in which

educators might *design for* expansive translingual possibilities in classroom settings. For instance, close attention to Minh's repeated use of exclamation marks in multiple ways—both in the middle and at the ends of sentences—provides insight into how this linguistic writing tool might be made explicit to students and offered as a kind of play with language to attend to its multiple possible purposes for various audiences. Further, it reveals the possibility of how teachers might highlight various students' unique linguistic practices as models of craft options, rather than just looking at published authors as models. Perhaps more importantly, it began to reveal for me the many ways in which educators might *read* student writing, with an eye toward translingual strategies (Canagarajah, 2013) and language architecture (Flores, 2020).

Analysis and Findings

In this section, I argue that meaningful participation for a multilingual sixth-grader in school-based writing experiences requires framing students as language architects such that the very work of being a language architect is consistently, repeatedly, iteratively, and across contexts, interwoven with opportunities for educational dignity. The case of Minh illustrates one way in which that might manifest. In the sections that follow, I first present data showing *Minh as a language architect*, using her translingual, heteroglossic (Bakhtin, 1981) linguistic repertoire across contexts. I also show how frequent instances of Minh taking an “authorial stance” (Flores, 2020) further frames her as a language architect, as she engages in metacommentary (Rhymes, 2014) about her linguistic repertoire and decisions in writing.

I then present findings showing how Minh was engaged in learning experiences in the context of a writing classroom that centered her lived multilingual experiences, highlighted the relational aspect of languaging, and allowed her to “speak back to” her school context and “have a voice [in her] educational career” (Espinoza et al., 2020). In these ways, I argue, we can see

how *educational dignity* might manifest for a multilingual sixth-grader in Title I school-based writing contexts.

While I structured these findings in distinct conceptual sections (first addressing language architecture and then educational dignity), I must add that within sections, I make reference to other concepts (i.e., in the language architecture section, I address its connection to dignity). Drawing borders around these concepts is useful in identifying specific parts of the data that point to various frameworks, but it would be impossible to completely separate the ways in which language architecture and dignity show up in these data, as seen, perhaps, by rather complex tables of coding co-occurrences in my analyses. The overarching understanding here is that our reading of young people, and by extension, our designs for their learning, cannot—nor should it—fully disentangle linguistic features from matters of dignity.

Minh as Language Architect

Across writing artifacts, Minh used a variety of tools from her translingual, heteroglossic linguistic repertoire. She also often engaged in metacommentary about her linguistic repertoire and her writing decisions, taking an authorial stance about her work. Both her wide-ranging linguistic tools that span contexts and genres and her metalinguistic commentary about her decisions reveal that she is an adept language architect, expanding her linguistic repertoire as she learns new tools from new knowledge sources and interweaves them with existing tools she's learned from various social relations and communities.

A wide variety of linguistic tools were observed in Minh's writing across artifacts and contexts throughout the academic year: these included tools related to syntax, punctuation, linguistic style (i.e., text language or Gen Z language), or the use of named languages (English and Vietnamese). Transcripts of writing conferences and her focus group also reveal that Minh

draws on multiple contexts for developing linguistic tools: for instance, in one conference with Mr. Riley, he asked her where she had heard the phrase “damsel in distress” when he read it in her essay, saying, “Where did you hear that from, Genshin?” She replied that yes, she had heard it from playing Genshin, and how did he know? Laughing, he said, “because that’s a very old phrase that I was shocked that you knew.” (6/9/2022) His knowledge of her interests (earlier dialogue journals reveal Minh and Mr. Riley having a written conversation about her interest in playing Genshin, for instance) allowed him to connect one of her linguistic tools to an everyday social community outside of school. Further, in her focus group and in one writing conference, she made reference to her use of “hyphen sandwiches”: this is a linguistic tool that Mr. Riley explicitly named and taught earlier in the year (he jokingly said in a final interview that he knows that’s not what it’s called [referring to the use of dashes to interrupt a sentence] but that it was a fun way to teach sixth graders a tool for writing longer sentences). Hyphen sandwiches were subsequently coded 12 times across a variety of writing artifacts, all of them appearing in artifacts after Mr. Riley’s explicit teaching. Minh also mentions “hyphen sandwiches” explicitly four times in her focus group and in one writing conference with me. The appearances of this code in multiple data sources reveal another way that Minh draws on her contexts—in this case, the classroom—to incorporate linguistic tools into her writing. The presence of this tool across artifacts (*not just* an assignment where students might be required to use it, or immediately following instruction) represents her agency and dexterity in utilizing tools in a variety of ways, combining them with other tools from other knowledge communities and sources (such as phrases she learns from playing video games).

Additionally, in focus groups, formal and informal writing conferences, and classroom artifacts, Minh engaged in metacommentary (Rymes, 2014) where she provided rationale for her

linguistic choices and her writing processes, taking an authorial stance. Seven codes in the “metalinguistic” and three codes in the “meta process” group emerged in transcripts of a focus group recording and in three (out of four) in-class writing conferences. These data reveal Minh’s authorial stance and reasons for making decisions in her writing. For instance, in one writing conference with me (6/9/2022), I shared a concern that her use of the phrase “damsel in distress” didn’t seem to align with the rest of the voice in her essay. We had a conversation about what I meant and I asked what she was trying to communicate. After several exchanges, I offered three different ways she might revise that sentence to align with her voice, but keep the original phrase she wanted to keep, and still communicate her message. As I wrote these options on the white board, she mentioned the one she liked and started to write it, using all caps (a common tool of hers) in her document. She said that she liked this one because it was sharing her thoughts and she liked the continued use of all caps. This exchange is detailed in the transcript excerpt below:

Erin: [6/9/2022] [51:48] You're really strong writing figurative language—I love that—there were a couple places...where...I'm not sure it was *quite* the feeling that you wanted to express...it was the damsel in distress one...the reason I paused on that one is, one, because it sounded a little bit different than your voice in the rest of it, and two is because the idea of like, a damsel in distress, just because it's like *widely* used in stories and in media and stuff is it usually signifies like...there's sort of a connotation of like the person being kind of weak, which is not the feeling I get from *you* [laughter] Do you know what I mean?

Minh: [laughing] yeah

Erin: Um I **do** think what you're trying to express is a *stressful* feeling like you're saying over here...um..so I wonder if there's like a different kind of simile we can

write there? that connotes um, or gives the impression of like a stressful, overwhelmed kind of— maybe like a trapped situation that you couldn't get out—

Minh: Yeah I kind of wanted something powerful at that moment because like it was where I was like in my mental state so...

Erin: Yeah...

Minh: I just wanted something powerful there.

Erin: Totally, that makes sense. Okay so let's think about like the *kind* of powerful, because there's all different kinds of powerful that you want to express so...Okay, and then you said this...[I re-read her sentence] "I felt like a *blank* [I say "blank" where she wrote "damsel in distress"] with this stressful feeling inside, not knowing how to say 'cultural' and wondering if they would understand"...mmm...so you're saying you had this really powerful *feeling*—

Minh: Yeah I wanted, you know, like a quote, you know [inaudible]...

Erin: I see what you're saying

Minh: It makes it look cool

Erin: Yeah that's true, that's true. So it sounds like, also, you're thinking of like a *desperate* situation? Cause a damsel in distress kind of expresses like desperation like "I need someone to save me!" [both, laughter]

Minh: That's true!

Erin: Is that the feeling?

Minh: Yeah yeah

EL: OK OK. I see what you're saying. I have another idea, tell me what you think like you're the author of this so you get to decide, ultimately, what you do. What

if you keep it, but then you say “I felt like a damsel in distress” and you have this, this *voice* going on throughout your whole story, where you use these hyphen sandwiches and you have exclamation marks! it’s like, fun! but it also gets your point across so what if you said, “I feel like a damsel in distress” and then you do a hyphen sandwich...or like a hyphen and then you put in quotes like, “somebody save me!”, and then an exclamation point—

Minh: Ohhhh I love that!

Erin: And then like a quote—yeah?

Minh: Like it's kind of telling you my *thoughts* inside

Erin: Right right, because it sounded like you wanted someone to come help and be like “I can't say this, I need someone to come!--”

Minh: It kind of shows that I’m weak in this situation...

Erin: Yeah and it's not—it clarifies that it's like...you need *help*, ...

Minh: Yeah—

Erin: What do you think about that?

Minh: Yeah I really like that.

Erin: Okay. So, after the word “distress,”--

Minh: Like signaling, then quote unquote...[inaudible]

Erin: So you could put—no that's right, so you could put like, comma “thinking” comma “somebody save me!” Because that's what you're thinking...or similar to what you were thinking

Minh: Umm...

Erin: There are a couple different ways you could do it. I'll write on here
[moving to white board right next to us] Ok so you could either do [sound of writing]

Minh: [laughing] all upper case, yeah!

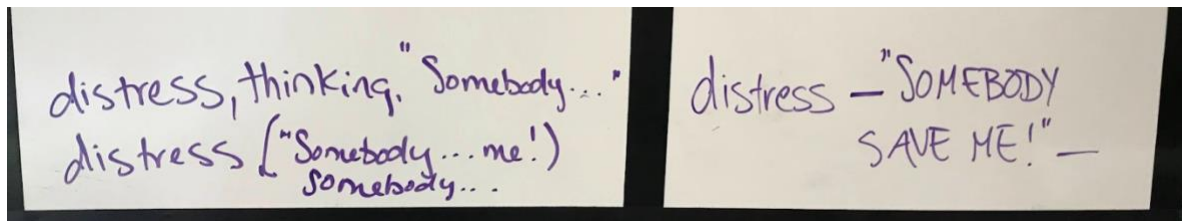
Erin: [writing stops] You could do that.

Minh: mmhmm.

Erin: Or, you could do...[more writing] like that...or you could do [more writing]....OK...So you could use parentheses, you could write the word "thinking" comma and then put it [somebody save me!] in, or you could do a hyphen sandwich like this (*See Image 3.2, below*).

Image 3.2.

Erin's whiteboard writing during a writing conference with Minh (6/9/2022).



So those are just a couple of different ways and you could type them and see how they look—

Minh: I kind of like the parentheses one

Erin: You like the parentheses one?

Minh: Yeah.

Erin: Okay. You could also—because it's not like totally real quotes you could just put it in italics the 'somebody save me' --or you *could* put it in quotes—both of them would imply that you're thinking—that those are your thoughts

Minh: Oh, yeah...like, that? [shows me something she typed]

Erin: Yeah!! I like that, because that's consistent with like, what you're writing and the rest of it, like you've used all caps in other places, I like that, that's great [both slight laughter]

Minh: Yeah, I do too, it's like between when I was saying something and like my feelings right here and just like a quote of me inside my head...

In this excerpt, instead of “correcting” Minh’s writing or suggesting a different phrase without seeking her input, I considered what I had noticed emerged as her voice in the rest of her narrative (including the use of tools like exclamation marks, all caps, and hyphen sandwiches). I worked with her collaboratively to attune to her authorial intention in her writing. This positions Minh as agentive in her writing, as an author with the capacity for and desire to share complex feelings. Our conversation represents a shared inquiry into Minh’s intentions as we collaboratively play with understandings of her lived experience (it was stressful...she wanted something powerful...she's trying to capture her ‘mental state’) and with rhetorical options. For instance, by re-reading her sentence and saying “blank” in place of the phrase of concern, I offer a way to rethink the sentence with other options. I refrain from suggesting what would go in there, and instead linger on her already expressed feelings: “stressful” and that she had a “powerful feeling”. As I do this, she interjects saying that she wanted a quote to “look cool”. This interjection from her reoriented me to the way she had already written her work—I realized that maybe she did want to keep that original phrase in there and wondered if we could continue tweaking. I further inquired about the specifics of her feeling in her narrative: “you’re thinking of like a desperate situation?” which rings true for her. Recognizing that a writing conference in a classroom is a powered relationship and aiming to ensure that she felt she had authorial control

over final decisions, I say, “Is that the feeling?” I then offer another idea that aligns with her voice in the rest of her essay and what I had come to understand was her desire—to keep the phrase “damsel in distress”: “What if you keep it...you have this, this voice going on...” and I suggest she add the phrase “somebody save me” in ways that also utilize tools that exist throughout her narrative. She responds that she loves that idea and we go on to play with options of ways to specifically write it in her narrative, as I draw them on the board.

Attending to Minh’s translingual linguistic tools, drawn from and utilized across multiple settings, combined with a resistance to conventional notions of academic language (i.e., perhaps censoring the use of mid-clause exclamation marks or “Gen Z” language in the classroom), frames Minh as a language architect who engages in ways to creatively expand and manipulate her existing tools in an ELA classroom that embraces a translingual approach to writing. This sets the stage for dignity-affirming interactions (Keifert et al., 2021), such as conference exchanges, in which I was able to prioritize her voice in writing, her lived experience, and her authorial intention while also situating her writing in a broader context. For instance, she wanted to use the phrase “damsel in distress,” and also had identified the specific audience of her teachers and parents reading this narrative (in her planning packet). I knew, also, that she would be presenting this to the school community, including administrators, who might have a different response to that phrase, knowing its conventional usage (outside of video games). After understanding her intention, I was able to engage in a dignity-affirming exchange with her, attuning to her embodied experience that she aimed to express in the narrative, and providing multiple flexible options for revising her writing. Minh ultimately had the final say in how she chose to revise, providing a kind of agency that is central to meaningful participation (Keifert et al., 2021).

Later, during a writing conference (6/13/2022), as Minh was trying to figure out how to write something in her narrative that we had discussed revising, I mentioned that I sometimes talk out loud when I'm typing. Already ahead of me, she interjected saying that she also does that when writing. She continued to say that sometimes she would talk out loud while writing, and that impacted her stylistic choices, reflecting the emotion she felt as she spoke. She described the effect of these rhetorical decisions saying "It makes the reader know that I'm actually here":

Erin: You know what's helpful, sometimes when I write I talk out loud

Minh: Yeah that's what I did here

Erin: Yeah you did that?

Minh: Yeah that's why I have like, the moments where I scream, the moments where I use all caps...it makes the reader know that I'm actually here.

In other words, her reason for making rhetorical choices was to demand her own presence: to draw attention, strongly (with capital letters, for instance), to her existence in the world. Not only did Minh define her own purpose for rhetorical choices, but her rationale centered her lived experience.

That same day (6/13/2022), I also followed up on our prior (6/9/2022, extended excerpt, above) conference, asking why she chose to use parentheses out of all the options I had provided when we were working on revising the "damsel in distress" sentence. She said she liked the parentheses because it reminded her of how she uses parentheses to translate from Vietnamese to English, and similarly, this was like translating her thoughts:

Erin: [32:29] ...why did you like the parentheses the most?

Minh: Uh, because like...it...So, you know how like I have my language here and then like an English version in the parentheses...it like...kind of--“I felt like a damsel in distress”--for the reader to know *why* I do feel like a damsel in distress and what’s *actually* happening, I say “somebody save me.” It's like another way to translate...yeah, translating how I feel.

This reveals not only her authorial choice in her decision to use parentheses, but an unique rationale that aligns both with her commonly used linguistic tools and her own theoretical understanding of the act of translation, centering her agency as an author who makes decisions about the effects of her writing and theorizes about language. Further, her repeated use of the word “actual” as she explains her authorial choices (i.e., “I’m actually here” and “what’s actually happening”) highlights a relationship between what’s written and what’s lived: Minh articulates reasons for linguistic choices as bringing an *actuality*, perhaps a reality, to her written words. In these ways, her rationale for linguistic choices not only highlights her authorial stance, but simultaneously centers her lived bilingual experience, both in the topic of what she’s writing and in her metacommentary about her writing.

Educational Dignity in Writing

While the prior section foregrounded Minh’s specific linguistic tools and rationale for her writing choices, in this section I still attend to linguistic features (such as figurative language), but foreground the themes and topics she addresses in her writing. Here, I show how Minh was engaged in learning experiences in the context of a writing classroom that centered her lived multilingual experiences, highlighted the relational aspect of languaging, and allowed her to “speak back to” her school context and “have a voice [in her] educational career” (Espinoza et al., 2020).

Centering Minh’s multilingual experience. For the final essay of the year, Minh chose to respond to the essay prompt, “How do languages shape my identity and the communities I belong to?” She then chose to write about the experience of translating for another student while in the third grade. This very choice centers her bilingual experience and provided an opportunity to make visible what it felt like to go through this experience. While open-coding and writing memos about Minh’s essay, I continuously noticed the theme of embodiment, identifying places where Minh compared the experiences of translating to *felt* experiences, often through the use of figurative language. She also regularly described the physical position of herself and the other student in the classroom, highlighting the experience of bilingualism in the very physical space of school. This theme expands Minh’s earlier authorial stance articulating writing decisions as being a way to bring an “actuality” to her work; in this case, she is bringing an “actuality” to the lived, embodied experience of being a bilingual student in an American school setting with particular social constructions that shape the experience of bilingualism. An analysis of coding co-occurrences further highlighted these emerging themes, revealing that the code “bilingual experience” co-occurred with “embodied experience” 15 times across three different data sources (her final narrative, her 6/7/2022 focus group, and 6/9/2022 writing conference with me). In the excerpt from her narrative below, Minh wrote about experiences associated with language and translation in ways that described it as related to the body [phrases highlighting the embodied experience are in bold, and phrases highlighting the bilingual experience are underlined]:

I was quite worried—**shivering even**—wondering if I would even be able to translate for them with my limited Vietnamese vocabulary, but! At this moment, I wanted to be a good student and be able to help a kid my age—Mostly understanding

how it felt to not know that much about a new language- and my teacher as well, so I nodded in agreement **taking breath in and a breath out calming myself.** I greeted the student in Vietnamese to make themselves comfortable knowing that I'm here to help them.

“Perfect, could you please translate to Đức that we are doing an informational 3 cultural project?” My teacher assigned me to, I already finished my first part, so it is not like I had anything else to do.

When I went to speak, **my mouth felt like a broken zipper that wouldn't open.** I had lost my tracks and got confused about what to even say when I barely even know how to transfer these English words into Vietnamese! Shaking my thoughts out of my head, I know I will become in use.

“Sau đó, bạn phải làm điều đó sau đó bạn viết ở đây about...-” (Then you have to do that then you write here about) I felt like a damsel in distress (SOMEBODY SAVE ME!) **with this stressful feeling inside** not knowing how to say cultural and wondering if they would understand... well, what am I thinking!? Of course, they don't!

“About... cultural??” **Feeling the English words flowing inside of me,** causing Vietnamese to be absolutely forgotten, **like an invasion of ants.**” (Minh, *Final essay, June 2022*)

This excerpt begins with an embodied representation of third-grade Minh, standing with her teacher and her classmate, feeling “shivers” as she worries about supporting her classmate. She highlights her multiple relational positions: being a student in a school setting with a responsibility to help a teacher, as well as a young person who is empathic toward another young

person's position ("Mostly understanding how it felt to not know that much about a new language") and hopes to make them "comfortable." Later, the choice to focus on the "brokenness" of what her mouth felt like suggests a physical experience of language and languaging, or specifically, of translating in the context of *schooling* ("I wanted to be a good student and be able to help a kid my age"). Further, when she wrote, "Feeling the English words flowing inside of me, causing Vietnamese to be absolutely forgotten, like an invasion of ants," she characterizes English as "an invasion of ants," evoking an embodied sensation of two languages in interaction, while centering the experience of a single language user (García & Wei, 2014). It is also perhaps obvious that her choice of the word "invasion" relates strongly to scholarship on English and imperialism (Motha, 2014), whether or not she intended this effect. What emerges in this excerpt, then, is a foregrounding of the affective and embodied experience of Minh as a bilingual third-grader, positioned in social and structural (schooling) relationships that impact the experience of her relationship with her languages and her experience of the work of translation.

Additionally, in some cases, Minh attended to the experience of separation that came with the work of translating when she was in third grade. There were nine instances of the code "separation" that emerged in both her written artifacts and in a writing conference transcript. This code described any instance of Minh writing or talking about the separation of students speaking languages beyond English from the regular classroom activity and social setting. While this code only co-occurred with "bilingual experience" twice, it's important to highlight, since separation of students speaking languages beyond English is a problematic and well-documented pattern in K-12 schools and in American society in general (Cabral, 2022), and further, misaligns with notions of educational dignity and meaningful participation. For instance, later in her

narrative, Minh wrote about the end of the third grade assignment when she was at a back table in the classroom with her Vietnamese classmate. She wrote, “Time passed, I finally had finished my work but still the presence of my body is still in the same spot as it was when I started.” She wrote that while she finished her assignment, she still embodied the role of translator for another student. She wrote that her body didn’t move from the back space, in her translator “job” (as she describes it elsewhere in her narrative) to join the rest of the class, where she could participate in the regularly scheduled activities. Her choice to write “the presence of my body is still” draws attention to how this experience impacted her feeling in the room. It should be noted, as well, that this separation was also placed on the new student, who was simultaneously separated from the rest of the class to the back table, another case of isolating students speaking languages beyond English.

Another experience of separation occurred when she was called to the office and asked to translate, pulling Minh out of the regular activity of the classroom. In the excerpt below, moments of separation (either actual separation, or feelings of separation) are in bold:

“OOHHHHH! [Minh’s] in trouble” -Ugh, I hated when people do this- as **they sneered at me while I walked out of the room**, and that made me incredibly nervous! As if I actually might be in trouble...

I entered the office to be strangely sent to the nurse’s office, out of all the places to be in trouble... the nurses!? It took a while until I finally found out what I was doing here –No I’m not in trouble- I found out that Đức had been badly hit by the playground’s ball yesterday, and they wanted me to translate for their actions for the nurse to examine them...

*

After all the instructions I gave him, **I really thought I would be able to leave until...**

“Hold up dear, since you’re here right now... we need to leave a call to Đức’s dad” **The nurse held me back.** HOLD UP HOLD UP! I KNOW WHERE THIS IS GOING... I shook my head no; aggressively signaling that I do not want anything to do with this! How could she do this to my poor 3rd grade self, with my minimum Vietnamese vocabulary. I gave in and slowly picked up the phone up to my ear and dialing the not so familiar number. No one answered. I was so relief as I was about to say ‘He didn’t ans-‘ I was cut off by the nurse.

“Oh! Then you can just leave a voicemail to him” **I feel so trapped**, like some evil villain is ganging up on me. I turned my head all the way back to the cellphone and cleared my voice.

“Xin chào, tôi là bạn của Đức, và họ đã bị một” (Hello, I am Đức’s friend, they got hit by a-) The stuttering turned into silence, as I tried to remember the Vietnamese word I was trying to find while it is being overpowered by my new language. (*Minh, Final essay, June 2022*)

While the cases of separation present in this excerpt are vastly different than the inequitable and often violent ways in which multilingual, racially minoritized young people have experienced separation (Cabral, 2022), it is notable that Minh experiences separation from the regular classroom activity to the extent that she remembered and wrote about it three years later. She initially experiences separation and nervousness when being publicly called to leave her classroom, and then spends extended time out of the classroom until she realizes she’s being asked to translate for the nurse, and then for her classmate’s father over the phone. Her word

choices to describe this separation, such as being “sneered at”, “held back,” and “trapped,” highlight an awareness of a context that *others* her (“sneered at”) and minimizes her agency (“held back” and “trapped”). While the children and adults who were involved in this separation (the students, the nurse) likely had no malintent, the lived experience left a lasting impression with Minh, and further centers the salience of the embodied element of her multilingual experience.

Language as relational. As noted in the previous section, Minh’s experience as a bilingual young person and her work of translating is deeply connected to context and relationships. Indeed, Minh herself expresses an awareness throughout her talk and writing about the relational aspect of language. This is notable considering the fact that writing and languaging is often framed in schools as a matter of competence, standardization, something broadly “academic”, or related to career preparation, rather than social and relational (Dyson, 2008 & 2020; Flores & Rosa, 2022; Lane, 2021; Lane et al., 2021). Specifically, the code group “relationships” occurred 25 times across eight different data sources. This code group included the codes “language as relational” and “connection,” highlighting moments when Minh frames language as relational, addresses relationships and language, or describes language as a way of connecting with others. These codes also highlight moments when Minh saw the *purpose* of language decisions, in speaking or writing, as being centered around a relationship with another. Sometimes this was about a specific relationship, like the student for whom she translated in third grade, and sometimes she’d speak more broadly to her relationship with the Vietnamese community. For instance, as noted in the extended excerpt in the previous section, in her narrative, she wrote, “I greeted the student in Vietnamese to make themselves comfortable knowing that I’m here to help them.” Here, she describes the moment when she first meets the other

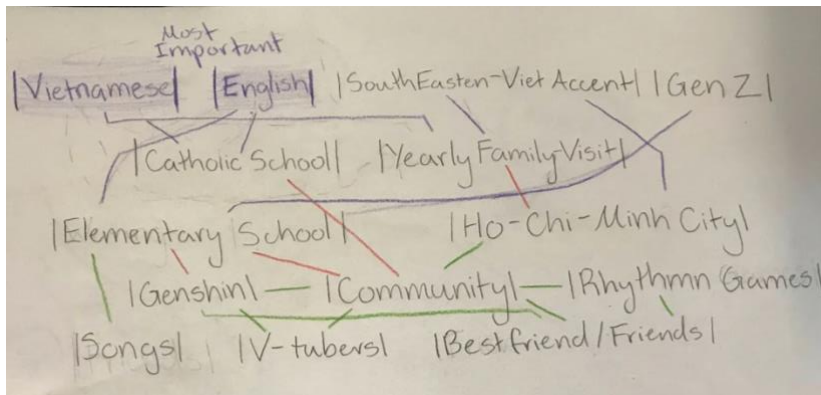
student for whom she is required to translate. Her highlight of using Vietnamese to make the other student comfortable illustrates her awareness of language decisions as being about making caring relationships. Later in her narrative she wrote, “I realized how both my skills—knowing English and Vietnamese—can make me such a caring person.” Here, Minh juxtaposes *skills* with *care*, a pairing that stands in contrast to common framings of writing (or language practice) in schools, where there is little explicit attention to the social and relational nature of language. Often, if school settings do attend to these components of language, they are deemphasized as accessory purposes, behind the main goals of competence and academic and career-based competition (Lane, 2021). Later in Minh’s essay, she reflects on this experience and broadens her focus to her place in the Vietnamese community: the relationality of language here becomes something beyond interpersonal relationships, to something global and community-oriented: “This moment [translating in third grade] shaped me out to be a star, a person that has perseverance to help out the 1.4 million foreign people—Viet—that traveled here.” Here, Minh goes beyond immediate social relations (her classmate, her teacher, and as she addresses in her journal entries and elsewhere, other relations like her parents), to situate herself among a broader community of people. She reiterated this positioning of herself in a focus group with me, saying, “I felt like it [the 3rd grade translation experience] shaped me because it made me more of like a caring person with the power of both my languages, English and Vietnamese...I get to be able to help the 1.4 million people in the whole world—that’s the amount of Vietnamese people that come to America—because I feel like I’m able to help my community out” (Focus group, 6/7/2022). In this way, languaging is not only relational and connected to care, but the process of reflecting on a languaging and translating experience illuminates a global, sociopolitical context and broader community in which Minh sees herself and feels connected to (“I’m able to help my

community out”). This writing activity, then, has been not just an exercise in school assignments, but has illuminated and perhaps, on some level, facilitated meaningful intrapersonal learning (Espinoza et al., 2020, p. 2) as Minh reflects on how language mediates her relations with others and her connection to a transnational community.

Further highlighting the relational nature of language, during one classroom activity, students were asked to make a language map (Zapata, 2020) in which they listed the languages that were important to them, as well as parts of their identities and communities that were important to them. Minh listed Vietnamese, English (and labeled these two as “Most Important”), South Eastern-Viet Accent, and Gen Z as her languages. She then drew lines connecting these languages to different communities she belonged to, such as Catholic School, yearly family visit, elementary school, and Ho-Chi-Minh City (see Image 3.3 below).

Image 3.3.

Minh’s language map.



Finally, these communities were connected to what she named as parts of her identity, many of which appear to be her interests: Genshin, community, rhythm games, songs, v-tubers, best friend/friends. In this way, Minh illustrates how multiple languages—those officially named (Vietnamese and English) and unofficially named (Southeastern Viet-Accent and Gen Z)—are woven throughout the communities she values and belongs to, as well as the parts of herself that

she considers central to her identity. Notable, she writes that central to her identity are at least two relational aspects, such as “community” and “best friend/friends.” While she was following the directions of the class activity, and may have been influenced by her teacher’s presentation of his own example, it is nonetheless notable that she names these particular languages, connects them to these particular communities, and especially that she names parts of her identity as relational. In addition to the ways in which she has previously described language as relational, this continues to illustrate her conceptions of language as community-based and relational, as well as translingual and heteroglossic. In these ways, writing and language are framed as “socially vital activities” that engage with “the multifaceted sense of a person’s value generated via substantive intra- and inter-personal learning experiences” (Espinoza et al., 2020, p. 2).

Minh’s voice in her educational career. Finally, Minh wrote her narrative in a consequential space which provided an opportunity to speak back to her experience in the third grade. In sixth grade, she went to the same physical school building where her third-grade experience occurred, as she emphasized in a focus group conversation, “[My narrative] was how my language can identify myself, and my story was when in third grade when I was at this exact school...he’s [the student she translated for] actually still here in sixth grade right now, he’s in [another teacher’s] class” (6/7/2022). While Minh’s lived experience may have been unknown to others in third grade, her narrative and metacommentary had the potential to visibilize her lived experience in the same setting (her school), demanding attention. The experience of writing the narrative led to an exchange with her teacher during a writing conference where he was made aware of this third grade event in the school where he worked. During the conference, as he read her paper to himself, Mr. Riley said, “I’m just, like, irritated that they made you do that with the nurse...that is so not okay, I would never ask a kid to do that, especially a third grader.”

(Classroom observation recording, 6/9/2022) She also presented her narrative on a trifold to the school community, further demanding attention to her lived experiences, as her writing was exhibited on her presentation board and she discussed her narrative and authorial choices.

It should be noted here that many teachers are advised to do precisely what Minh's third grade teacher did: see students as having strengths and being sources of knowledge for each other, and to pair “fluent” students with newcomers, especially those who can translate. Minh’s voice in this school context troubles that teaching practice in a generative way: this analysis—and likely, Minh's essay—does not necessarily argue against the pairing of students for the work of translation, but highlights the complexities of doing so in a school context where the majority of adults can’t or don’t engage in efforts to speak languages beyond English (in classrooms and in other school settings, like the nurse’s office), where the ability to engage in assignments impact students’ grades (perhaps adding to Minh’s stress about completing her work and helping the other student receive a successful grade), and where linguistic difference *from English* (or linguistic “othering”) might result in social separation (such as for Minh and the classmate for whom she translated). Minh’s essay, then, speaks not just to her own experience, but perhaps to the ways in which multilingual students are positioned at her school and indeed at many schools. While this study was not able to follow up with adult audiences of Minh’s work, I wish I would have had the opportunity to see see how or if her work meaningfully complicated their sense of how to interact with multilingual students and create settings of belonging and dignity.

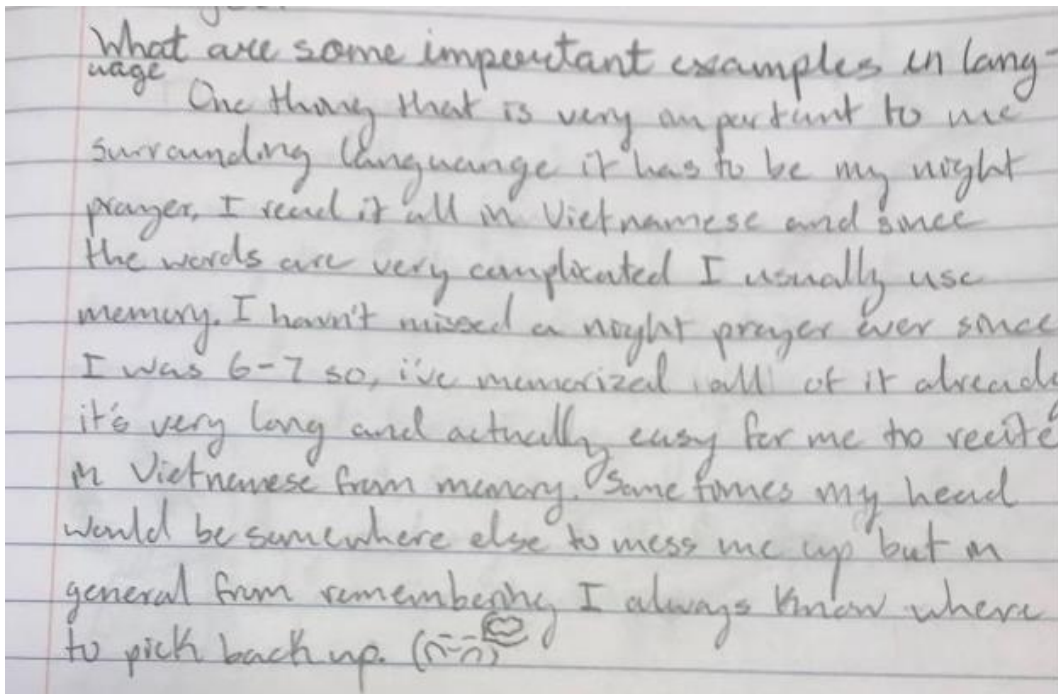
Discussion and Significance

One day during Mr. Riley’s class, he posed a journal question asking students to write about named and not officially named languages that were important to them; he also invited them to speak to specific examples of languaging that mattered to them (i.e., song lyrics,

common phrases, etc.). After writing time, Minh volunteered to read from her journal response (see Image 3.4 below):

Image 3.4.

Minh's journal entry about which languages are important to her.



The above reads: “One thing that is very important to me surrounding language it has to be my night prayer, I read it all in Vietnamese and since the words are very complicated I usually use memory. I haven’t missed a night prayer ever since I was 6-7, so I’ve memorized all of it already, it’s very long and actually easy for me to recite in Vietnamese from memory. Sometimes my head would be somewhere else to mess me up but in general from remembering I always know where to pick back up.”

This is one of many times in Mr. Riley’s classroom during this unit when students publicly shared reflections on meaningful experiences with language in their lives. Others shared experiences of being taught in school settings to “lose” their accents, experiences of learning languages from parents to speak more fluently with friends in school, experiences of teaching languages to their parents, and experiences of learning languages to get closer to friends, among

others. What I hope to highlight in this paper is not simply the importance of making visible language difference in the classroom, but to foreground the complexities of young people's linguistic repertoires and the ways in which they are always already interwoven and emerging with a constantly evolving constellation (Nasir & Hand, 2006; Zapata et al., 2018) of relations, histories, contexts, and desires. My hope is that highlighting one student in this way provides insight into what can be possible in school writing contexts that are historically—and often currently—restrictive.

Indeed, at the time of this writing, media articles about young people's literacy performances during and “after” the pandemic have been pervasive in the mainstream news. States like Massachusetts have increased spending on literacy and many districts have been rolling out new literacy initiatives, driven largely by outcries over declining NAEP (National Assessment of Educational Progress) scores and public and private pushes for Science of Reading literacy instruction (Milner, 2020). Initiatives and funding for dual language and bilingual education programs are growing as well, but such initiatives do not erase concerns about raciolinguistic ideologies that continue to exist in these settings (Flores & Chaparro, 2018; re: language education policy in Washington state, see Snyder, 2020). In other words, efforts to codify in policy a *right* to literacy education are currently enjoying new and renewed discourses nationally. However, as Espinoza and colleagues (Espinoza & Vossoughi, 2014; Espinoza et al., 2020) have shown, such codification does not inhere dignity alone: policies are but one piece of educational dignity. If not attended to carefully and critically, such policies and initiatives risk furthering inequitable kinds of education, particularly in a neoliberal reform context (Davis et al., 2020; Mirra & Morell, 2011; Philip et al., 2019).

Dignity-affirming learning manifests in *interaction* (Keifert, 2021). As writing is inherently a social and cultural act (Ball, 1997 & 1992; Ball & Ellis, 2008; Cope, & Kalantzis, 2000; Dutro, 2019 & 2013; Dyson, 2020; Flores, 2020; Gutiérrez, 2018; Juzwik et al., 2006; Leander & Boldt, 2013; Lensmire, 1998; Moje et al., 2008; Moje, 2015; Muhammad, 2015; New London Group, 1996; Vossoughi et al., 2021), attending to the social interactions at play in writing contexts holds promise for revealing the presence of, lack of, or opportunities for meaningful participation and educational dignity. In many ways, the writing classroom is always already an interaction: the way writing is *framed* to young people (Lane et al., 2021) provides a particular kind of invitation to engage with young people in the social act of writing, as do the prompts provided, the opportunities to deliberate over writing choices with adults and peers, and the opportunities to share writing with a wider audience. In this study, I analyzed Minh's multiple acts of writing over time in a variety of classroom contexts: her narrative essays, her journal entries, her multimodal work, and her interactions around writing in conferences and in classroom conversations. While this writing classroom made space for social interaction such as conferences and public presentation, providing these settings *alone* does not guarantee a dignity-affirming social learning experience. Indeed, many writing programs or literacy and writing policies might support the use of multiple kinds of writing and multiple audiences for student writing. But doing so without attending to the monolingual language ideologies in place that limit, narrow, or frame as deficient students' full translingual repertoires only superficially offers social interactions that might still reproduce raciolinguistic ideologies and narrow conceptions of what writing can be in schools.

In this case study, however, Minh engaged in conferences where her voice and authorial choices, as well as her affect (as in, "Somebody save me!") and agency ("I like the one with

parentheses”) were prioritized. She had multiple opportunities to use her full linguistic repertoire across various genres of writing and was not corrected for “appropriateness” (Flores & Rosa, 2015) in terms of how to use exclamation marks (she kept them in the middle of clauses) or what might be considered cliché phrases (“damsel in distress”). Her lived multilingual experience emerged in her final essay, both topically and linguistically, as she incorporated Vietnamese writing and what she calls Gen Z language into her school writing, as well as tools she learned from specific contexts (hyphen sandwiches and the phrase “damsel in distress”). I summarize these data here not to forward a superficial notion of translanguaging as mere difference *from* a standard English aesthetic, but to highlight the ways in which researchers and teachers might *see*, *interact with*, and *design for* student writing in more dignified ways.

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Chapter 4. Article 3: Resisting Sedentarist Conceptions of Writing: Seeing Mobility and Place as Valued Onto-epistemological Resources for Young Writers

Introduction

It made me sad to know / that from our new home / I could not hear their voices /
if they sang my name to the wind. / And I doubted *los girasoles* / would understand
me anymore, / because now I was speaking a different language. / I swallowed
consonants / and burdened vowels with a sound / so dense, the words fell straight /
out of my mouth and hit the ground / before they could reach the river's edge.

I was afraid that, with me gone, / *los girasoles* would turn away / from the sun and
blame the wind / for not bringing me back. / But it would not be the sun's / or the
wind's fault; / my parents had uprooted me. (McCall, 2011, p. 36-37)

The above excerpt comes from the novel Mr. Riley's class studied in Spring 2022, *Under the Mesquite* (McCall, 2011). In this translanguaging text ("And I doubted *los girasoles*"), the protagonist narrator covers themes of movement ("my parents had uprooted me"), place ("our new home"), language ("I was speaking a different language"), affective states ("It made me sad to know...I swallowed consonants...burdened vowels...I was afraid...") and relations with more-than-human beings ("I doubted *los girasoles* / would understand me anymore"). In many ways, similar themes appeared in the writings of Mr. Riley's students: for instance, Minh, as noted in article two, used figurative language to describe the affective state of being between languages ("my mouth felt like a zipper that wouldn't open"). Later in this article, I'll highlight Ava, who opened an essay describing her own movement between countries by describing the

changes she'd see in the different natural environments. Additionally, Ava, and another student, Isabella, wrote about how transnational movement across places impacts who they are. A third student, Michael, wrote about his family's movement across countries and continents, and how that impacted his relationships and experiences with language. A fourth, Jason, wrote about his movement from a distant town in his state to his new city and how that impacted his relationships and his experiences with schooling. Many students attended to these themes in overlapping ways, leading me to notice that onto-epistemologies of movement, place, and language can never quite be disentangled from the activity and the pedagogy of writing.

In the first article of this dissertation, I examined micro and macro shifts in a teacher's discourses about writing. In the second, I examined the linguistic repertoire of a multilingual student and possibilities for educational dignity in school-based writing. In this final paper, I put forth a conceptual argument about place, movement, and translanguaging in writing pedagogy and research. Specifically, I address how designers of learning—including researchers, teachers, young people, community members, and as scholars drawing on Indigenous knowledge systems write, the natural environment (Marin, 2020)—might orient toward more just writing classrooms that simultaneously draw on translanguaging approaches to writing (Ayash, 2019; Canagarajah, 2013; Horner et al., 2011) and to the principles of Learning on the Move (Marin et al., 2020). These two frameworks have implications for *learning conditions* (i.e., the where and the how of learning—where it takes place, the materials and linguistic repertoires in use, for instance), as well as implications for *learning inquiries* (i.e., the what and the why of learning—what students are writing about or inquiring about, and why they are writing, why they are using certain languages in certain places, etc.).

In dominant Western discourses and institutions, writing activity has been conceived of and designed for as a largely sedentary (Johnson, 2002) and monolingual (Horner & Tetrault, 2017) practice. Further, in educational research, studies of writing (as an explicit practice and focus of study, as opposed to more broadly described literacy practices) in K-12 settings have primarily grown from cognitive scholarship, with detailed *mental* models of writing: these models characterize the work of writing in the mind and attend to processes such as planning, translating, and reviewing (McCutchen, 2023; Hayes, 2012; Hayes & Flower, 1980), and in young children, transcribing (Berninger & Swanson, 1994; Hayes, 2012; Hayes & Olinghouse, 2015). Others have built on these models and expanded scholarship to highlight that explicit instruction in strategies supports young people’s writing processes (Graham et al., 2006). Many dominant educational resources like the newsletter EdWeek take up cognitive and strategies-focused accounts of writing research (Sawchuck, 2023). Similarly, states like Massachusetts tend to include more cognitively-based research of literacy skills on their websites in ways that impact policy and educational practice (Massachusetts Department of Elementary and Secondary Education, 2022). Additionally, many teachers have been shown to emphasize individualistic, skills- (McCarthy et al., 2014; Ivanič, 2004), academic-, and career-oriented discourses in their talk about writing (Lane, 2021). The cognitive work on writing has been importantly influential and should not be considered irrelevant to sociocultural accounts of writing activity: many scholars have shown the important interplay between cognition and sociocultural factors (Gutiérrez, 2020; Lee et al., 2020; Lee, 2017; Rose, 2001) and others have noted the problematic consequences of less explicit “progressive” styles of teaching writing (Delpit, 1988). Indeed, Hayes (2000) has also expanded his earlier writing work to incorporate elements of affect and attention to the social. Still, the primarily cognitive accounts of writing—which represent writing

as an individual activity that takes place in the mind—coupled with its sedentary positioning in Western institutions, along with ideologies of monolingualism and (neoliberal) multiculturalism (Guerra & Shivers-McNair, 2017) can lead to narrow possibilities for how young people experience writing in classrooms (Dyson, 2020; Gutiérrez, 2008; Montgomery & Montgomery, 2021). Commonly, young people are seated at desks or tables—in the “progressive” classrooms, they might sit on the floor or beanbags or at standing desks—working independently, speaking to others at structured moments, staying inside the walls of a classroom. Writing activity might start with a characteristically “cognitive” activity asking students to *brainstorm* topics, with an almost exclusive focus on the mind, characterizing writing as an activity that brings the mind to the paper. And yet, as Zapata et al., 2018 remind us, “Languages do not live alone or in the mind, but also *become* with the material ecology and vibrancy of the bodies—human, nonhuman, and more-than-human, affects, spaces, and activity they encounter” (p. 492, emphasis mine). In light of this materially vibrant ecology where languages live, how might we meaningfully consider the following: when young people engage in school-based writing, *what* in the environment impacts cognition? What is the effect of sitting in single chairs, at desks and tables? How do various lived experiences of schooling in a particular building impact affective states and thus, writing? Do we consider what is available in working memory—a key element in writing processes (McCutchen, 2000)—to brainstorm when a young person’s experience of writing has been to write a thing that is acceptable to a teacher, in a particular language, in a particular grammar, for a teacher with a particular identity and positionality and relationship to the student? Or the ways in which the other students present impact this activity? (For instance, for a thorough discussion of how identities, social relations, and power in a classroom writing workshop community impact young people’s writing see Lensmire, 1998).

If designers of learning aim to construct classroom ecologies oriented toward more just, dignity-conferring learning (Keifert et al., 2021; Espinoza et al., 2020; Espinoza & Vossoughi, 2014) in the context of writing activity, we must attend to the cognitive, the linguistic, the ideological, the multimodal, the affective, the social, and many more elements of the learning ecology. In their article on posthumanism and writing in elementary classrooms, Zapata et al. (2018) argue that writing and language require attending to these multiple facets: “It demands an ontological shift toward writing in relation to languages *and* the material *and* affectual and rhetorical *and* audience, *and...*” (p. 496). Zapata et al. (2018) are among several scholars drawing on posthumanism traditions (Kuby et al., 2019; Pennycook, 2018) to highlight the vibrancy of ecologies for writing activity. I argue in this paper that while such work is important, the Learning on the Move framework brings necessary attention to *both* place and mobility, with considerations of critical frameworks in questions of ethics. The Learning on the Move framework also has strong scholarly connections for design-based research traditions, which can be essential for further theoretical advancements in understanding how to design for translingual writing environments.

When I began working with Mr. Riley in November of 2020, his class was a little over a month into online schooling. When they returned for hybrid schooling in April 2021, there were strict constraints on the material conditions of classroom teaching: social distancing, cohorting students, wearing masks, mandated 10-day quarantines for exposed or infected staff and students, and so on. This impacted pedagogical design: decisions about putting students in partners or groups and activities that would involve movement around the classroom were constrained by cohorting requirements to reduce the number of close contacts should a student test positive. Additionally, students had to remain in their own classroom throughout the day, as

different content area teachers rotated to each room; lunch was delivered to classrooms, making movement around the school significantly restricted as well. Even when I began visiting his classroom in the fall of 2021, all students had returned but there were still requirements: strict seating arrangements, keeping tables in rows, keeping students with their cohorts across classrooms and activities. All of these arrangements continued to affect writing activity. These re-made arrangements are well known across schools at this point: as Lund and Phillips (2022) wrote in a special issue of *Language Arts* focused on Learning on the Move:

...when all of that school movement suddenly paused, you've been aware of movement and stillness in new ways...As in-person learning returned—or didn't—across the country, you may have thought about which movements were safe, which were necessary, which needed to be constrained until closeness carried less risk. You're attentive now to the ways your body moves—and doesn't—and how those movements have served to connect you or distance you from your work with students. (p. 241)

Highly aware of these arrangements, movements, and potential consequences, Mr. Riley and I discussed a desire to intentionally attend to the material conditions for writing and consider how the place and material experience of writing might impact writing itself. We wanted to incorporate movement meaningfully, but didn't quite know how, and were already working with the many challenges (social, mental, physical, and educational) that came with the 2021-22 school year. We didn't know what designing writing instruction for movement would look like and we didn't quite know how to go about this re-design either. I was grateful to learn from Mr. Riley's intuition that field trips would be an important experience for students that year, after spending so much time at home. We experimented with connecting the field trips to writing

assignments, which led to various successes but challenges in other ways. Mr. Riley and I had experienced most of our writing activity—and our *teaching* of writing—throughout our lives in conventional, Western, highly-schooled ways: individual, mind-centered, seated in classrooms.

Drawing on the work of place-based and mobile epistemologies could be co-opted in a neoliberal way, potentially leading institutional actors to advocate for only the superficial relocation of learning to anything labeled a “non-classroom” environment, while maintaining adherence to hegemonic ideologies and practices and deficit frameworks of young people’s writing. Similarly, Templeton and Vellanki (2022) highlight the risks in place-based learning designs for “nature” to be “abstracted to the macro (e.g., green pastures, tall mountains, oceans, and animals in the wild) rather than the micro worlds and micro ecosystems that surround us all the time” (p. 236). They argue that children’s perspectives and epistemologies in fact help to decenter what might be settled, adult, Western perspectives of space and place, making observations such as “*Look, there is a moth flying around here, there is a blade of grass that is growing from a crinkle in the concrete!*” (Templeton & Vellanki, p. 236). As I write this, I’m indeed reminded of the times when students in Mr. Riley’s classroom attended to movement in McCall’s (2011) novel in ways we didn’t predict would be meaningful: for instance, many students identified a chapter about the siblings in the novel scurrying over a fence as representing a theme of movement. I’m also thinking of another student, Kate, who wrote about the time her younger sister was born early and spent time in NICU, and the representations she shared of her movement to her different family homes and to the hospital, and how those movements impacted her understanding of her relationships. Resisting epistemic violence and erasure (Bang, 2020) and neoliberal cooptation of Learning on the Move (LOTM) requires a constant consideration of the epistemic heterogeneity within and across the kinds of movements young people experience.

Therefore, inspired by important work done in LOTM, and recognizing the necessity of translingual approaches in writing pedagogies, I propose a conceptual framework to support designs for school-based writing environments. In this framework, I aim to meaningfully weave together translingual ideologies and pedagogies with principles of Learning on the Move. The designs for learning that might emerge from this blended framework would not just take writing outside the conventional classroom, but would make movement and places *topics of inquiry* just as languaging, in translingual approaches, are offered as topics of inquiry. In many ways, this conceptual framework invites young people to engage as *philosophers of language*, writing, place, and movement, much the way other scholars have written about inviting young people to be philosophers of STEM content areas (see discussions of “disciplinary values interpretation”, Vakil, 2020). As such, there are opportunities for young people, educators, and perhaps the built and natural environment to be collective co-designers of an emergent, expansive writing pedagogy and resist settled notions of school-based writing as a disciplinary practice (Warren et al., 2020).

Background

Literacies have a long history of being connected to movement and relations (Gutiérrez et al., 2019; Gutiérrez, 2008 & 2005) and emergence (Leander & Boldt, 2013), particularly in the work of transnationalism and literacies (Lam & Warriner, 2012). However, school-based writing has a sedentary bias (Johnson, 2002) and environments designed for writing are conventionally relegated to single indoor classrooms where students sit at tables and desks (Montgomery & Montgomery, 2021). This bias is historically oppressive (Bang, 2020) and permeates other disciplinary learning environments, subsequently narrowing the ways of being and knowing that are welcomed, encouraged, or invited into spaces of learning (Marin et al., 2020; Warren et al.,

2020). Like the scholarship addressing the centrality of affect, movement, place, embodiment, and relationality in language and literacies learning (Thiel, 2020; Kuby et al., 2019; Zapata et al., 2018; Leander & Boldt, 2013; Leander et al., 2006), the most recent work in the Learning Sciences highlights the same in all experiences of learning (Nasir et al., 2020).

What does it mean, then, for teachers of writing in schools subject to neoliberal reform movements (Philip et al., 2022; Philip et al., 2019) and increasingly narrow literacies curricula (Dyson, 2020; Gutiérrez, 2008) to attend to young people's experiences with movement and place in writing? How can young people's relations with movement and place be foregrounded in the activity of writing? What might this foregrounding generate, and how might it support not just more generative writing outcomes, but more expansive, ethical, humanizing and dignified forms of learning writing in schools? Specifically, how might attention to the key tenets of learning on the move support/mediate the design of school-based writing environments oriented toward more just writing instruction? How might these resources mediate joint activity between students, teachers, and collaborating researchers to engage in more just school-based writing experiences? What are the implications for infrastructure that supports this kind of future pedagogical and research design?

This paper attends to both micro-scale, everyday movements (Gutiérrez, 2020; Hall et al., 2020; Marin, 2020) and macro-scale, national and transnational movements (Lam & Warriner, 2013; Gutiérrez, 2008) that are meaningful in young people's lives. All of these movements represent ways of being and knowing that might engage with or get entangled with writing activity. For many, the everyday also comes in contact with macro- or transnational movements (Gutiérrez, 2008), such as in the case of Mr. Riley's student, Ava: for her, an everyday walking experience with her teacher, as well as an everyday experience of writing in a courtyard and

looking at the sky, became entangled with her experience and knowledge of her movement across countries in the context of a global pandemic. These relations and intersections emerged in her school-based writing activity. Indeed, Marin (2020) reminds us, “Distinct, however not entirely unlike the boundary crossing of students who migrate to and throughout the U.S., these smaller scales of personal mobility, are also deeply rooted in histories of relation to space, place, and lands/waters” (p. 283). Marin then asks, drawing on Gutiérrez (2008): “What new capacities and identities do people develop as they move from highly designed human environments to environments where many of the paths and routes are designed not only by humans but also by our more-than-human relatives?; What new accounts of learning can we develop when we take the multiplicities of our complex socio-ecological, socio-technical, and political relations with lands/waters, mobilities, and into account?” In this essay, I consider the ways in which highly-designed human environments (like schools and museums) might interact with young people’s writing activity. I also speculate on the ways in which environments designed by humans and more-than-human relatives (like a school courtyard and camp setting) interact with young people’s writing activity.

This essay is part theoretical, part observational and part speculative: for many reasons, this is the nature of doing research in schools. At any period in history, research in schools is inherently constrained in capitalist, colonial ways. During the pandemic, as I’ve written elsewhere in this dissertation, I was concerned about the vulnerability of both teachers’ and young people’s positions. Additionally, given a myriad of new dilemmas, I had to consider that the school or district might not be open to a research project that introduced significant changes to their work. For these reasons, while my project aspired toward the framework of LOTM as generative for designing dignified and ethical writing environments that resist neoliberal

framings, I was cautious during the study time to maintain trust with the teachers and students and not introduce additional strain on a stressed system. And yet, in the first year of the study, writing outside emerged as a way to return to partner work during writing time when hybrid schooling maintained strict constraints around which students could work together. This led, from the teacher's perspective, *to a new way of knowing* about writing and *a new way of valuing writing activity*: as described elsewhere, it wasn't students' performance that impacted what he evolved to value in writing, but an experience of writing collectively outside of a physical classroom space.

My partner teacher introduced another need that aligned with the LOTM framework: field trips. In the second year of the study, as spring approached, we had hopes and discussions of what might be considered "writing on the move", or outside the classroom walls, but teachers are always constrained by schedules, resources, permissions, and liabilities. For instance, in May of 2022, concerns with staying inside in a single room and locking the classroom door in the wake of ever-increasing school shootings (such as in Uvalde, TX on May 24, 2022). Still, there were moments when we were able to go out to the courtyard, even though we didn't engage in neighborhood walks as we may have speculated about. Mr. Riley also went with students on a school-planned field trip to a camp setting (which used to be, before 2020, an overnight camp experience); during this time, a walk he had with Ava led to an idea that manifested in her essay exploring the essential question of how movement shapes who we are. There are edges, then, in constrained schooling contexts, where LOTM and place-based epistemologies have opportunities to become interwoven with writing activity, particularly when the design environment centers writing, place, movement and transition as explicit topics of inquiry.

Learning on the Move Research

Learning on the Move scholarship makes note of the remarkable impact the COVID-19 pandemic continues to have on communities (Marin et al., 2020, p. 276). Schools, of course, have been largely impacted by moving, often with little notice, to no school, to remote schooling, to hybrid school, and then full in-person schooling. These material changes in the arrangement of bodies in learning environments are no doubt consequential to teaching and learning relations and are worthy of examination and reflection in a co-design relationship that seeks to create just, dignified learning experiences amidst a constantly changing environment characterized by multiple ongoing crises.

Marin et al. (2020) note that the LOTM studies provide “an opportunity to raise questions about historical, present-day, and future relationships to land/waters, place, socioecological systems, and socio-technical arrangements” (p. 265). They characterize LOTM studies as being guided by “frameworks of power, historicity, relationality, respect, reciprocity, and accountability” (p. 265). Learning on the Move provides the opportunity to examine the role of mobility, embodiment, place, land, and waters in processes of learning and development, as well as an opportunity to closely examine research methodologies and relations with communities and land/waters in our partnerships. This is a time, they argue, to examine and address “ontological and epistemological conceptions of time, space, place, and land/waters” during both our study processes and designs (p. 265-66). Like the potential in social design experiments to “see anew,” attending to mobile epistemologies in processes of learning offers a similar “lifting off” (Gutiérrez & Vossoughi, 2010) opportunity for reflection and re-engagement with the relations in our daily lives (Bang, 2020).

In the original *Cognition and Instruction (C&I)* issue highlighting LOTM research, many studies were centered in STEM (or STEM-adjacent) environments. At the time of this writing, a

brief review of article titles and journal titles that have cited Bang (2020) as of May 2023 reveals 69 publications, with only 6 titles relating to literacies in some way, and only one title relating explicitly to writing. Further, the *C&I* issue's introductory article (Marin et al., 2020) has since been cited in 29 publications, with 4 of those titles showing some relation to literacies studies. Importantly, though, a recent special issue of *Language Arts* (March 2022) focused explicitly on Learning on the Move and featured articles connecting literacies studies to the Marin et al. (2020) work. Among other questions, Osorio et al. (2022) in the *Language Arts* introductory article ask, "How do children's movements across national borders shape their literacy and language practices, as well as their identities?" (p. 225) In this way, they echo Gutiérrez's (2008) call to attend to how movement shapes practices and learning. In an exploration of visual and photographic literacies, Templeton and Vellanki (2022) zoom in on relations with and knowledges of place. They remind us that "Conceptions of place are produced in and through dominant lenses and colonial ways of seeing, and rarely do our visualizations and understandings of place draw upon children's experiences of their local environments" (p. 227). Further, they explicitly name that "literacy has to be understood within the context of place" (p. 228). They describe artists and photographers who have centered young people's perspectives and how "These photographic series *remake* the city and our perspectives of it" (p. 227). Similarly, Taylor and Hall (2013) have done work centering young people's perspectives and lived, mobile experiences of cities in order to remake and *countermap* the dominant perspectives of adults (for related work and further explorations of mobile epistemologies and locative literacies, see Taylor, 2020 & 2017). Like Taylor (2020 & 2017) and Hall (2013), Templeton & Vellanki argue that young people "can serve as guides to our adult movements through our local spaces" (p. 228).

Overlaps between LOTM work and literacies studies are relatively new (Osorio et al., 2022). However, it has been well documented that many writing scholars—particularly writing scholars who study translanguaging—attend to a framework somewhat theoretically related to LOTM: posthumanism. These scholars bridge ideologies of language with attention to materiality in K-12 settings (for instance: Nxumalo & Rubin’s [2018] discussion of more-than-human literacies, as cited in Templeton & Vellanki, 2022; additionally, posthumanist lenses on writing in elementary spaces, Zapata et al., 2018, and Thiel’s [2020] work on what counts as writing in makerspaces). The posthuman and translanguaging scholarship also overlaps in the post-secondary level, with influential work from Pennycook (2018). There are indeed many commonalities between the Learning on the Move framework and posthumanism studies. However, as Bang (2020) states:

The ontological turn, sometimes referred to as the relational ontologies, or post-humanisms, or new materialism, is in my mind a turn for western knowledge systems. While I find aspects of this work insightful and promising, especially if it helps move us beyond human supremacy, this turn is in danger of being another act of epistemic violence—of Indigenous erasure, anti-blackness, and of enabling and glorifying extraction paradigms to produce unsustainable technological futures. (p. 436)

As I consider the case of Mr. Riley and his classroom, in some ways posthumanism seems fitting: attention to materials (specifically, how Covid-19 impacted relations with materials and bodies), removing the classroom walls by going on field trips and going outside, multimodal constructions, translanguaging, etc. On the other hand, unlike most posthumanism work, LOTM has a distinct scholarly connection to *design research* and *designs for learning*;

further, LOTM explicitly centers knowledges derived from relations with place, land, waters, and movement. Here, I argue that attention to such knowledge, as well as attention to young people's full linguistic repertoires, specifically, young people's *mobile* epistemologies as drawn from transnational, multi-city, and daily movement, holds promise for dignity-conferring (Espinoza et al., 2020) *writing pedagogies*, as Mr. Riley and I learned from the young people in his classroom in the spring of 2022.

I am cautious as to how attending to LOTM, as a White, European-American, English-dominant researcher risks epistemic violence, erasure, and essentialism of multilingual and transnational ontologies. What I hope to hold central in blending these frameworks are the commitments and principles (see Figure 4.2) that work to decenter and destabilize dominant onto-epistemologies as they emerge across the theoretical scholarship of translanguaging and LOTM.

Translanguaging and Transnational Movement

A common theme in scholarship on translanguaging language ideologies and practices is transnationalism (Canagarajah, 2013). In her 2008 seminal piece, Gutiérrez highlights the knowledges and processes of learning inherent in migrant students' experiences with movement across settings. She writes,

Migrant students' stories of movement across borders, across both new and familiar practices, calls our attention to an important and unresolved dilemma in the learning sciences: How do we account for the learning and development embodied by and through movement, the border and boundary crossing of students who migrate to and throughout the U.S.? What new capacities and identities are developed in this movement? To what extent do these capacities and identities travel and shift across

settings? And what new educational arrangements provoke and support new capacities that extend students' repertoires of practice? (p. 151)

Here, Gutiérrez brings together movement and linguistic practices, recognizing that in their study context, young people from migrant families used their full linguistic repertoires to produce texts (2008). She highlights the ways in which students' movements across settings allowed them to create hybrid texts, ones using linguistic repertoires from multiple contexts. She provides an example *testimonio* of one student who "wrote and negotiated her way through the paradoxes of immigration, migration, schooling, and living in the United States" (p. 151). In this way, the young person's writing that Gutiérrez offers is theoretically similar to the writing of many students in Mr. Riley's classroom of 2021-2022, particularly, Minh, the focal student of article two in this dissertation. Minh used elements from her full linguistic repertoire (i.e., a variety of sentence structures, types and purposes of punctuation, Vietnamese and accompanying translations) and drew linguistic tools from multiple contexts (such as the classroom [i.e., hyphen sandwiches], her Vietnamese knowledge from home and from her Saturday classes, and from video games [i.e., her use of a phrase she learned from the game Genshin]). Further, like the young person in Gutiérrez's writing, Minh "wrote and negotiated her way through the paradoxes of immigration, migration, schooling, and living in the United States," particularly through the experience of translating for another Vietnamese student in an American school. Gutiérrez's account of this student, as well as the case of Minh, show how writing and movement are deeply interwoven.

Similarly, Lam and Warriner (2012) review multiple studies of transnational movement, learning, language, and literacies. They highlight young people's diverse engagements with multiple modalities, purposes for writing, and negotiations of literacies practices within and

across contexts. Translingual scholars in post-secondary (Ayash & Kilfoil, 2023; Ayash, 2019; Canagarajah, 2019; Canagarajah, 2012) and K-12 settings (Machado & Hartman, 2021, 2020, & 2019; De los Ríos, 2018; Gutiérrez, 2008; for a detailed case study of one student's writing across high school *and* college, see Rounsaville, 2014) have also documented accounts of young people writing in reference to or about transnational experiences. While in many cases, this scholarship illustrates the ways in which young people draw on translinguistic repertoires in literacies practices, especially in writing, and how such writing often attends to experiences of transnationalism, it is less common to draw explicit conceptual and theoretical links between writing practice and transnational movement, particularly in K-12 settings, *as a valued kind of epistemological stance* specifically in the context of writing activity. Often, translingual scholarship in K-12 settings focuses on young people's linguistic repertoires and identities as a kind of culturally sustaining (Paris & Alim, 2017; Salmerón, 2022) classroom practice. This is incredibly important work and the present paper is not meant to critique that work. I aim instead to draw inspiration from such work and suggest theoretical expansions by considering mobility across multiple scales and relations with place as inherently interwoven with young people's linguistic repertoires and subsequently, purposes for writing. While certainly young people experiencing transnational movement and relations have unique and particular experiences, ontologies and epistemologies with relation to mobility, I'd argue that adherence to place-based and mobile epistemologies are essential for all students' writing practices and require attention in both pedagogical design (where and when and how do they write?) and in determining topics of inquiry for writing instruction.

Weaving Translingual Writing with Learning on the Move

In this section, I describe a framework for designing learning environments of writing in school settings that are oriented toward dignified learning. The following questions guided my design of this emerging framework: **What are the overlapping and divergent features of translanguaging and Learning on the Move? How might these two frameworks create a cohesive, blended framework, oriented toward more just writing designs and centering the onto-epistemologies of young people?** This framework brings together translanguaging and the tenets of LOTM. Specifically, I look at how translanguaging and LOTM show up in *conditions for learning* as well as *inquiries of learning*. While the two overlap, I separate them for illustrative purposes and to highlight the specific design and improvisational moves educators might make when attending to this framework. I emphasize that this blended framework is essential in the current moment as literacies—and writing in particular—in institutional spaces like school and in state policies tend to be framed as “in-the-mind”, primarily individual, sedentary, cognitive activities. Since translanguaging and LOTM have roots in and connections to scholarly work that foregrounds marginalized ways of knowing, being, and languaging in the world, this blended framework builds on research traditions committed to the dignified learning experiences of non-dominant young people.

I also emphasize that this blended framework is *not* a suggestion for a “best practice” kind of pedagogy, recognizing the complications that arise from that kind of framing (Philip et al., 2019). Instead, I see this bringing together of frameworks as generative for both learning and research designs, offering opportunities to shift what we might *see, value, and support* in young people’s school-based writing. I also see this blended framework as offering opportunities to rethink research designs of school-based writing activity, perhaps taking up some of the methodological advancements in other LOTM studies, such as innovative units of analysis

(Marin, 2020), wearable technologies (Marin, 2020; Marin et al., 2020), and integrating writing activity with concerns at the scale of the city (Taylor, 2020) and the daily round (Hall et al., 2020; Taylor et al., 2018).

To begin describing this blended framework, I offer the following figures (4.1 & 4.2) illustrating how components of these two theories overlap, diverge, and might come together in a blended framework that attends to learning conditions, learning inquiries, research designs, and principles and commitments that span research and learning designs. While this framework is not exclusively for in or out of school uses, I'd hope and encourage its attention across multiple settings—perhaps particularly in schools in efforts to desettle sedentary cultures of writing. At the same time, important out-of-school research on writing has the potential to bring new ways of “seeing” to school settings (see Player, 2022, and Muhammad, 2015, for studies of out-of-school time writing spaces) ideally, translingual writing on the move occurs in multiple contexts that might also partner with each other.

In Figure 4.1, I represent defining elements of translingual approaches to writing and the Learning on the Move framework. Certainly, each framework is in itself characteristically dynamic, emergent, heterogeneous, and at times, contested even among scholars who work within the frameworks. I include these components in the diagram to represent some of the most commonly described tenets of each framework, and the ones I find most relevant to more just designs for writing pedagogies. Putting these two frameworks in conversation with each other while working toward a theoretical construction that incorporates the salient components of both, in ways that meaningfully layers important principles rather than simply “stacking” them, might help us better see and design for the writing that young people engage with at schools and elsewhere. This diagram also represents the ways in which the two frameworks have similar or at

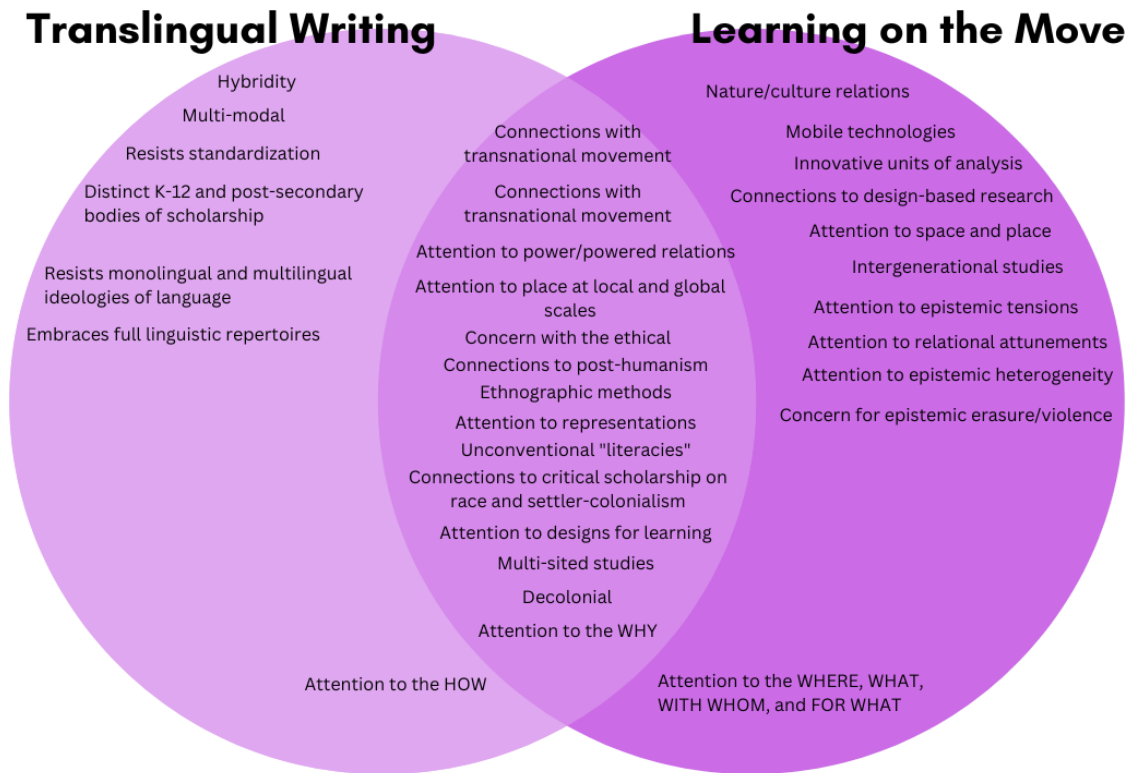
least overlapping scholarly traditions, particularly in critical movements and transnational perspectives. Many of the divergences between the two frameworks reside in research traditions and designs (with LOTM more strongly situated in participatory design-based research methodologies) and of course, the foregrounding of language in translingual writing.

In Figure 4.2, I offer a representation of how we might conceive of a blended framework: Translingual Writing on the Move. While one might wonder about the purpose of blending the frameworks, as opposed to designing studies or pedagogy drawing on the two, I argue that combining them has the potential to inspire more meaningfully interwoven designs as well as, from a research perspective, make the argument for explicitly desettling sedentary contexts for writing in a way that centers translingual repertoires. Other work has called for writing outside the classroom in efforts to support authentic writing opportunities (Montgomery & Montgomery, 2021), but does not necessarily center equity, non-dominant students' lived experiences, translingual repertoires, or epistemic heterogeneity. Designing for writing that happens in places and movement, while important in all cases, risks reinscribing and reinforcing hegemonic monolingual and multilingual ideologies, and does not necessarily center equitable relations with lands/waters (Marin, 2020; Bang, 2020) and critical readings of place (Marin et al., 2020). Further, my efforts to theoretically blend the two frameworks are grounded in the concrete (e.g., see Gutiérrez's theory building and "rising to the concrete", 2008). When working with Mr. Riley's students, we went on field trips to museums and wrote outside; we also centered translanguaging in classroom talk and writing, languages beyond English, and inquiries into our relationships with language. After observing several students engage with what it means to write and about experiences with movement and place, and how movement is connected to language, as well as seeing some students' writing impacted by *where* they wrote, I realized a more

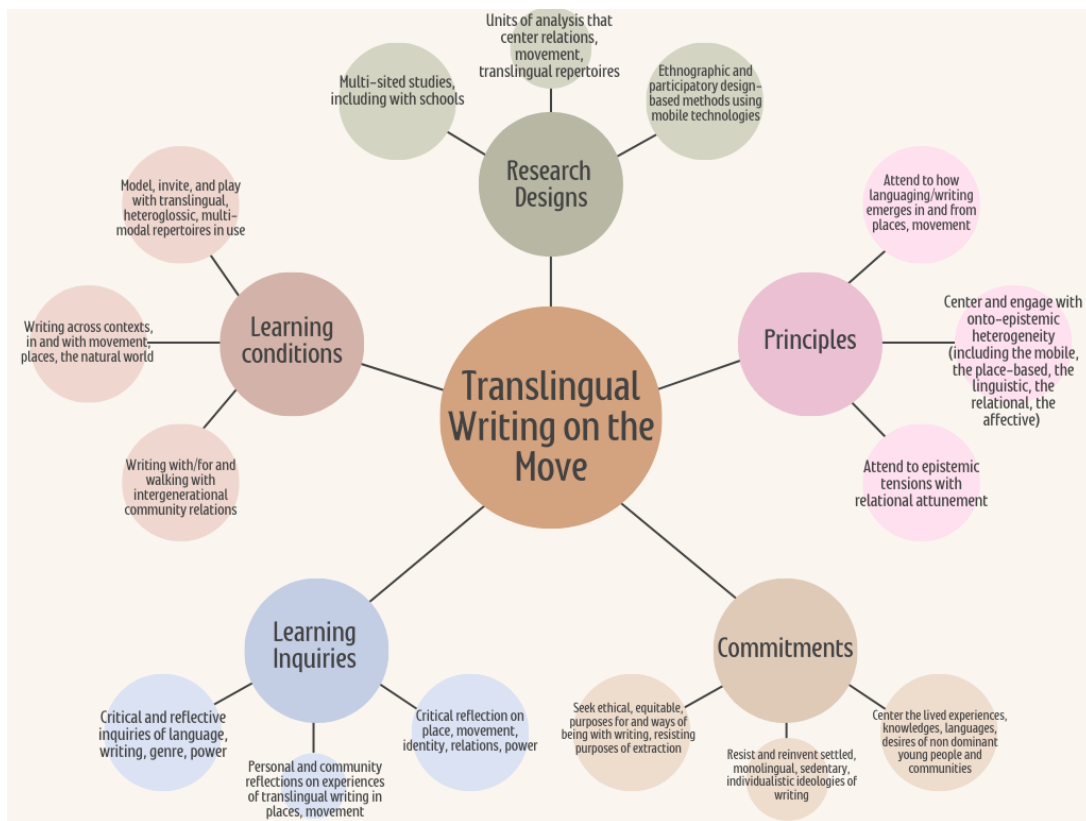
cohesive understanding of the connections between translingual writing, place, and movement would be useful for future designs.

Figure 4.1.

Comparing frameworks: Translingual Writing and Learning on the Move



Translingual writing: Ayash, 2019; Canagarajah, 2013; Flores, 2020; Horner et al., 2011; Machado & Hartman, 2019; Seltzer, 2019; *Learning on the Move:* Bang, 2020; Gutiérrez, 2020; Hall et al., 2020; Marin et al., 2020; Marin, 2020; Taylor, 2020

Figure 4.2.*A Blended Framework: Translingual Writing on the Move*

Translingual writing: Ayash, 2019; Canagarajah, 2013; Flores, 2020; Horner et al., 2011; Machado & Hartman, 2019; Seltzer, 2019; *Learning on the Move*: Bang, 2020; Gutiérrez, 2020; Hall et al., 2020; Marin et al., 2020; Marin, 2020; Taylor, 2020

In what follows, I will expand specifically on possibilities for learning conditions and learning inquiries, in order to consider what these components might look like in practice, all the while holding the tension that these are not to be considered “best practices,” (Philip et al., 2019) simply possible iterations oriented toward writing, movement, and equitable relations. I then highlight possibilities for research designs that draw on this framework. The principles and commitments in the framework can and should be seen in designs across learning conditions, inquiries, and research.

Learning Conditions

I use the phrase “learning conditions” cautiously while recognizing that all elements in an ecology contribute to learning conditions, including the inquiries made. I separate *conditions* from *inquiries* for design purposes and highlight that certain components *do* need to be made explicit topics of inquiry, not just elements of the environment. For instance, Seltzer’s (2020) work shows attention to developing *critical* translingual sensibilities in classrooms, not just engaging in translanguaging or translingual practice (see also, Zapata, 2020). In this blended framework, I draw on similar sentiments and layer in critical attention to place (which I expand upon in the next section).

First, learning environments drawing on Translingual Writing on the Move would need to **model, invite, and play with translingual, heteroglossic, multi-modal repertoires in use:** translingual, heteroglossic (Bakhtin, 1981) repertoires refer to the broad and unbounded (as opposed to notions of bounded languages) linguistic, semiotic, and multimodal resources young people use to engage in language and writing practices. This is a key tenet of translingual approaches to writing which also involves resisting standardized notions of separate named languages (Canagarajah, 2013a&b; Horner et al., 2011; Seltzer, 2019) and of constructions like academic language (Flores, 2020). This element might show up by choosing multi-modal and multi-genre texts of study that represent translingual repertoires, such as translanguaging novels, poetry, film, songs, maps, murals, etc. It also means teachers—or any educators (young people, guests, family visitors, researchers)—would aim to act as translingual models (Zapata & Laman, 2016). Young people would be invited and encouraged to use their full linguistic repertoires in all talk and writing, including multiple semiotic and multi-modal resources. They would also be encouraged to *play* with translingual, heteroglossic repertoires, as in sentence combining activities (see this dissertation, article one) or in writing conferences and making decisions about

revisions (see this dissertation, article two). Encouraging and inviting young people to use their full linguistic repertoires *necessitates* the earlier component of decentering and resisting standardized notions of bounded languages and constructions like academic language; considering young people's histories in places of school, intentional effort needs to be made to fully invite the ways in the which young people write across contexts. When I address learning inquiries in a later section, I expand upon the ways in which inquiry into these repertoires allow for critical attention to decisions made about repertoires in writing. Finally, I'll mention that texts studied in this environment do not necessarily need to mean they are *only* translingual, or include some observable element of translanguaging between bounded languages. Resisting the idea that such texts become the "new canon" (Kubota, 2016) and the tendency to essentialize languages beyond English (Zhang-Wu & Jones, 2022), it should be highlighted that many texts are in many ways translingual (a topic that can also be addressed in learning inquiries). Further, critical attention to language and power (see more below) provide opportunities to read what might be considered canonical texts in a deeply critical, decolonial way, maintaining the commitments of this frameworks (for an impressive discussion of such critical work in the aptly-named *How to Read Now*, see Castillo, 2022).

One might wonder how this element in the blended framework is distinct from simply drawing on translingual approaches to writing, or why it needs to exist in a cohesive framework incorporating writing in places and on the move. Here, I'd highlight that Gutiérrez (2020, and colleagues, 2019, 2014, & 2008) has shown how linguistic and cultural practices shift across settings. Designing for young people's writing that happens only in school settings eliminates the possibility of seeing the ways in which young people's practices might shift across settings, and thus, impact their opportunities for writing. Even efforts to develop classrooms that foster

translingual approaches can be a challenge in school settings, as students (and teachers) might be habituated to ways of doing school. Engaging in translingual practice *across setting* might open opportunities to engage in writing in more meaningful ways.

Second, this framework would also design for **writing across contexts, in and with movement, places, the natural world**. Cognitive research has also attended to the “task environment” as playing a role in the writing process (Hayes, 2012). Montgomery & Montgomery (2021) have advocated for writing outside the classroom in efforts to pursue authenticity instead of a decontextualized school writing. Kinloch (2013) has documented bodies of scholarship that examine the overlap between young people’s literacies practices and place-making; specifically, she attends to the ways in which a young person in her study engages in critical examinations of place-making as they engage in “multimodal, oral, and print forms of literacy to communicate the value of place on his identity and sense of belonging in an out-of-school community” (p. 318). Designing for writing across contexts, in and with movement, places, and the natural world, is not necessarily new and often is not intentionally “designed.” Many have documented the ways in which young people already write in various contexts (Bigum et al, 2004; Kinloch, 2013; Moje et al., 2008). And yet much school-based writing continues to happen in conventional ways and in traditional, seated, classroom-based settings (Johnson, 2002; Montgomery & Montgomery, 2021). This component of the framework, then, builds on syncretic approaches (Gutiérrez, 2014; Lizárraga & Gutiérrez, 2018) to literacies learning. This might mean young people would write outside the classroom while still on school grounds (the way Mr. Riley often took his class to the courtyard to write), during field trips to museums (Montgomery & Montgomery, 2021) or other human-designed built environments, meaningful community places (like the street where a young person walked with Kinloch [2013])

in a Harlem neighborhood), or other outdoor spaces like local parks, near waters, or other urban environments (Morrison & Morrison, 2022). While a great deal of scholarship has attended to literacies practices in places and relationships to place-making (Kinloch, 2013), it is less common to see an explicit connection in designs for *writing activity* in particular. It is also less common to see an explicit attention to varying scales of *movement* as sites of learning, as opposed to places. This movement-centered component of the framework would open up school-based writing activity beyond the classroom walls while also explicitly recognizing and drawing on young people's writing across contexts that may not be designed by school: for instance, students in my study with Mr. Riley reported in focus groups, in conversations, and in their own writing that they would write while on the bus, at friends' houses, while texting or playing video games, and at home; some also reported that writing at home felt more comfortable without the "pressure" of other students and teachers watching you write (focus group, 6/9/2022). Further, while writing activity might traditionally be imagined as sitting and writing, there are many adjacent and interwoven activities: for instance, students talk to each other about their writing and make intermittent revisions or additions and teachers conference with students about their writing. The Translingual Writing on the Move (TWotM) framework allows us to ask, might these happen in movement? In different spaces than the classroom? It should of course be noted that teachers are often relegated to the constraints of supervision in a school setting: one teacher cannot leave a classroom to do a walking writing conference while 25 other students are in a single room. Such considerations may highlight a need for additional adult support in writing classrooms, either with community members, researchers, or other educators. These shifts in relational infrastructure and support, possibilities for writing and writing relations to happen in movement, along with shifts in *where* students write all have the potential to open up different

knowledges, affective states, and ways of being in the world as a writer that may have otherwise been constrained in the traditional, sedentary classroom setting.

Third, building on what was identified in the prior component as a constraint of school writing settings, it might be supportive in many ways to incorporate designs for **writing with/for and walking with intergenerational community relations**. One notable distinction between the translanguaging writing framework and the LOTM framework was the explicit attention in LOTM studies to intergenerational relations and intergenerational learning such as in Marin's (2020) analyses of family walks in urban forests. School-based writing is often relegated to grade- and age-segregated classrooms where students work on individual assignments in a group of young people of their same generation. And yet, research on learning shows intergenerational learning as central in how communities have learned throughout time (Paradise & Rogoff, 2009). Incorporating designs for writing with/for intergenerational community relations has the potential to open up kinds of meaning in school-based writing. Relatedly, though they didn't write *with* intergenerational relations (that we know of!), many students in Mr. Riley's class wrote *about* intergenerational relations. Kate⁹ wrote about her younger sister, parents and step-parents; Jonathan wrote about his parents, grandfather and uncle; Olivia referred to many family members in her writing; Silvy wrote about her older cousin; Mia wrote about her parents; and Ava wrote about her younger sister, parents, aunts and cousins. What might emerge had we asked students to write *with* these relations and what might that look like? Teachers could design for community and family writing events where intergenerational relations gather to engage in writing activities together, sharing individual and co-creations. These events could be designed in meaningful community places, outdoor spaces, or coordinating with walking events (see

⁹ All student names in this section are pseudonyms (as they are throughout this dissertation).

Marin, 2020). I've included the phrase "writing **for**" intergenerational community relations, as well, to shift purposes of school-based writing away from those centered on future academic and professional settings (Lane, 2021) that often—and likely—privilege the White listening subject (Flores & Rosa, 2015; Rosa & Flores, 2017). Indeed, in a planning packet for students' final essay in Mr. Riley's class, we asked, among other planning questions (such as, "What languages do you want to include?") "Who would you want to read this? How would you want them to feel when they read it?" Such questions could be centered frequently throughout a year of a writing curriculum, finding additional ways to actively bring intergenerational relations into writing activity (such as when families were invited to Mr. Riley's students' final presentation day and were able to browse students' trifolds and hear them talk about their writing).

Learning Inquiries

I use the phrase "learning inquiries" to distinguish these design elements from what is present in the environment, such as types of texts, the physical environment, the language practices represented, etc. These inquiries play a vital role—if not one of the most important roles—in a Translingual Writing on the Move framework. Without attending to these inquiries, we risk straying from the equity-oriented commitments most inspired by the LOTM work.

First, as mentioned in various ways earlier, **critical and reflective inquiries of language, writing, genre, power** is an essential design element for a Translingual Writing on the Move framework. Many scholars have done important work in this regard, particularly in the realm of translingual approaches in K-12 settings (Seltzer 2020, 2019; Zapata 2016) and in post-secondary spaces (Ayash, 2019; Canagarajah, 2013). Maintaining a critical stance toward language, writing, genre and power is necessary to resist and avoid an essentializing of translingual "products" (Zhang-Wu & Jones, 2022) and resisting monolingual language

ideologies that so often continue to emerge (Ponzio, 2020; Seltzer, 2023, 2022 & 2019; Zapata et al., 2018). Critical explorations of language, writing, genre, and power can be modeled and spear-headed by other texts and media that also engage in inquiries. For instance, in McCall's (2011) novel, the protagonist is involved in many interactions throughout the book that engage conflicts of language, race, identity, and power: her drama teacher speaks with her about "losing" her accent; later, her friends criticize her for sounding white in her talk. Such discussions in novels—which could also be represented in various ways in songs, films, social media content, news articles—can be the starting point for young people to critically study language and genre in context. Further, in this blended framework, critical attention to language and power can and should overlap with critical attention to place...

Second, many LOTM studies incorporate a **critical reflection on place, movement, identity, relations, power** into learning designs (Bang, 2020; Gutiérrez, 2020; Hall et al., 2020; Marin et al., 2020; Taylor, 2017 & 2020). Bringing translingual writing into movement and places beyond the classroom walls requires such attention if we aim to adhere to the principles and commitments that are inspired largely by orientations toward equity, sustainability, and just futures in LOTM (Bang, 2020). I'm reminded of the many ways Mr. Riley and I could have picked up on the histories shared by tour guides at a museum of Asian-American history that we visited with his class for the first field trip of the year: this might have been an opportunity to have students write during their walking tour, making note of unseen histories learned from tour guides, the linguistic landscapes they observed (Gorter, 2006), connections to their novel of study (*Dragonwings*, 1975), their own experiences, and relations to the contemporary city and dynamics of power. This design has the opportunity to layer translingualism, movement, and critical reflection on place in one, meaningful design that responds to the layered history of a

space and the historical actors as well (Gutiérrez et al., 2019). Learning designs might also ask youth to investigate their own experiences of movement through a place (Taylor, 2017) and write, while moving, on mobile technologies, on group notebooks, or on other written accounts of a place (in the style of palimpsest, as discussed in Hall et al., 2020).

Finally, opportunities for **personal and community reflections on experiences of translingual writing in places, movement** are essential in Translingual Writing on the Move as a way of recognizing onto-epistemic heterogeneity in the context of writing activity—that is, allowing young people to speak to how they might “be writers” and know about writing in different spaces and mobilities. Doing so not only allows educators and learning designers to design “on-the-move”, that is, make adjustments to the environment to account for multiple ways of being with writing, but also to invite, encourage, and support agency and affect (critical aspects of dignity-conferring learning, Keifert et al., 2021) in young people’s writing activity. Resisting sedentary biases for writing requires this attention and shifting of power in the writing classroom in terms of who gets to decide where and how people write.

Additionally, as mentioned earlier, young people might also reflect on how their relationships with places and their movement within and across places shapes various aspects of their lives, including their writing and language practices. They might draw on these experiences and ways of knowing and being to bring particular practices and knowledges to *what* they are writing about and *how* they choose to represent those knowledges. These onto-epistemologies could also be explicitly addressed in strategies (Graham et al., 2006) for writing processes (Hayes & Flower, 1980; Hayes, 2012; McCutchen, 2023). In the planning packet that Mr. Riley and I made for his students’ final essay, one page asked students to draw a map or maps of the movement(s) they might represent in their writing, or the movement(s) that connected to topics

in their writing. This allowed some students to identify specific moments in movements they had mapped in their drawing to expand upon in their narrative writing, making their onto-epistemologies of place and movement generative resources for composing.

Research Designs

In this section, I highlight elements of research designs that would draw on a Translingual Writing on the Move framework. These draw primarily from LOTM studies, as the framework is rooted in scholarship that centers participatory design frameworks. While many translingual writing studies have engaged in similar methods, especially ethnographic ones, they rarely center *design* research as a specific methodology that can generate important new learning about translingual writing and the *learning* involved in translingual approaches to writing. Such a blended research focus holds potential not just for generative kinds of knowledge production around how communities support translingual writing in relation to places and movement, but also holds potential to perhaps provide much-needed resources for schools and communities seeking writing environments that diverge from mandated curricula.

First, Gutiérrez (2020, 2019, 2018) has a long history of studying language and other cultural and syncretic practices across contexts; building on her scholarship as well as other LOTM research, **multi-sited studies, including with schools** is a key feature of possible research designs for a Translingual Writing on the Move framework. If we are to conceive of young people's writing as being drawn inherently from movement in and across places, research designs must expand to include these environments and movements. Researchers would need to account for what's necessary to travel with young people and teachers in and out of schools, to support teachers and schools in finding ways to do this, and they would perhaps need to communicate with schools and districts at the beginning of project about why writing across

contexts and in movement is important for young people. In this way, researchers can also use their partnerships to resist sedentary designs for school-based writing activity.

Second, **units of analysis that center relations, movement, translingual repertoires:** Importantly, the Learning on the Move framework brings useful elements of research design to studies of translingual writing, such as participatory design methods (Bang & Vossoughi, 2016), which expand on the already common use of ethnographic methods in much of the translingual scholarship. The LOTM framework also contributes new units of analysis, like the “ambulatory we” and “ambulatory turns” (Marin, 2020). What are the implications of these ways of seeing and understanding for writing activity in schools? In Bang’s commentary on the LOTM framework, she brings Marin’s analytic unit to a critique of political leadership: “At the beginning of the pandemic many of our elected officials and policy makers failed to develop a vision or leadership that facilitated collective sensemaking and a resilient ‘ambulatory we’ that would help us migrate to new forms of living” (Bang, 2020, p. 436). What is the “ambulatory we” for young people and educators in writing? Or for young people with each other, as many students in Mr. Riley’s class shared the important relations they had with friends around their writing (this dissertation, first paper). As mentioned elsewhere in this paper, might writing conferences become writing walks? Where are these walks happening? What are novel forms of joint attention happening during writing or in regard to writing that we might not yet see or value, that could be generative for more just and dignified forms of writing in schools? Could we implement such designs to resist and reinvent sedentary kinds of writing in schools?

Finally, **ethnographic and participatory design-based methods using mobile technologies** would also be central to research designs drawing on a Translingual Writing on the Move framework. Mobile technologies would be useful in identifying new understandings of

how and where young people write, and how their attention and observation practices interact with and shape writing. Mobile technologies might also be able to track what students write and in what places, providing opportunity for further learning designs of inquiry where students review their writing in places and reflect on how place and movement impacted their writing. Ethnographic methods, having strong traditions in both translingual scholarship and LOTM would need to accompany innovative technologies for studies of writing in order to center young people's experiences and epistemologies.

Classroom Vignette: Ava Writing Within and Across Time and Place

In the following vignette from Mr. Riley's classroom in spring 2022, I describe one student for whom many elements of the Translingual Writing on the Move framework came together. Indeed, it was this student's writing and talk *about* her writing that pushed me to consider such a layered, integrated framework as supporting future learning and research designs. While we will not see every single aspect of the blended framework in this vignette, it illustrates how we might design and expand our understandings of where, how, and why young people write in ways that are meaningful to them, as well as how they construct their linguistic repertoires in writing.

Ava was a student in Mr. Riley's sixth grade class, though it was his second year teaching her. In 2020-2021, Ava was a student in his 5th/6th combo class, when they were primarily online until April of 2021. Ava had recently moved to the United States from Canada, having spent many years visiting with family near the border. In her final essay of the year, she chose the essay prompt, How do places—and my movement through them—make me who I am? She tells the story of how her family moved and what it felt like to adapt to a new place. While the

essay prompt she chose explicitly deals with movement, the essay also explores relationships and personal becoming. Below is an excerpt from that essay:

“Something’s in the works” my mom told me as I sat on the edge of my aunt’s couch just now realizing how worn out it is. As I sat there with neither these good nor bad thoughts, I already knew what she meant by that it was official we were moving ... the fear of moving from a small town into a big city would have a noticeably significant impact on not only my personality, but my feelings. As I realize I have gotten a lot sadder and upset with my emotions, and I start to realize that waking up to the sound of blue jay's chirping would change to the sound of eagles cawing. Realizing that my surroundings would change from not seeing the red Maple leaves to seeing more of Douglas Firs all the way to the people and the culture, knowing that a lot of people in the [name of town] area come from Mexico and quite a few of the population in Canada –specifically [Ava’s small hometown]- is filled with people that come from India, so moving ...I would have to realize that the things I see and hear would all change. (Ava, final essay, June 2022)

Here, Ava’s mobile and place-based epistemologies are a valued resource in her writing this narrative. Her awareness of place and movement, shown in the way she describes the changing natural environment and more-than-human beings, as well as the changes in culture in people, work to a story a narrative about her own development and adaptations. Her knowledge of places spans the local and global, from her aunt’s couch to the recognition of differences in countries and cities. She has a knowledge of transnationalism, as well, that spans countries and continents, bringing her narrative perspective of a young person’s move beyond the experiences of changing friends and schools. While one might consider her linguistic repertoire in this essay

to be “not translingual,” an examination of her writing across the year in Mr. Riley’s class (and particularly in the last unit when inquiries into language were made explicit) shows a variety of linguistic resources, including translanguaging and use of texting language. For instance, in multiple journal entries, she wrote about how her languages beyond English–Tongan and Fijian–were important to her, and occasionally included translanguaging in her journal writing. In the essay excerpted above, she made linguistic choices drawn from other settings, resources, and relationships, as she revealed in one of our classroom conversations:

[6/15/2022] Erin: Oh, I really loved how you described, like...you used to wake up to the sound of blue jays chirping, it would change–this was so cool how you talked about how like the environment would change and the things in nature, yeah–

Ava: I only really thought about that when we were in the courtyard when I wrote–when I started writing...so I was just looking around and I just saw like a bunch of the trees, and yeah...

EL: Then you said–where’s the part about the horizon? Really–yes, wow, yeah, I love this. So you said, even–this one girl had a falling out and your friendship felt like you were as close as the sky and the earth’s surface met in the horizon–she was the sky and you were the earth’s surface but the sky had rotated–like oh my gosh. I know you said you thought of that because you looked at your vocab words and one of them was horizon, but that’s, that’s such a nice, really long description that just keeps going and going. How did you think of all that?

Ava: I was just really just looking at the definition of the word horizon that we wrote down...so I would just–thinking back on like, how I could write it so that I was a resemblance of something and she was a resemblance of something...so I

tried to look for something that could like, both...like just in my story, but also have like, a part in the horizon which made us like, really connected to it I guess.

In the second paper of this dissertation, I focused on how Minh drew from multiple contexts to include various kinds of linguistic tools in her narrative. Here, Ava also draws from a vast linguistic repertoire, but we see here that beyond what might be considered merely *linguistic* tools, Ava's narrative language clearly crosses multiple settings, borders, relations, modalities, and embodiments to engage in composing and to generate writing/story/meaning. She draws on explicitly-taught classroom vocabulary [which she repurposes and uses in an unconventional, figurative way]; she also draws on relations with more than human beings [birds and trees in two different countries] and human beings both distally ["the population in Canada"] and proximally [her aunt, her mom, her friend; elsewhere in the essay, her sister]. While part of this repertoire came from what we might call memory or working memory in cognitive writing scholarship (McCutchen, 2000) (that is, knowledge of her family, characteristics of populations in various in cities and countries), other elements of the linguistic repertoire in her essay were drawn from her being in places and movement through places and connected to the classroom that designed the writing activity: she took out her index cards with the word "horizon," she sat in a courtyard with her laptop and looked at the sky, she walked with her classmates and teacher and asked him what the trees were called. We obviously don't know how or if her essay would have been different had the courtyard not been there, had the camp field trip not been planned, and considering the fact that the novel of study also centered place and relations with more than human beings (i.e., the mesquite tree, where the protagonist wrote), it's possible she would have written in the same way. On the other hand, what would also be possible if young people had more opportunities to walk in places with specific connections to what they write? Had opportunities to engage in joint

attention toward places and beings that related in meaningful ways to their work? Had opportunities to gaze up or to the side or to stand up and move and change a gaze during processes of composition or revision? What multi-modal, multi-relational linguistic landscapes (Gorter, 2006) might emerge for dignity-conferring (Espinoza et al., 2020) experiences of writing beyond the walls of a school building?

Closing

In this paper, I have argued for a cohesive (not to be confused with “stable”) theoretical framework with blended elements of translingual writing and Learning on the Move. I argue that meaningfully layering these frameworks not only draws on, maintains, and furthers important existing goals and values of each framework, but also provides for learning and research designs that are thoughtfully interwoven rather than “stacked.” This interwovenness of theory and design is essential across these frameworks because of the extensive scholarship showing the entanglement of languages, place, and movement. It is also essential to resist the sedentary and individualistic nature of writing environments that are pervasive in school settings, which not only limits writing activity, but has the potential to erase and silence young people’s particular ways of knowing and being in the world in the context of writing environments. This work is not entirely new, as many have been writing about literacies and place, and many with critical perspectives, (Gutiérrez, 2008; Kinloch, 2013; Lam & Warriner, 2012) long before the LOTM framework. Scholars have also recently begun to explicitly take up the LOTM framework with relation to literacies learning (Osorio et al., 2022), providing an important starting point in the field to expand this work. While translingual scholarship on posthumanism shows some overlap with the Translingual Writing on the Move framework (Kuby et al., 2019; Pennycook, 2018; Zapata et al., 2018) connecting to LOTM specifically offers an opportunity to see place-based

and mobile epistemologies as valued resources for young people in writing environments, driving particular kinds of designs for pedagogy. Moving forward, educators and researchers might ask:

- What relations make up the activity systems of designed learning environments for writing in school spaces?
- What might constitute ethical, dignified, generative, relational designs for these systems?
- What do educators, researchers and policy makers need to do to make room/space for such designs?
- How might those involved in these designs - educators, researchers, young people and communities - deconstruct and reconstruct colonial, sedentary, closed-wall designs of writing spaces?
- How might we design methods and units of analysis to attend to Marin's (2020) concerns in the context of writing activity?

In closing and reflecting on this paper, it occurs to me that processes of movement at multiple scales are like processes of writing themselves. In the writing of this paper, I have traveled indoors and outdoors, to different rooms, to cafe's, and sometimes to the couch, propping a laptop behind a 3.5-year-old who sat on my lap. I walked to a friend's house to use their printer, and reflected on how my experiences with writing have changed in notable ways since moving back to the state that I have, for four decades, considered my home (despite moving to multiple states and countries as a child in a military family and a young adult—and then nearly midlife—adult studying abroad and going to graduate school). It occurs to me, as well, that early in our partnership, Mr. Riley asked me about the usefulness of highlighting for students which “stage” of the writing process they were on, and moving them successively to

each next step with a visual (for instance, from pre-writing to drafting). While the explicitness of these processes are no doubt useful, there might be more we can be explicit about in writing environments that comes closer to the nuanced movement of writing in places. What might we learn from translingual writing across contexts, in movement, valuing movement, reflecting on movement, being in movement together with writing, and seeing writing itself as movement through our worlds? What might open up when we frame writing in these ways in school spaces that typically treat these activities as the mind-centric and sedentary work it often appears to be?

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Chapter 5. Closing Summary, Future Directions, and Reflections

In this study, I drew on design-based research methodologies, primarily the principles of social design-based experiments (Gutiérrez, 2018) and participatory design-based research (Bang & Vossoughi, 2016), as well as the principles of designing with “teacher solidarity” (Philip et al., 2022) to support a teacher in creating more just school-based writing experiences for young people in the context of the ongoing Covid-19 pandemic. A need for expanded literacies curricula existed before the pandemic, and has become even more urgent since then as discourses of learning loss exacerbate the deficit framing of racially- and linguistically-minoritized youth in popular media and in school settings. Further, neoliberal policies continue to impact curricular and instructional decisions in K-12 settings, as Covid-relief funds during the pandemic were tied to measures of student improvement (U.S. Department of Education, 2021), an extension of the decades-long standards and accountability movement that has shown little in the way of improving school-based learning environments (Apple, 2000; Philip et al., 2019).

Young people, however, engage daily in multiple linguistic and literacies practices, in and out of school (Moje et al., 2008), and in increasingly expansive ways as school contexts have shifted multiple times over the course of the pandemic. This study aimed to collaborate with a teacher in ways that we learn what it means to resist the neoliberal pressures of the current moment and shift toward creating school-based learning environments that center young people’s diverse linguistic and cultural practices, continuously emerging and shifting identities, and embodied and mobile epistemologies. We aimed to be explicit about how writing is and can be a meaningful, relational practice that holds value above and beyond school-based settings, and certainly above and beyond school-based measures.

Additionally, this study sought to further understand the space of teacher-researcher co-design, a unique research partnership worthy of subject-subject analysis so that researchers can both continue to partner with teachers in ethical and expansive ways, ultimately improving school-based learning environments. Further, this study examined writing instruction by drawing on learning sciences scholarship as well as work on translingual approaches to writing: currently, a majority of learning sciences work, particularly work in which researchers co-design with teachers, has happened in the context of STEAM learning environments (Sommerhoff et al., 2018; Vakil, 2020). The learning sciences as a field is uniquely positioned to frame questions of writing instruction *as questions of learning* and to draw, specifically, on recent critical work on sociocultural learning theory (Esmonde & Booker, 2017). This will necessarily intersect with work drawing on language and writing as a social practice, but importantly, makes an explicit intersection where little work has yet done so. Such work holds promise for theory-building in both learning sciences and writing research (such as in the Translingual Writing on the Move framework), with special attention to the layered political and historical contexts of K-12 settings, a context that critical learning scientist scholars attend to in study design and analyses (Davis et al., 2020; The Politics of Learning Writing Collective, 2017; Vakil et al., 2016; Vakil, 2020).

Discussion and Future Research

These dissertation findings come at a moment when teachers are faced with increasing assessments and mandated curricula and increasing deficit framings of young people's literacies in the mainstream media. Article one of this dissertation shows that there is room and possibility to orient toward and design for aspirational ideologies that imagine otherwise than the narrow moment by situating here-and-now decision-making *within* these ideologies. This was

accomplished through relational attunement (Taylor, 2020), and intermittently zooming out to see the multiple scales across which an immediate activity might be relevant. For instance, when Mr. Riley and I had an early conversation about a peer review class activity, zooming out to ask Mr. Riley about his true immediate goals revealed a priority to situate the activity within the longer-term scale of his classroom community and support the relational infrastructure of his class as it related to writing activity. Further, a conversation about sentence combining and assessment was situated within a translanguaging ideology of writing, leading to an immediate assessment practice that foregrounded students' ways of knowing about and doing language. These planted the seeds for more macro shifts in a writing environment the following year, when one student, for instance, engaged in writing activity across settings of meaning and relations as a way of processing and supporting her own well-being. This environment, and her purposes for writing in that context, diverged from conventional discourses of writing to serve goals of competence (Flores & Rosa, 2022) and competition.

Article two of this dissertation presented a case study of one multilingual student, Minh, and examined her translanguaging, heteroglossic (Bakhtin, 1981) linguistic repertoire across multiple classroom writing artifacts. It also found that an interactional moment during a writing conference with me centered affect and agency, important tenets of dignity-conferring learning (Espinoza et al., 2020; Keifert et al., 2021). Minh's writing also showcased an experience she had as a third-grader, being asked to translate for another student. Her story spoke to feelings of both stress and pride, and expressed her understanding of languaging as a way to show care for others. Her writing of this in the same school setting where it happened provided an opportunity to have a voice in her educational career, as she shared the writing in a consequential setting. This article has implications for how we read young people's linguistic repertoires, engage with

them around revision in ways that center affect and agency, and provide opportunities for young people to speak back to their educational contexts (Espinoza et al., 2020).

In article three, I draw on the learning from articles one and two, as well as the study at large, and propose a blended framework that brings together translingual ideologies of language (Canagarajah, 2013; Horner et al., 2011) and Learning on the Move (Marin et al., 2020). I argue that a cohesive (albeit unstable and always evolving) framework like this is necessary to resist the sedentary, individualistic nature of conventional school-based writing environments (Johnson, 2002; Montgomery & Montgomery, 2021). Further, I argue that this framework requires the incorporation of commitments to equity and ethical relations as forwarded in the LOTM framework (Bang, 2020). I highlight that this framework not only has implications for the design of learning conditions, such as where writing happens, but for learning inquiries, such as what people are writing about and how they engage in critical understandings of language, place, and movement. This framework has implications for the design of a school-based writing environment from both a school-based teacher and researcher perspective.

These three articles together have the potential to drive school-based designs for writing and research-practice-partnership designs (Ishimaru et al., 2022) for studies of writing. Notably, these articles focus on writing and language practices, rather than a conventional discipline, even though they take place within Mr. Riley's ELA class. Instead, this dissertation looks beyond the bounds of disciplines (Warren et al., 2020); thus, its discussions of writing can be made relevant to any setting for writing or languaging, including other disciplines or settings beyond school. Indeed, this dissertation seeks writing practices across constructed boundaries like disciplines: for instance, what might a design drawing on Translingual Writing on the Move look like when it is co-designed with both Language Arts, Science teachers, and community members

committed to sustainable futures (Bang, 2020)? What might a design drawing on Translingual Writing on the Move look like when it invites teachers bound by curricula to find pockets of possibility and expansion within their here-and-now dilemmas? What might a design drawing on Translingual Writing on the Move look like when it invites young people to comment on and critique the kinds of writing activities they've been invited to participate in in past school settings (Ayash, 2019)?

As a former teacher deeply committed to engaging with and learning about the robust learning ecologies in which young people learn, relate, critique, expand, and imagine, I am looking forward to my future work in which I will collaborate with school leadership teams to design equitable literacies learning environments for young people in high schools *within and across content areas*. As a researcher deeply committed to the traditions of participatory design-based research, I hope to continue to partner with researchers interested in this work and center the commitments of the LOTM scholarship and other learning sciences work interested in the ethical dimensions of learning. And finally, I look forward to a research future where the borders of the university and research institutions become even more blurred with the borders of community, and we can engage in collective knowledge-building and knowledge sharing in ways that directly transform the environments in which young people language, write, and move.

Reflections on Reading and Writing

In the summer of 2022, after my collaboration with Mr. Riley had (officially) ended, I read Elaine Castillo's book of essays, *How to Read Now* (Castillo, 2022), in which she critiques, deconstructs, pulls apart, and imagines otherwise with regard to what she sees as our dominant ways of reading (one might argue, ways of seeing). She traces her practices of critical reading to her father's example in her early childhood, and situates her analyses of texts, media, popular

culture, and popular ways of reading to critical traditions and scholars; she also connects her experiences of reading (and writing) to her movement within and across settings—through schools, across and within countries and continents. She opens her collection of essays with invocations about how to “learn to love” a “post-2020” world. So many of her words, and those in particular, have traveled with me, within and across settings, since the summer of 2022. I have often wondered how she might write a book called “How to Write Now.” How (and from where) do we write in a post-2020 world? How do we talk to young people about writing? How do we talk about what writing is for? Or, how might we ask them? Or ask this question *with* them? In one of the essays of her book, she writes:

There are conventions around reading and writing pedagogy that have been in popular circulation for so long whenever you think about how to write or why you write, these conventions often flutter around the edge of your consciousness, with or without your permission. Things like, ‘Write what you know.’ Or: ‘Show, don’t tell.’

Growing up, that kid who was obsessed with Cinderella and Greek myth would have wanted to hear something else. Something more like, Write what you don’t know, about what you supposedly know. **Write what you haven’t ever felt permitted to call knowledge, about what you see and feel and live.** Show that which exceeds your ability to tell it. Tell that which exceeds your ability to show it.

When I think about reading and writing, I necessarily also think about silences, erasures, oblivions and misremembrances, pockets of inarticulacy; things that are nameless in me, which might touch or be touched by things that are

nameless in others. Like many diasporic kids, that's how stories came to me, from the people around me, from the books I read, from my parents who were as much silence keepers as they were story-tellers: tales pockmarked with gaps, silences, unfinished business. That our lives are incomprehensible to us is not just a human fact, part of the mystery of being alive, the mystery of being in the world—it's also a fundamental part of coloniality's legacy. Knowing that there are knowledges that are never counted, never mind recorded, as knowledges: that is really the beginning of a decolonial reading, let alone writing. (Castillo, 2022, p. 295-296; emphasis mine)

In this dissertation, I've discussed writing for educational dignity, meaningful participation, broadly, more just purposes, for relational and community-oriented goals. I've talked about seeing young people's broad linguistic repertoires and onto-epistemologies of place and movement as valuable resources in the practice of writing. I've cited scholars who have situated writing practice in traditions of Black feminist writers (Muhammad, 2015) and in personal, political and ethical becoming (Vossoughi et al., 2021). I've cited others who have seen young people's movement within and across settings as a meaningful kind of horizontal learning that creates dynamic, rich literacies (Gutierrez, 2008, 2018, 2020). I've cited other scholars who note that vast difference between school-based writing and what might be authentic writing (Dyson, 2020). I've wondered, in the past year, if Castillo's words above capture the work of these scholars, if they all represent a kind of writing environment that acts as a portal (Roy, 2020) for school-based writing where we learn how to love post-2020 worlds. I've imagined what it might mean to open classroom writing environments with Castillo's words: "Write what you don't know, about what you supposedly know. *Write what you haven't ever felt permitted to*

call knowledge, about what you see and feel and live. Show that which exceeds your ability to tell it. Tell that which exceeds your ability to show it” (Castillo, 2022, p. 295; emphasis mine). In re-reading Castillo’s words, I’m thinking about Ayanna, Minh, and Ava from Mr. Riley’s class, and wondering what their experiences with school-based writing have been and will continue to be. I’m wondering about the classmate for whom Minh translated throughout third grade, about the friends that read and appreciated Ayanna’s writing, about what Ava’s writing might have been like had it always happened in the classroom. I’m thinking about the possibilities for meaningful participation in Castillo’s descriptions of writing, if this were the direction in which we were to orient our classrooms. I’m also thinking about author Kiese Laymon, and his novel, *Long Division* (2021), a text divided into two books. In the second book, the narrator describes his experiences with reading, writing, and writing *in schools*:

Sometimes you read the stuff people write and have a hard time thinking the person would write the stuff you read. That’s because most people try to write like they’re writing for a bad honors English teacher or a librarian even where there’s no honors English teachers or librarians around. The only honors class I was ever in was English, and Ms. Shivers said everything you wrote had to be believable. It’s more important that it’s believable than that it’s smart, she told us. English teachers like Ms. Shivers were always talking about ‘the reader.’ Whoever ‘the reader’ was, it never seemed like she could be like me. How could you make someone you didn’t know do things they didn’t want to do? (Laymon, 2021, book two, p. 33)

Similarly, Castillo (2022) wrote about this construct of “the reader” that is so present in writing classrooms, and how, for White authors, she was an “unexpected reader.” She also starts her first essay in the book with, “White supremacy makes for terrible readers, I find” (p. 13). She

then expands: “I mean that white supremacy is, among its myriad ills, a formative collection of fundamentally shitty reading techniques that impoverishes you as a reader, a thinker, and a feeling person; it’s an education that promises that whole swatches of the world and their liveliness will be diminished in meaning to you” (p. 14). It seems obvious, here, to highlight how Laymon’s and Castillo’s writings call out the construct of the White listening subject (Flores & Rosa, 2015), a subject position that research (Daniels, 2018; Daniels & Varghese, 2020; Flores & Rosa, 2015; Flores, 2020; Flores & Rosa, 2022; Garcia et al., 2021; Rosa & Flores, 2017) has shown to persist in school settings. Working toward more just environments for writing in school settings, ones that embrace more expansive possibilities than asking young people to write for that “bad honors English teacher”, means significantly more than embracing translanguaging, writing across settings, and inviting young people to write about their lives and what’s meaningful to them. While this dissertation engages with those frameworks as necessary and important for design, they are merely a starting point in turning away from the enclosed, sedentary space of monolingual, English, deficit-oriented school writing. Castillo offers an important and complex critique of multiculturalism in the publishing industry:

Writers like me often do carry the weight of forgotten history, harrowing tragedy, community-destroying political upheaval, genocide, and trauma...For if our stories primarily serve to educate, console, and productively scold a comfortable white readership, then those stories will have failed their readers, and those readers will have failed their stories. All the ‘representation matters’ rhetoric in the world means nothing if we do not address the fundamentally fucked-up relationship between writers of color and white audiences that persists in our contemporary reading culture. (p. 15)

I include this here as I reflect on the risk of mistakenly communicating that Ayanna's, Minh's, and Ava's stories are meant to entice (White? English and monolingual?) teachers that only certain kinds of stories "count" as meaningful writing in classrooms oriented towards justice. This is far, far from the case. As I've mentioned in this dissertation, scholars have cautioned against translanguaging as essentializing or as a new canon that primarily benefits those already in power (Kubota, 2016; Zhang-wu & Jones, 2022). Others have also cautioned against this kind of essentializing (or, as Castillo describes, "the gooey heart-porn of the ethnographic" [p. 15]) in educational spaces (Paris & Alim, 2017). I reflect with these authors' words and on these themes in this closing because these concerns need to be held and foregrounded in future research and learning designs that do take up translanguaging frameworks, or even, *Translanguaging on the Move*.

I have had concerns, as well, about communicating that writing on the move, and in places, in my writing about it, erases the ways in which many have, forever, essentially, written on the move and in connection to place. The point, however, is that *current dominant designs for school-based writing* erase those histories and ways of being with writing. Themes of movement, place, language are pervasive throughout Castillo's and Laymon's work and the work of many others. Any designs for writing ecologies that are committed to respecting, adhering to, and grappling with the words of Castillo, Laymon, and so many more (to name a few, Gloria Anzaldúa, E.J. Koh, Javier Zamora, Cathy Park Hong, Toni Morrison, Pádraig Ó Tuama, Eavan Boland, Ocean Vuong, and Robin Wall Kimmerer), must also find ways to keep these words—and lives and places—in view.

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APPENDIX A

Final *Under the Mesquite* Unit Overview**Essential questions:**

- *What can I learn about myself through writing?*
- *How do languages shape my identity and the communities I belong to?*
- *How do places—and my movement through different places—make me who I am?*
- *What does it mean to live in a “borderland”?*
- *How do different loving relationships shape who we are?*

Overview:

This unit supports students in exploring the above essential questions and related themes as they collectively study the novel in verse, *Under the Mesquite* (McCall, 2011), a coming of age novel that follows a teenage girl from her freshman year of high school through her departure for college, all while dealing with a variety of challenges - including terminal illness in her family - with her Mexican-American family in a Texan border town. The book incorporates a variety of Spanish words and phrases and provides an opportunity for students to explore the role of languages and languaging in a variety of contexts. A main focus of this unit is also interrogating the practice of writing: the protagonist journals throughout the novel and it becomes clear that writing has played an important role in her growth and processing of experiences; students will also journal throughout the unit and explore what writing means for them.

Goals:

Students will explore, experiment with, analyze, reflect on, and share their own journal writing. They will also experiment with writing in different places and reflect on the experience of writing across settings (and connecting to Lupita’s experience of writing under the mesquite tree). They will eventually write a final piece of creative writing that is personal narrative or fictional narrative (i.e., autobiographical fiction much like the author wrote this book) in either verse or prose, but certainly making intentional use of rhetorical and literary devices like figurative language, symbolism, imagery, and translanguaging. They will identify an audience for whom they care deeply that they might like to write for or to. They will also practice explaining their choices in writing and reflecting on their experiences with language and writing, with particular attention to their decisions, thoughts, or feelings on when they use certain languages, when they translanguage and for what reasons. They will consider audience, purpose, and context as they make decisions around writing and language, working toward continuing to build not only their linguistic and rhetorical repertoire, but their practices of critiquing and reflecting on linguistic and rhetorical moves in their own writing and in mentor texts.

In the study of the novel, students will also explore a variety of themes and practice identifying evidence and tracking theme development throughout the novel. They will identify and analyze examples of figurative language and symbolism, focusing particularly on the author’s moves, the connotations of the language, the context of the author moves, and how they support broader

themes of the novel. They will explore the different effects of literal and figurative language in their own writing and in mentor texts.

Students will also explore and analyze a variety of supplementary materials from informational texts that are thematically or topically related to the novel, as well as complementary poems, songs, artworks, and films. As such, students will be able to expand their understandings of themes in the novel and explore how themes cross genres and settings.

As students explore language and translanguaging, they will discuss how language is central to identities, cultures, communities, and all of our relationships. While the novel includes English and Spanish, the greater message of the unit will be that we revere and uphold all languages, that there is much to learn from translanguaging of so many forms across all contexts; students will therefore be invited to share texts in their multiple languages in a variety of ways (poetry, song, memes, clips, book excerpts, etc.) and share with the class either a translation, how they feel about it, or both.

Students will also consider how place is important to them, much the way place plays a role in Lupita's experiences throughout the novel. In the novel, Lupita lives in a border town in Texas, travels to Mexico to visit her family, her father travels to a bigger city to visit her mother in the hospital, and at the end Lupita moves north (it's unclear where) to start college. Throughout her days, she goes between her home, where she is often involved in caretaking, to school, where she plays many different roles, from friend to actress to student, to other places in her town that are both in and outside. Students will both map Lupita's movement through her day (a "daily round") and her movement across broader geographic areas over time, making note of how she shifts in each place, how she feels, how she changes, how she grows, what she learns. Students will also reflect on their own experiences with movement and place as they map and write about their own daily rounds and their movement through broader geographic areas throughout their lifetimes. They will reflect on how those places and movements have shaped them, how they feel in each place, and their relationships in each place. They will also think about their language practices across movement and place and reflect on their own varied, flexible and dynamic linguistic tools and repertoires.

Finally, students will explore the concept of borderlands both literally and figuratively: Lupita lives in a borderland and travels back and forth to Mexico to visit family, a condition that impacts culture across places and people's daily lives. It also prompts us to reflect on the theme of borderlands symbolically, and what it means to live, move, and be in liminal spaces, in in-between spaces: students will reflect on their own experiences in liminal spaces - which will be different for all students, and likely will be connected to their daily and life-long mapping activities - and will think about not only the perceived challenges of those spaces, but the growth, strength, and creativity that emerges from those spaces. This is particularly relevant for 6th graders in their last quarter of elementary school as they begin to transition to middle school, and, as they have been living in the liminal space of a pandemic that has been ongoing for more than two years.

General lesson structure: M-Th will be reading one part of the book per week, with varying foci depending on chapter content. Each lesson after the first will start with silent journal writing &

sharing, followed by reading in a variety of formats and completing the graphic organizer template for each chapter. Claim-evidence-reasoning exit tickets can be incorporated regularly to make use of the evidence that's been collected in graphic organizers. Fridays will be used primarily for supplemental materials and/or for more exploration of personal writing. There is room in daily lessons to incorporate a variety of activities along with the graphic organizers. Students will get a graphic organizer for each chapter and keep all of them together in their binders so that they can see patterns throughout the book. They will also get blank "maps" to map and take notes about Lupita's movement throughout the book. They will keep their journals in their binders so they can write in them in class and at home. Students will also regularly learn 1-2 vocabulary words per chapter and add to their vocabulary four-corners index cards to continue their vocab routine throughout the year. Words will be chosen based on thematic relevance.

APPENDIX B

*Teacher Interviews and Student Focus Groups: Semi-Structured Protocols***November 2020, Teacher Interview**

1. How are you doing? How have you been over the past several months/this year?
2. Tell me about your experiences with teaching over the past year (from roughly February of 2020 until now).
3. Can you tell me about your class this year?
 - a. What has it been like to get to know them and create community remotely?
 - b. How would you describe your students' social/emotional/care-related needs right now?
4. Could you describe the demographics of your class this year, and include languages spoken?
5. What has your writing instruction been like this year? How does that compare to past years? (If, yes, ask what does that look like?) (If the answer is, it's not, ask: So how are you deciding to spend that hour of ELA time?)
 - a. *Keep in mind, there might be things he wouldn't put in the writing bucket, probe for those*
6. What are the resources and expectations for writing instruction at your school?
7. Are there requirements related to cameras being on or off for students, or any other requirements/norms related to technology?
8. What technological tools/platforms are you using? Are there others you'd like to learn about?
9. Is chat allowed to be used?
10. Is there anything you'd like to be able to do in this context, but don't know how to yet?
11. How have you gone about planning, assessing and teaching writing this year? How does this compare with previous years?
12. Why do you think it's important to teach writing in schools?
13. What are some of your goals for your students in writing this year?
14. Has anything about the current context impacted what you think about the reasons for teaching writing?

September 2021, Teacher Interview

1. How is this school year going? Can you compare it to the past 18 months since the pandemic started?
2. Can you tell me about your class this year?
 - a. What has it been like to get to know them and create community?
 - b. How would you describe your students' social/emotional/care-related needs right now?
 - c. Could you describe the demographics of your class this year, and include languages spoken?
 - d. Can you talk about their linguistic resources and the culture around language use in your classroom?
 - e. Do you have any sense of their feelings about writing so far?

- f. What kind of writing have they done so far? Can you talk more about that?
 - g. What are the resources and expectations for writing instruction at your school this year?
3. What are your goals for your writing classroom this year?
 4. Any examples of something you might want to do/continue doing? Or, adjust how you used to do something? (i.e., where do you want to grow/expand?)
 5. Can you talk more about writing instruction this year - what has it looked like so far - think about all details - when, what it's about, how you're teaching it, what are the physical materials involved, where are you/kids when it happens, who do they get to engage with when it happens? (Specific examples are helpful here!)
 6. What do you think might be some of the most useful material/physical situations for students for writing? (like, you talked about how writing on laptops in the classroom this year just didn't work for you)...like, do you notice if kids get fidgety, do you notice if they need to move around, could it help to break it up w walking, take them outside? (connect to learning on the move)
 7. We've talked about teaching writing in multilingual settings and have studied some of the translanguaging/translingual resources - can you talk about how you're thinking about that now?
 8. Any relevant examples related to this topic from this year or past years?
 9. So we worked together last year - will continue in similar meetings around planning - can you talk a little about how this work interacts w/your teaching of writing if at all, what's worked, what you'd want to adjust as we move forward? Be completely honest.
 10. Overall - can you reflect on why you think it's important to teach writing - what are your big picture hopes for teaching writing in school, or why should it be done at all? Why does it matter in students' lives? Does it?

June 2022, Teacher Interview Protocol

Reflections on student writing

1. What's your overall feeling about how students took up the writing activities throughout the year?
2. What's an example of something you thought was a useful writing lesson for the students?
3. What's an example of something that happened during ELA time that was enjoyable for the students?
4. What are some things you learned about your students and their writing practices throughout the year?
5. In the beginning of the year you mentioned some goals for your students. Do you feel you've met, or come close to those goals?

Reflections on the planning process

1. What's an example of something you found useful from our collaborative planning process?
2. What's something you would revise about the way we planned, if we were to do this again?

Reflections on epistemologies

1. In the beginning of the year, you talked about why you thought it was important to teach writing in schools, in general and in the current context. Have your thoughts on that question evolved, deepened, changed, etc.?

Hopes for the future

2. What are some things about teaching writing (in this context) that you'd like to continue learning about?

June 2022, Student Focus Group Interview

1. Tell me about what you're writing for your final assignment for this unit.
2. What do you like most about it - in terms of what you've written. What might you want to change, or what feels not quite right yet, like you're still trying to get it to sound the way you want?
3. Who do you feel like you're writing "for" in this assignment? (audience)
4. What did you think about the journals in this unit?
 1. Have you done any of the reading/writing for this unit outside of school? Tell me more...
5. What did you think about the book for this unit?
6. This unit you did those graphic organizers, you did some discussion, you did gallery walks, you did the field trip, you looked at google images of Lupita's places, you mapped you own languages identity and communities, you wrote outside, now you're working on this and you're going to making a presentation board to go with you. Can you talk about what you think about some of those activities? Maybe like 1, 2, or 3 of them?
7. Can you think of a school writing assignment you did that wasn't during this unit? This year or last year? Can you describe it? How would you compare it to this unit?
8. What makes you want to write the most?
9. When do you find that writing is useful for you? (*Probe: to help you get ahead in a game, get your parent's attention, not forget something, write on social media...*)
10. When do you find that writing is enjoyable for you?
11. What would you want to tell me or Mr. Riley to do for next year? What would you want your future writing teachers to know about you or to have you do in writing class?

APPENDIX C

Catalog of student essays, languages beyond English, and dialects/language styles

Pseudonym	Essay question chosen	Named languages in essay	Languages named in their language map
Jason	movement	English	English, Gen Z, Japanese
Silvy	relationships	English	(missing)
Ayanna	writing	English	English, Gen Z, Korean, Japanese
Mia	writing	English	English, Tagalog, Spanish
Santiago	languages	English & Spanish	(missing)
Lilah	movement & languages	English & Tagalog	(missing)
Ashley	writing	English	English, Spanish
Jonathan	Languages, movement, relationships	English & Spanish	“Spanish, English, China”
Isaiah	Relationships	English	English
Daniel	Relationships	English	(missing)
Isabella	Movement	English	(missing)
Jennifer	Relationships	English	English, Spanish
Kate	Relationships	English	English, Spanish
Ava	Movement	English	(missing)
Minh	Languages	Vietnamese	Vietnamese, English, Southeast Viet accent, Gen Z
Ella	Movement	English & Tagalog	(missing)
Olivia	Writing	English & Spanish	English, Spanish, Portuguese
Cheydan	n/a (personal choice)	Pashto	(missing)
n=18			
Totals: Writing - 4; Languages - 4; Movement - 6; Borderland - 0; Relationships – 6			

Essay questions:

1. (Writing) What can I learn about myself through writing?
2. (Languages) How do languages shape my identity and the communities I belong to?
3. (Movement) How do places—and my movement through them—make me who I am?
4. (Borderland) What does it mean to live in a “borderland”?
5. (Relationships) How do different loving relationships shape who we are?