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Abstract

Yo Soy, I Am: Chicana Punk Pedagogy in a Composition Classroom

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This dissertation presents a case study of a translingual punk pedagogy within an intermediate composition classroom. In it, I share the construction of a composition curriculum that focuses on Chicana authors engaging in multilingual self-expression of what Chicana literary scholar Tey Diana Rebolledo calls “yo soy, I am” literature. To explore the impact of this curriculum, I engaged in qualitative analysis of interviews, reflective writing, and creative works by five focal students from a section of an intermediate composition course taught at a university in Winter 2018. The multilingual texts selected for this curriculum varied in genres and modalities, including poetry, novels, academic scholarship by translingual scholars, drag performance, punk music, zines, children’s books, and visual art. I shared in the dissertation how students in the course built off of this reading to craft final projects that shared a diverse array of self-expression that crossed languages, modalities, genres, and ideas about what it means to be in an academic community. Through this analysis of student work, I argued that this translingual punk

composition pedagogy, which centers readings and models of multilingual expression, fostered a learning space in which students from underrepresented minority identities experienced greater confidence in their expressive abilities, their rhetorical awareness, and in their own sense of belonging within an academic environment.

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for my mom—

&

—para mi tía

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Chapter 1

Composing Myself

“As a Chicana scholar and instructor, I have often felt caught in the disciplinary and personal margins of the academy.”

This is the first sentence of my prospectus, which I’ve adapted as the first sentence of my teaching philosophy. It seems appropriate for it to also be the first sentence of my dissertation. Because it’s the truth. I’ve always bristled at academic genres. I can write in them when I’m asked, but they are often difficult for me to navigate as a writer and as a thinker. I’m writing my dissertation, a deeply academic and constricting genre, but I feel certain that I can break some of the rules here. Honestly, I’m going to write it however I want. Because I didn’t think I’d ever get to this point.

Here are the facts:

I’m a Chicana from the Yakima Valley in Washington State. My mom was seventeen when she had me and my dad was only a year older. My dad has struggled for decades with PTSD as a veteran of the Gulf War. Although some in my family have attended some college, and a few women in my family had their degrees, they had all received them while going to classes at night while holding full time jobs and caring for children. I was the first one in my family to go to college when I turned eighteen. The first one to live in the dorms. The first one to go to college on a scholarship.

Here are the things that are hard to write:

As a child, I always felt hyper aware that there were clear expectations for me from the adults in my life: I was supposed to struggle. I wasn’t supposed to do well. I was the daughter of

teenagers and life, everything, but especially school, was going to be hard. When I was an adolescent, the expectations for me continued to feel clear based on the generation before me. I'd be a success if I didn't get pregnant, if I didn't do drugs, if I didn't drop out in 10th grade. I knew these expectations existed, and I tried to evade their pressure by hiding from them and waiting them out. I kept my head down and backed into my emerging and consistent love of writing and reading as a place where I could focus all my anxious energy. As a teenager, I was encouraged by a favorite English teacher to write for a youth journalism program and was so lucky to publish thousands of words of my writing about music. I had amazing mentors who treated me with kindness and gave me so much support. But when it came to school, I was still so afraid, and full of doubt, convinced that I possessed an inability to do well, and that the pressure and expectation of failure was going to catch me.

And then I got to college. On a full ride scholarship to a private college in Seattle. It didn't matter that it was the only school I applied to—on the assumption that I wouldn't get in. There, I found myself beyond the expectations that my community, and even my family, had ever really had for me. College was hard. College is hard for everyone, but for me, the contours of imposter syndrome were further intensified by my deep-seated belief that everyone knew: I was not supposed to be there. I felt so convinced that I was not good enough and I definitely didn't belong; I had somehow faked my way in, and it was all a horrible, embarrassing mistake.

So, I worked my ass off and got all As, desperate to make sure no one figured it out. Especially in the context of overwhelming white classrooms, and majority white teaching faculty, I felt my difference was amplified and my status as a diversity scholarship was entirely visible. And I never, ever talked in class for fear that someone would finally hear it in my voice or halting sentences that I hadn't really earned my place there. I was able to skate by on the

quality of my writing and was rarely marked down for my lack of participation, sympathetic professors seeming to know and understand that I was paralyzed by the prospect of having to draw attention to myself in the classroom.

In one presentation, early on in my senior year, I was forced to talk for 5 minutes about a paper I was writing. It was a paper I had drafted in a frenzy just hours before, as I was overwhelmed by the possibilities inherent in a course that fully and finally invited me to draw on critical race theory as part of my research. Finally, after hours of aimless drafting, I decided to talk about mixed racialized identities in the novels of Philip K. Dick. During my presentation, I kept my head down and recited the words off my paper that I had highlighted in advance. Words that I thought were good enough, grammatically coherent, and critically important enough, for other people to hear without judging me.

After class, a white classmate cornered me in the hallway while I waited for a friend. “Olivia,” she said. “Wow. I never realized you were so *secretly* smart. You were sitting there all quarter, all quiet and we never knew that you were *actually, secretly* smart.” Her friend stood behind her, nodding emphatically. I whispered, “Thank you” and left. I texted my friend that I was downstairs, hiding by myself, biting back the panic attack that attended the seeming confirmation of my fear that everyone saw me as undeserving of my space in the classroom. Her words stung with condescension and genuine surprise. I finally had a glimmer of proof that confirmed all my fear that my peers had the same deficit expectation of me all along. I was only *secretly* smart. What did they think before my presentation that day?

Later that same year, surrounded by people I thought were my friends in a bar, a white man from my hometown drunkenly screamed at me that I was only accepted to my college because I was Mexican. As a fair-skinned Chicana, a güera, the lightest person in my family, I’d

had the very distinct privilege of not experiencing hate speech about my ethnicity to my face before. To this moment, I had never heard the name of my abuelo's origin spat at me with the amount of vitriol that this guy packed into the three grossly mispronounced syllables.

I cried in the bathroom.

Even during my senior year of college, I was convinced that it didn't matter that I got good grades. Or that I seemed to write well, at least well enough for my professors to say kind words in their feedback and in our occasional conversations when I mustered up the courage to attend office hours. On the merit of my grades, I was even able to apply for the departmental honors program in Literature during my senior year. But I was still not convinced. I was still so certain that my peers seemed to know that I wasn't supposed to be here.

After graduation, in the panic of uncertainty common to most English majors, I thought I'd apply to grad school. I still loved writing and reading. I thought that I could teach because I really liked working with young people. Deep back in my brain, there was an itch, the memory of myself as an eight-year-old, a 13-year-old, a college freshman, being treated by teachers and peers alike like I wouldn't do well, like I couldn't succeed. I had a deep empathy for that girl. And, confusingly, I still really liked being in the classroom. It seemed like the right thing to do.

And then some weird things happened. I got into grad school. I received a teaching assistantship, full funding for five years to get a PhD. Neither I, nor my family, really knew what to do with that kind of information. So, I went to grad school. Grad school! They let me teach a class! My students were amazing and found that I could easily stand in front of the classroom, slinging information about things I loved—writing, words, ideas, expression. It was electric.

The doubt lingered, the unassailable fear that someone was going to find out that I didn't belong clung to me like a second skin. I felt sometimes like I was possessed by a body snatcher

that had snuck its way in through the cracks of the academy. But during grad school and my teaching assistantship, I was able to step into my role as a teacher and I had great students and it was their faith in me, and their progress, that helped to erode my belief that my place in the academy was a horrible mistake, something that would eventually be found out.

Here's where this all got me:

Five years into the PhD program, I did my dissertation research on being a teacher. I did research with my students, exploring the effectiveness and validity of the ideas I brought to them as an instructor. I did dissertation research about the thing I value most—expression of identity—and how students could turn that knowledge into their own writing, writing that was empowered and valuable to them. Although my dissertation research was ostensibly about developing a curriculum and focused on teaching practices, it was really about something else: I wanted to strengthen a practice that helped students to feel like they belonged. In the classroom. At the university. I wanted to develop a curriculum that helped to let them know they mattered, that the university was a space in which they could thrive and succeed.

In Spring 2017, staring down the 72 hours of hellish anxiety that was to be my PhD candidacy exams, I started working on a syllabus. At the University of Washington, this is standard practice for students working through the exam process. For me, it functioned as a sort of catharsis. I wrote a syllabus that was the syllabus of my dreams: The syllabus of my teaching dreams; the syllabus of my student dreams; and a syllabus that reflected my own projection of the vivid dreaming of the Chicana student in the university. Scrolling through the pages of this syllabus, which I wrote in one frantic afternoon, I finally saw the scattered ideas and fancies of my dissertation coming into sharp focus. I wanted to design a curriculum that helped students feel included, welcomed, and seen. Especially students like me that often were stuck at the

outskirts of academia, hiding in the shadows, under the cloak of imposter syndrome. I wanted to create that curriculum, enact it in my intermediate composition classroom, and then see what my students thought about it.

And so, here I am, offering the design and the findings of what I've come to think of as "punk pedagogy," which takes elements of culturally responsive pedagogy, antiracist pedagogy, multimodal pedagogy, and translingual pedagogy. This pedagogy builds off the work of Gareth Dylan Smith et al. in *Punk Pedagogies: Music, Culture and Learning*—it is punk in the way that it is inspired by the musical subculture that bears its name. Punk means to transgress, to break rules, and to push boundaries—in the support of progress and the survival of marginalized groups and identities. While my pedagogy does indeed include punk music at times, the punk-ness is grounded in the ethos that it's necessary to transgress if it means it will support those who need it. This punk pedagogy pushes against norms of language and modalities to make the academy work for all students, as opposed to an imagined (white, upper-class, American) student. Punk pedagogy in this case study was introduced to students through a curriculum that centered multilingual texts that presented expressions of identity that would be defined as "yo soy" or "I am" texts by Chicana scholars like Tey Diana Rebolledo. These texts by Chicanx authors supported students to better understand the possibilities they chose to enact and the identities they chose to inhabit within our translingual classroom space.

My Project

In this dissertation, I present data from a case study about how to enact punk pedagogy in an intermediate composition classroom to argue that students find more freedom and success as communicators when provided samples of translingual writing in their reading and model texts. As I do, I offer qualitative data from my case study as much as I am looking back toward my

own history as a student who has, as I write so distantly in my teaching philosophy, “felt caught in the disciplinary and personal margins of the academy.” In the iteration of punk pedagogy that I explore in this case study, I integrated Chicana literature to provide an inclusive and accessible pedagogical pathway for students in the composition classroom. Throughout the dissertation, I will outline examples from the course of classroom activities and assignments, along with student reactions to the course design, so that other instructors can integrate a translingual punk pedagogy into their own classrooms. My goal is to demonstrate the value of Chicana literary expression as a site for engagement in composition studies to reconcile these disciplines, especially as they converge upon the site of translingual and multilingual punk pedagogical approaches. The dissertation will answer these research questions:

1. In what ways are underrepresented students supported by a composition classroom that utilizes multilingual Chicana fiction, art, performance, and critical texts as the focus and model for their writing?
2. How does a translingual orientation toward writing and reading instruction, particularly one that uses critical and creative texts that reflect the multilingual reality of many Chicana authors and creators, help students develop dispositions toward academic discourse that are empowering for them and that emphasize their belonging in the university?

In support of these questions, I draw from scholars in translingual and antiracist composition pedagogy, as well as Chicana scholars in critical pedagogy and literary studies. More importantly, I draw from the opinions, writing, and guidance of the eighteen students in my case study course and cohort in my intermediate English 281 during Winter 2018 at the University of Washington.

The data collection for my case study is guided by a qualitative mixed methods approach that takes up elements of counterstorytelling, critical ethnography, and critical autoethnography. I integrate field notes from my daily teaching experiences and fifty-four focal student interviews, in conjunction with textual qualitative analysis of 198 assignments. I looked to the work of Suresh A. Canagarajah, Django Paris, and Aja Y. Martinez as models for an approach to qualitative research that combines elements of ethnographic and autoethnographic methods in the study of underrepresented students working in a transformative, punk pedagogical setting. My qualitative mixed method approach merges a case study approach and elements of critical autoethnography because together they ensure flexibility and a focus on community in the classroom. Additionally, this approach enables me to look at my relationship with students and student work as a site for analysis in developing answers to my research questions.

While gathering data, I relied on the methods proposed by Heewon A. Chang's *Autoethnography as Method*: I took field notes in the form of a journal about my teaching practices in each class session and during my conferences with students. In so doing, I made an effort to reflect on my own daily practice and capture the rationale and framing for the classroom decisions I made throughout the quarter. I also recorded semi-structured interviews with 17 of my 18 students during three separate meetings throughout the quarter. My goal with the interviews was to engage with students on multiple levels. First, these interviews doubled as conferences about student progress in the course and I was able to connect with students individually to support them with their own specific needs with the reading and writing curriculum. I was able to get to know students on a more intimate level and offer them tailored, specific support in their engagement with the content and skills in the course. Second, these interviews served as an opportunity to learn from students as they reflected on their ideas and

development as readers, writers, and students of the assigned content in the course about language, identity, and personal expression. Finally, my research was shaped by visual and textual analysis of student writing artifacts developed during the process of research, including weekly reflective writing, free writes, short writing assignments, and their multimodal final project. Through analyzing student writing, I wanted to elevate and capture the voices of my students in their own unique and creative approaches to the course content and writing assignments.

At the Intersection of Translingual Composition and Chicana Literature

Punk pedagogy, for me, is a pedagogy that supports breaking all the rules that enable an equitable, just space for transformative experiences of reading and writing. My pedagogy draws from translingual composition, in necessary conjunction with literary studies, to establish opportunities for students to disrupt what has been traditionally thought of as required or appropriate in college expression. Through the necessary collapse of literature and composition studies into each other, this pedagogy shows students what is rhetorically possible to disrupt the academy and create new futures. In composition, in a translingual approach, multilingual Chicana literature gives a model for understanding and doing, even for students that aren't Spanish speakers. This is so important because too often as instructors we enact a translingual approach (in terms of ideology) without any tangible, published, or practical examples of the rhetorical power that these texts already do in the world, whether it be in written or multimodal texts.

Pedagogical approaches to teaching literature within the composition classroom can offer so much to a writing instructor, like me, who wishes to provide students with texts that express

multiple languages and identities. These kinds of multilingual, multicultural texts have the clear potential to set up students for success in the composition classroom by giving them the opportunity to see narratives, languages, and learning incomes like their own reflected in their reading and writing.

In “From Outside, In,” Barbara Mellix describes the remarkable power of composition for students of color writing in the university, despite the initially fracturing experience of learning to quickly negotiate the various discourses therein. Through “[w]riting and rewriting, practicing, experimenting,” she notes, “I came to comprehend more fully the generative power of language [T]hrough writing one can continually bring new selves into being, each with new responsibilities and difficulties, but also with new possibilities” (70). The necessity of designing curriculum that will be supportive of many different identities and needs is also emphasized in the culturally responsive curriculum work advocated by Geneva Gay in *Culturally Responsive Teaching: Theory, Research, and Practice*. These kinds of perspectives, which reflect the experiences of writers and scholars of color, have helped me to recognize the clear potential for developing an orientation to pedagogy that invites students to bring themselves and their linguistic and cultural incomes to their reading and writing. Unfortunately, I first had to reckon with the longstanding tension and a disconnection between composition and literary disciplines that have failed to enable their engagement with multilingual and multicultural literature in the composition classroom.

In “The Cultures of Literature and Composition: What Could Each Learn from the Other?,” Peter Elbow sees the disconnect between literature and composition stemming from “political and material issues of power, money, and prestige” that have produced a “material vexation” that separates the disciplines (533). While he argues that the cultures and the identities

of these fields can certainly remain distinct, Elbow still sees ample opportunity for the practices in these two fields to inform each other and help to build a strong pedagogy for students across the disciplines (534). Ultimately, there are so many ways in which these two disciplines can inform one another when they are taught together. As Gerald Graff writes in his afterword to *When Writing Teachers Teach Literature*, “To teach literature or writing, then, is not to hand down facts, precepts, or skills from above, but to bring into the foreground the contingent, constructed, and negotiated nature of these subjects” (325). Clearly, composition and literary studies can and should provide co-constructed possibilities for engagement of relevant texts and ideas for students across disciplines. I firmly believe that the pedagogical approaches housed in each of these disciplines, even though they are now only tentatively reconciled through the work of interdisciplinary scholars and instructors, have so much to offer each other and I attempted to bridge these disciplines in the course that I constructed for this case study.

In *Intertexts: Reading Pedagogy in College Writing Classrooms*, Marguerite Helmers argues that the gap between the teaching of reading literature and writing is a construct that robs each discipline of nuance. She asserts that reading in either classroom context should not be a passive conception of textual aesthetics but should instead be seen as a “process of investigation and articulation” (22). She explains that students can take this approach to their reading of literature by using tools popular in composition classrooms such as collaboration, journal writing, annotation, and direct questioning of the rhetorical relationship between reader, writer, and text. Graff adds that “[s]ince writing is a more meaningful practice for students when addressed to real audiences, the standard literature class can profit from group work, collaborative learning, peer tutoring and other strategies in which students write to and for each other rather than only to and for their teachers” (324-325). While developing a model for

instruction in the multidisciplinary classroom that involves the practice of rhetorical reading and genre uptake, Lynn Z. Bloom discusses the concrete uses of literature and genre that enable students to write in the literary genres they study in the class. This kind of transformative pedagogical work is effectively accomplished when these two disciplines are brought together in tandem. The pedagogical practices of composition classrooms that encourage collaboration, revision, rhetorical reading, and invention in writing work well in cooperation with literary pedagogical practices that ask students to examine the cultural relevance and resonance of texts across literary genres.

When it comes to the engagement of historically underrepresented students in composition classroom work, the contributions of scholars in the emergent translingual field of composition offer incredibly productive pathways for instructors who wish to bridge these disciplines. Although translingualism is still a fluid and emerging perspective that has been introduced within the field of composition studies, it is an orientation toward critical pedagogy that is clearly predated by multiple scholars' investment in student learning incomes and the complex negotiation of language in academic discourse communities. The move toward a translingual orientation to composition studies has emerged from the recognition of the needs of both students and instructors within the increasingly multilingual and multicultural realities of the composition classroom. While the move toward this kind of pedagogical orientation was formally addressed as far back as the Conference on College Composition and Communication's "Student's Right to Their Own Language" resolution in 1974, there have been several iterations of a pedagogy since then that have worked to support and encourage the multilingual reality of student writing and learning. The recognition and support of student learning incomes in

negotiating the conventions of the academy is best represented in the work of scholars such as David Bartholomae and Patricia Bizzell.

At the same time that translingual approaches to composition have emerged from particular moves in composition studies, the movement is also rooted in the changing views of language acquisition and negotiation for multilingual individuals. Fortunately, the descriptive language concerning the linguistic practices of multilingual communicators has changed over time. The concept of code-switching, as promoted by Wheeler and Swords' description of the language practices in urban classrooms, for example, has been soundly critiqued by Vershawn A. Young in multiple works that instead have called for a recognition of code-meshing as a practice for instruction and writing. Young insists that code switching as a concept is rooted in ideas about race and is "steeped in segregationist, racist logic that contradicts our best efforts and hopes for our students" (51). In moving beyond the evaluation and conditional movement between distinct codes, he calls for an acknowledgement of code-meshing as it "allows minoritized people to become more effective communicators by doing what we all do best, what comes naturally: blending, merging, meshing dialects" (72).

Building from these distinct orientations to multilingual language use, Ofelia García and Wei Li present another approach to the contact between languages in expression and instruction through *translanguaging*. Translanguaging encompasses an understanding of language as not existing in separate codes at all, but instead formulates that multilingual speakers think, interact, and express across all codes depending on their needs in the moment. García and Li position this orientation toward language as one that frees individuals toward thinking of language as separated by various national and social boundaries and instead recognizes the comingling of language within their linguistic and cognitive practices. I particularly value the orientation

toward multilingual language practices proposed by García and Li because I think it effectively merges the critiques and assertions of Vershawn A. Young and more fully recognizes the possibilities of rethinking the experiences of multilingual students. To acknowledge the way that students are always already in the process of existing between and across codes, it more readily prepares instructors to respect the ability of students to potentially call on all languages simultaneously.

In a 2011 call for a specifically translingual approach to composition, Bruce Horner, Min-Zhan Lu, Jacqueline Jones Royster and John Trimbur, all leaders in the emerging translingual movement, define translingualism in ways that provide us with a possible point of departure: “In short, a translingual 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” (305). In this definition, translingualism is conceived of as an orientation to composition pedagogy that firmly acknowledges the value of focusing on processes and incomes over products when engaging students and the work they do in the writing classroom. Within this orientation, there is also a clear focus on the way that multiple linguistic practices and knowledges are woven within and throughout the process of reading and writing. This kind of pedagogy, I believe, has transformative potential for students.

For the sake of clarity, because of the many overlapping scholarly descriptions and orientations toward multilingualism in pedagogy, I will use “translingualism” in this dissertation when describing my orientation toward pedagogy and curriculum development and “multilingualism” to describe the actual texts assigned in my class and the practices of students

toward their own writing. I think it is important to use language that is already clear to many students in my classroom without burdening them with a conflicting vocabulary that would potentially confuse them more in their writing and reading experiences. Although my students engaged with scholarship by scholars about translingual composition studies (Horner and Lu) and codemeshing (Young), they all chose to use the terms “multilingual” and “bilingual” to describe their own linguistic practices in their own reading, writing, and discussion work in the course.

According to Ellen Cushman, translingual, transformative pedagogy has a decolonial potential for multilingual students working within the often-oppressive framework of the university and, particularly, the composition classroom. This anticolonial potential made it especially attractive to me as a student and instructor interested in setting up opportunities to recognize and critique the often racist and classist genres and language conventions of the university. As an institutional space that has focused on the education of students through a colonizing White Mainstream English language (Baker-Bell, 2020), the composition classroom can be a potentially threatening space for historically underrepresented students. To enact the decolonial potential of their pedagogy, instructors such as myself must do the work of recognizing that “[t]ranslingual approaches need to avoid simply changing the content of what is studied and taught and work toward dwelling in the borders to revise the paradigmatic tenets of thought structuring everyday practices" (Cushman 236). To truly realize the potential of this orientation in teaching, the work we do as scholars, researchers and instructors must go beyond merely expressing our support for this kind of reading and writing and must instead transform the content and the framing of our pedagogy. I will argue throughout my work with this course

that one way of making this transformation in composition pedagogy is to adopt texts in multilingual literature and practice.

One bridge between Chicana feminism and Chicana composition pedagogy is found in the work of the Chicana scholar Gloria Anzaldúa, a Tejana feminist scholar, who wrote of Chicana identity as an accounting with multiple cultures that intersect in borderlands spaces. In her 1987 work *Borderlands/La Frontera*, she shows ways of accounting for multiple identities, cultures, and voices, and Anzaldúa focuses intently on the work of language to enable Chicanas to speak their identities into existence. Andrea Lunsford describes Anzaldúa's work as a theorist and writer as being in constant dialogue with the multiple selves, audiences, readers, and texts that emerge from her anti-colonial conceptions of the border space and the borderlands constructed around her. Lunsford describes Anzaldúa's work across language and genres as a feat of textual weaving that Anzaldúa later clarifies as an act of critical composition, or "compustura" (1402). This work helps to conceive of the Chicana voice as part of a movement that rewrites, through composition projects, corrupted histories and thoroughly asserts resilience and survival. The work of compustura is further defined by Louise Rodriguez Connal in her effort to outline the distinct experiences of mestizo/a writers at the very moment they encounter writing in a translingual context. "Since hybridity is part of the process of transculturation," Connal contends, "hybrid people become engaged in what I call transcultural rhetorics. Some acts include code switching or rhetorical gestures appropriate to one culture but used in another" (200).

Within the distinct context of working with Chicanx and Latinx students, a critical, inclusive orientation toward pedagogy makes certain types of writing and reading available for them. The work of Chicanx composition scholars shows that Chicanxs have been instrumental in

the development of a multilingual, critical, and anti-colonial orientations toward composition studies. The work of these Chicana composition scholars, including Juan Guerra's work on transcultural repositioning—which in turn informs emerging translingual orientations toward composition pedagogies—shows that Chicanas have been instrumental in the development of a translingual orientation toward composition studies. When it comes to working with historically underrepresented college students, and Latina and Chicana students, I argue that the translingual orientation should take a very specific shape in terms of pedagogy and framing of texts and assignments. Ramon Antonio Martinez specifically argues that what he calls Spanglish can be used as a literacy tool in an academic context because of the ways that learning to write and communicate across Spanish and English enables students to use skills that are already embedded within their language knowledge and tools. Cati de los Ríos and Kate Seltzer add that teaching practices that take up translanguaging provide teachers the opportunity to support “students’ fluid bilingual language practices that voiced border thinking and challenged coloniality and related ideologies” (61). While this orientation has already been described by scholars such as Young, Smitherman, and Bizzell, it is relevant for me to see the ways that this orientation has been described and utilized in a Chicana cultural and linguistic context as well.

An engagement with multilingual texts across various genres of Chicana expression also opens up the opportunity for students to take up multimodal composition opportunities. The National Council of Teachers of English defines multimodality as the “interplay of meaning making systems (alphabetic, oral, visual, etc.)” Multimodality is an orientation to textual genres that helps students consider the possibilities of uptake for their work with genres in composition. Genre uptake is defined as “knowledge of when and why to use a genre; how to select an appropriate genre in relation to another or others; where along the range of its uptake profile to

take up a genre, and at what cost; how some genres explicitly cite other genres in their uptake while some do so only implicitly, and so on” (Bawarshi and Reiff, 86). Further, scholars like Anis Bawarshi have argued for the value of a composition pedagogy that merges a translingual orientation with multimodal practice. Bawarshi explains, “Instead of a vertical “more or less” view of agency, a translingual approach posits a horizontal view in which agency is in play in all language use across the spectrum. At the heart of this reorientation toward agency, as Lu and Horner have argued, is the acknowledgement that translingualism is not a specialized use of language reserved for specific language users in specific contexts: translingualism is a fact of all language use. We are always translingual” (245).

In a translingual pedagogical context, the uses of literature in the classroom provide even more distinct rhetorical possibilities for students. Evelyn Pezzulich is one of many scholars examining the schisms between composition and literature who argues that “using literature by female and minority authors can be especially demonstrative of the power of language to effect not only personal but social transformations which are central to the ethical aims of education” (26-27). Todd Ruecker examines the specific ways that Latinx students can be supported by this kind of rhetorical reading of bilingual literary texts. He contends that there are multiple ways to build on the multiliteracies of Latinx students, but one particular entryway is the framing of the work of rhetorical analysis of multilingual readings (160). In “Más Allá de Inglés: A Bilingual Approach to College Composition,” Isabel Artze-Vega, Elizabeth I. Doud and Belkys Torres, examine the impact of using bilingual texts as the site of engagement in community college composition instruction. As instructors, they saw the use of these texts increasing both the vocabulary and rhetorical strategies of their students. They provide concrete advice for how to structure this kind of class. They recommend that, in constructing a list of readings for this kind

of class, instructors should choose bilingual texts across genres that are written by distinguished authors so that students can “establish the value of written bilingualism” (107).

The production of Chicana literature, across languages and genres, produces a rich site for rhetorical reading for composition students in the translingual pedagogical orientation that I worked hard to foster in my own work in the classroom. Moreover, in my own classroom, I saw proof that these types of multilingual and bilingual texts encouraged students to take up their languages, experiences, histories, and abilities in the production of their own expressive texts. Punk pedagogy could be enacted with a variety of multilingual and multidialectal and even global literatures, but in collapsing literature into composition, I tried to create a feeling that these multilingual texts belonged with our classroom community in the university. I wanted to communicate to students that, if this literature belongs here, then the way you speak, write belongs here. As a class, we were not studying these multilingual texts anthropologically as examples of translingualism, we were studying it as literature and as possibilities for expression within the university.

Introducing English 281

At the beginning of my research process, I started with a lot of ideas about translingual punk pedagogy and a clear sense of the possibilities of how Chicana literature and other creative texts could clearly support a curriculum that would encourage students to draw from their own learning incomes, languages, and experiences within the university classroom. It was through the construction of my syllabus that I was able to finally draw these ideas together. The class I developed is a composition course that pulls together antiracist, translingual, and multimodal pedagogy. I was gifted the opportunity through the supportive administration in the UW

Expository Writing Program (EWP) to teach this class as an English 281 course and to conduct a case study of students who enrolled in the course in Winter Quarter 2018.

English 281 is an intermediate composition course at the University of Washington. Here is a description of the course on the EWP website:

This course focuses on developing complex writing, analytical, and research skills for various audiences, disciplines, and genres. Classes typically focus on refining the skills required for academic writing while expanding and experimenting with non-academic genres. Topics vary per instructors but include writing courses focused on academic writing, environmental writing, public writing, and so on.

The course satisfies the "C" or "W" requirement at UW and has no prerequisites.

This is a course that asks instructors to look back toward the learning outcomes that define 100-level composition courses. In short, these outcomes ask students to develop their skills with rhetorical analysis, research, argument construction, and revision. Often, 100-level EWP courses focus on a research sequence for students to practice and develop these skills. For 200-level composition, students enroll for a second "C" credit which is required in many majors at the University of Washington. Because of the "intermediate" title of the course, it often attracts students who have already completed a 100-level English course at UW. However, I had a very different student population in my English 281 course.

In my conversations with Dr. Candice Rai, the director of the EWP program, I described my dissertation research and my accompanying syllabus to her, as well as the theoretical grounding for my work. Dr. Rai was incredibly accommodating and helped me set it up so that I could direct this course as a pilot for a 200-level version of the English 109/110 program. For decades, the English 109/110 program at UW has linked the work of instructors in the EWP with

the students enrolled through the Office of Minority Affairs and Diversity, as well as students enrolled through Student Athlete Academic Services. The 109/110 program has functioned as a two-quarter sequence of classes to support first-generation and low-income students at the UW from OMAD and SAAS.

I was lucky enough to offer this English 281 course as part of the OMAD and EWP writing program. I taught in the English 109/110 program for two years and served as the co-assistant director of the program from 2015-2017. In that 109/110 stretch course, dozens of students had used their writing assignments to reflect on being first generation college students; even more described their often-frustrating experiences as multilingual students in English courses in high school and college. All these students were encouraged and excited to encounter assignments in my English 109 and 110 courses that focused on multilingualism in academic writing and the possibility for multilingual expression in their own writing assignments. When Dr. Rai offered me the opportunity to teach my English 281 course and gather data for my case study with OMAD and SAAS students, it was a dream come true to continue working and collaborating with that student population. All the students in this course, which was capped at 18 students, were enrolled through add codes with their advisers in either OMAD or SAAS to fulfill their Composition or Writing requirement.

Once it was certain that I would be able to work with students from OMAD and SAAS, I was able to begin developing my course in earnest and finalizing my syllabus, assignments, and reading list (see Appendix A). Here is the course description for the English 281 class I developed:

In this class, you will read Chicana fiction and other creative texts as the basis for the work of further developing your reading and writing skills. Our course will

first focus on critical works by scholars in the field of translingualism and “canonical” Chicana fiction and poetry. Later, we will read a Chicana young adult novel and immerse ourselves in punk music, drag performance, and contemporary public visual art. All these texts will support your work of seeing intertextual links between texts and questioning how the conversations between creative texts creates new, dynamic meanings for diverse audiences. Beyond the skills of critical reading and analysis, this class will also give you an opportunity to craft your own work across both academic and public genres. I will ask you to write weekly short compositions for this course for which I will be your primary audience, but you will also craft a final creative project that looks inward and builds on the incomes you bring to our classroom community. As you will see in these texts, many Chicana writers and artists use creative expression as a way of asserting and remaking their identity for a public audience. Your work in this class will enable you to take up a new (or favorite) genre in order to do similar work of (re)making your own identity and experiences for our classroom community. I look forward to our work this quarter!

In this course description, which was made available through the EWP course website and fliers distributed to advisors in OMAD, students were able to see that this course would focus distinctly on multilingual Chicana writers across a variety of texts. I also wanted to make clear to students that they would have the opportunity to write in academic, creative, and public-facing genres. Often, students can feel threatened by creative work in the classroom, so I wanted to make it clear that this course would be multimodal in nature.

Here is a list of my goals for the course that was shared with students in the syllabus, which I adapted from both the learning outcomes of the EWP and my own interest in providing students with clarity of purpose for students as they worked on the development of their own skills:

- Identify rhetorical strategies and genre conventions in others' writing and apply that knowledge to your own writing in strategic ways.
- Generate new knowledge through the creation of texts that respond to your rhetorical situation.
- Contemplate the purpose and impact of the texts you produce.
- Identify and articulate the choices made in your (re)composition process.
- Integrate feedback and self-critique to revise ideas and re-see your work.
- Connect your learning across current contexts (e.g., from one class to another, from outside of school to inside school, from our class to public contexts, etc.) and future contexts (e.g., how what you are learning now might help you in a future assignment within this course, work in another class, your academic trajectory, future career, etc.).

Through these course goals, I attempted to show students how English 281 took up the translingual pedagogical strategies proposed by scholars in the emerging field of translingual and multilingual composition pedagogy with the intention of establishing a transformative space for students served by the OMAD and SAAS programs. I wanted to show that this course would be establishing a space that would ask and enable students to take up the Chicana texts of the course for modeling and inspiration, on the one hand, and for linguistic and expressive freedom, on the

other. The course goals were carefully cultivated to show students that they would be able to use an array of tools to develop their writing skills that quarter.

Most crucially, Dr. Rai recommended that I take up a grading contract for my work with my English 281 students. The concept of grading contracts as an antiracist approach to writing assessment is best defined by Asao Inoue in *Antiracist Writing Assessment Ecologies*:

Negotiating the grading contract moved students away from focusing on grades, and refocused their attention on their labors, in particular on the processes of reading, writing, and assessing their own and others' drafts. My hope was that focusing on the processes of writing assessment in the course, processes I was largely absent from (except in their design), would also reorient students to other kinds of purposes for their writing and emphasize other ecological products. Thus, the assessment of writing framed the course at large through the contract, the writing group's primary activities, and the projects' activities. This re-orienting to new processes of assessment, assessment products, and purposes for writing and its assessment did seem to occur, and I consider it important to any antiracist writing assessment ecology. (188-189)

For my own course, I used Inoue's model as a starting point to develop my own grading contract to ensure that students would be able to focus on the processes of their writing, particularly in rhetorical situations in the classroom that would prompt them to call on their own linguistic, modal, and experiential incomes. In developing prompts for the course assignments (see Appendix B), I attempted to craft them so that they focused on the skills students needed to practice for the assignment. In these assignments, students were only bound by completing the skills that they were being asked to practice—summarizing a text, integrating a quotation,

identifying a rhetorical choice—but were not worried about earning credit or losing points based on the subjective quality of their writing. The grading focus was on practicing reading and writing skills, which enabled them to have a different relationship to their engagement and focus on content, language, and the formation of their own ideas. Students all continued to receive feedback and revision opportunities throughout the quarter, but the grading contract ensured that they had the opportunity to be metacognitive and take risks during their processes of writing in the course across genres and between different languages.

English 281 Students

Of the 18 students who enrolled in English 281, 17 agreed to be interviewed for my research, and 16 consented to having their work used as data in this dissertation. Of the 17 students, all 17 identified as students of color (see table 1). All 17 students identified as either first-generation college students, or as the first “traditional” college student in their family. There were only two students in the course that did not identify as multilingual, although these two students still had familiarity with languages and vernaculars other than English. Every student in the course was in their first year at the University of Washington, and this was their first composition course at UW.

Table 1

Focal Student Gender and Racial/Ethnic Identity

Identity	Number of Students
Female	10
Male	6
Non-Binary	1

Black	5
Asian/Pacific Islander	6
Indigenous	1
Latinx	4
Mixed Race	1

The Course

Over the course of the quarter, students in English 281 had the opportunity to read texts across multiple genres, including scholarly essays, personal essays, children’s literature, music, comedy, performance, short film, poetry, and novels. Students began the course with foundational essays by scholars in composition who outline the possibilities of translingual expression, such as Juan C. Guerra, Vershawn A. Young, as well as work by Bruce Horner and Min-Zhan Lu. They also engaged with texts by Chicax scholars, such as Gloria Anzaldúa and Cherríe Moraga, that do the work of mixing language in their academic textual expression as a way of demonstrating the clear possibilities of these kinds of texts in an academic context. It was highly important that students were not only able to encounter multilingual critical texts, but also studied multimodal examples of multilingualism in children’s literature and visual art. Students read and analyzed the work of children’s book writers including Arthur Dorros, Juan Felipe Herrera, and Francisco X. Alarcón who work with their illustrators to present bilingual narratives in which meaning is co-constructed with the use of referential imagery and design. Beyond looking at canonical entries to Chicax visual art, such as Alma López and Jaime Hernandez and L.A. based muralists, students also were asked to look to social media expression in which photographers and illustrators do the work of documenting their communities and asserting Chicax identity. This course was designed to provide students with the opportunity to critically

appraise the arguments and relevance of stand-up comedy, drag performance, and music in many genres as sites for meaning making about identity and community. Although the course built toward a single novel as the final assigned reading, students still had an opportunity to read, reflect, and write about multiple texts across these diverse genres.

For their final reading, students built off their knowledge to engage a text that moves not only across languages, but also across distinct genres to make an argument of its own. *Gabi, A Girl in Pieces* is a text that provides a layer of textual engagement that would benefit students in college classrooms. Published in 2014, this novel, which moves across both languages and genres, is an ideal site for engagement in a composition classroom oriented toward translingual composition practices. In her first novel, Isabel Quintero does the remarkable work of establishing a bilingual narrative that produces intertextual connections across genres to produce concrete meaning for a wide variety of audiences. In the novel, written as a diary by the main character, Gabi maneuvers through her senior year of high school and in the process encounters a turbulent and often traumatic series of events involving her friends and family.

This text served several purposes in the context of my English 281 classroom. It demonstrates the possibility of making arguments through a literary genre and drawing upon theoretical, cultural, and artistic evidence to make this argument. This novel also illustrated the ability to incorporate multiple genres within a single text to make an argument about self-making through language and creative expression. Additionally, the novel reflected a distinct method for incorporating multiple languages into a unified text and shows the ability of intertextual engagement to create new meanings for a diverse audience. Through this sophisticated intertextual and multimodal engagement, the novel created multiple pathways for students to

reflect on the possibilities of linguistic mixing and genre uptake in their own work for such a class.

In the course of reading selections from various genres for this class, students also wrote weekly responses that take up both critical and creative genres. In sequence, I asked students to write assignments that included summaries, rhetorical analyses, and close reading, and then later asked them to experiment with various multimodal and creative genres modeled by work in the course. In weeks seven and eight, students had assignments that asked them practice genre analysis and uptake by using one of the various genres referenced and incorporated into *Gabi, A Girl in Pieces*. For their final project, students pursued a project that did the work of answering the question of the through-line of the course: How do Chicana authors provide a model for putting the self back together through creative composition? For this project, they were asked to do one thing: to present themselves, as they'd like to be seen and understood, to the members of their classroom community (see Appendix C). Students conferenced with me about their projects, each of which took the genre of any text examined in the course. They wrote a proposal and received feedback from me before pursuing their work on the project. Students had the complete freedom to pursue genre, language, disclosure, and length for their final project; they were also asked to write an accompanying reflection that detailed their choices and rationale going into the final project.

This class was very specifically developed and sequenced with the contributions of scholars in translingual and Chicana studies in mind. I worked hard to scaffold the course in a way that provided students with opportunity to transfer their knowledge of genres and to hone their skills at rhetorical reading and purpose-driven writing. In their reading, students were specifically tasked with reading multilingual texts that took up a variety of rhetorical strategies to

reach their audiences. By sharing this multilingual and multimodal curriculum with students in English 281, I hoped that they would encounter a curriculum that would help them to envision a wider range of linguistic and communicative possibilities in their own work as members of an academic community.

Dissertation Overview

This dissertation provides an overview of my English 281 course in terms of the planning and framing of the course content, as well as through an engagement with the contributions of my students. Although I was the researcher in this context, my ideas, and conclusions, were co-constructed by the students in the course to the point where I see them as my collaborators on this project. I am deeply indebted to their generosity and their hard work as students and grateful for the support they provided in helping me develop the arguments that I will present in this dissertation.

Chapter 2 provides more context for the methodology of this dissertation project. In particular, I describe the humanizing approach described by Django Paris in *Language across Difference: Ethnicity, Communication, and Youth Identities in Changing Urban Schools* and the counterstory of Aja Y. Martinez in *Counterstory: The Rhetoric and Writing of Critical Race Theory*. Paris' documentation of his research, rooted in ethnographic methods, was deeply influential for me in my own development of my interview strategies and my relationship with my students, who agreed to participate in this dissertation project. I also provide an overview of my methods for field journaling, and for the semi-structured interviews and qualitative analysis of student textual artifacts, that support the bulk of my arguments in the dissertation. Finally, this

chapter provides an overview of the methodology for research and curriculum design represented in the dissertation, making the case for why this methodology is ethical and effective.

Chapter 3 looks at how I used Chicana literature and creative expression in my class as a site for a translingual punk pedagogy. This chapter identifies the key texts used in my research and defines how and why those texts are being taken up within the pedagogical approach employed in English 281. In so doing, I provide a framing for my own critical engagement and rhetorical reading of these texts—which range from traditional literary genres such as poetry and novels to visual art to other forms of expression such as music and drag performance—and describe how these readings were framed for students in the classroom. I also detail how students responded to their readings of these texts and the conversations we had in class about how these authors took up multilingual methods for expression.

Chapter 4 details student reactions to my pedagogy. In order to present trends of response to readings, assignments, and class activities, I will engage the final projects from five of the focal students in the course along with excerpts from interview data and qualitative textual analysis of their student work. Taken together, I argue that integrating multilingual Chicana texts into composition pedagogy positively impacted student learning, opening up the possibilities for writing and languaging available to them. I offer evidence in students' own voices of the ways they applied concepts from our course to their writing in the English 281 course, and that this impacted how they thought of writing for other audiences and other contexts within and outside the university.

Lastly, in chapter 5, I provide concluding remarks about my research for this dissertation project. In particular, I discuss implications for teaching at other institutions. In the years since developing this curriculum, I have since worked to adapt and translate this pedagogy to my

teaching career at a majority Chicanx-serving institution and community college. I use these experiences to gesture toward how this dissertation project can be adapted for diverse institutional spaces. This chapter explores how this translingual punk pedagogy can be adapted for developmental reading and writing classes in a variety of academic contexts and institutional types.

Conclusion

Growing up in the Yakima Valley—which has a vibrant Mexican, Chicanx and Latinx community that has increasingly settled in the area since World War II—I never, not once, had a teacher gesture toward Chicanx or Latinx writers as a way of making sense of the culture, language, and history that surrounded all of us. Not in elementary, or middle, or high school. Not even in my time as a Running Start student at Yakima Valley Community College. It wasn't until my senior year as a student at Seattle University that I took a course, outside of my Spanish major, that presented Chicanx experiences or multilingual writing. Because I chose to write a paper on an Indigenous poet from Southern California who often incorporated Spanish into her writing, my professor recommended that I read the work of Gloria Anzaldúa to support my interpretation of the use of mixed language in poetic expression.

The first time I read *Borderlands/La Frontera*, I wiped away tears the entire time. There is much to be moved by in Anzaldúa's work, but that wasn't why I cried. I was angry. Angry that it took 21 years for someone to see in me that Anzaldúa's work would be meaningful, helpful, supportive, transformative. I wonder, would all those years of feeling that I didn't belong in college been made easier if I had known there was a writer out there who had already done it? If I'd known that that text existed? Would I have been louder in class? Bolder? More proud of my

work and my abilities? At nearly 22 years old, it took seeing my identity made material, seeing a text that represented the linguistic and experiential realities of my own life and my own community, to finally see myself as who I might be: a scholar and an educator. My work in this dissertation is rooted in this experience. The course that I developed for this research was meant to give my own students this moment—a moment to see themselves affirmed and to see the possibilities of their own languages and experiences, and the genres they thrive within in the college classroom and in the university community.

I hope that this work will help me and other educators to continue developing composition curricula that not only meets students where they are, but also shows them how much they can do with what they already have. Ruth Spack tells us in “The (In)Visibility of the Person(al) in Academe” that, as instructors in writing and literacy studies, “[w]e need to understand who we are as historical, political, social, and cultural beings in order to gain a fuller sense of the complexity of the relationships between teacher, student, and text” (294). I find this affirmation to be incredibly powerful as I have developed my own orientation toward pedagogy and personal research. More often than not, I have felt self-conscious about including, let alone centering, my own history as a student in my own academic work, much in the same ways that I have felt discomfort about embracing the linguistic incomes that I carry as a low-income Chicana student navigating the discourses of the university. Scholarship that calls on instructors and composition researchers to recognize, reflect, and utilize our own subjective experiences in order to inform our work empowers me to recognize the value of what I specifically bring to my research and my pedagogical interests. Furthermore, utilizing this practice of self-reflection allows me to recognize potential biases I bring to my teaching and my research in such a way that I can then attempt to negotiate and elide these issues through my work.

I have been deeply inspired by the hybrid, liminal orientation that many composition researchers working in translingual pedagogy bring to their research on historically underrepresented, multilingual students. I use this kind of work as a site to affirm that research which reflects the flexible ways students use language might in turn be reflected in the way that we conduct research about them. By implicating myself as a subject within the process, and in a linguistic relationship with that same community of students, the immediacy and necessity of a constant negotiation of research methodology makes sense. I am invested in creating the self-reflective acknowledgement of the ways that my personal experiences inform my own process of developing methods that are culturally relevant, familiar, and responsible.

When I look back on my experience as a student, I am struck by the knowledge that very few of my instructors—and definitely no one in administration—ever knew what I was going through as a student who felt pushed to the margins and stuck in-between. This dissertation project was a clear opportunity for me to create a curriculum, and a teaching approach, that can serve students who feel unseen, unknowable, and undeserving of their space. I tried, with my best efforts through this punk pedagogy, to foster a space for them. A space that was for learning, sure. A space to read critically, to think critically, to practice their skills, to receive feedback and support on their writing. But also, a space to celebrate what brought them to the UW in the first place—a space in which they could see all of the myriad ways they were and are and will continue to be smart, capable, adaptable, creative, and crucially important to each other. I knew I had these goals when I started working on this dissertation. But I was still surprised by the vibrancy of the community that we, as instructor and students, created through our work together. If I asked my students to express themselves through their work in the final project, to construct ideas of who they are, where they come from, where they want to be, then this

dissertation is my attempt to do the same. This dissertation is meant to be a reflection, made material, of the community that we created and the work that we were able to do together.

Chapter 2

Methods for Humanizing and Hopes for Disruption

My very best memories of graduate school are from sitting cross-legged, in a hallway basement in the Art building. The tile floor was always cold, and I would throw my oversized jacket on the ground so I could crawl on top of it. I got to class early every day. This is something I always did, due to the creeping anxiety that I struggled to manage throughout my time in graduate school. Getting places early meant that I was always prepared, had time to catch my breath, and could maybe even rehearse the conversations I might have with students in the classroom.

But in the Winter of 2018, I was eager to get to class early because a lot of the students in my English 281 class did, too. The class that met before ours often ran late, so there would sometimes be a small group of us in the hallway, talking about the reading for the week, chatting about classes for Spring quarter, and almost always checking in about the latest episode of *RuPaul's Drag Race*.

I never turned on my tape recorder during those passing minutes out in the hallway. But I know that it's a place where I built community with my students. We would carry our conversations from the hallway into the classroom, getting settled into the weird, unmovingly bolted seats in our very small basement space. But the laughter and bustle of the hallway followed us and I think it warmed the conversations we had with each other during each class meeting.

In this chapter, I will describe the theoretical and practical underpinnings of the research design of my dissertation project and my attempts to honor this classroom community. In

particular, I will provide context for Django Paris' humanizing research method, which has served as the foundational methodology for thinking about the possibilities of articulating my research in this dissertation. From Paris' work, I was inspired to develop a critical autoethnography as it allowed me to pursue a disruption of the methods often required of an ethnographic researcher. I will also describe how I was influenced by Aja Y. Martinez and Tara J. Yosso's methodological approach to their work with counterstorytelling. To develop my own autoethnographic methods, I developed a process from Heewon Chang's work on autoethnographic research method and I will describe how I adapted Chang's methods for my own case study dissertation research that I carried out in English 281 in the Winter of 2018. I will break down the way my students encountered my research process, and I will provide the narrative of how my students and I interacted with each other as part of the participant-subject and instructor-researcher dynamic.

I have attempted to undercut my own anxiety at writing this section by relying on my own ethos about what I think of as punk scholarship (Smith, et al.). As a Chicana punk scholar, I am continually inspired in my own writing and expression by the punk artists, authors, and scholars who have helped me develop a voice, and a set of words, with which to assert myself. As a Chicana punk who is also an educator, I have pursued a punk scholarly disposition and pedagogy, as punk expression continues to provide pathways for resistance to my frustrations with educational institutions. Punk reminds me that, as underrepresented scholars find our voices and construct ourselves, we can be emboldened to break rules and disassemble and reconstruct the constraints and expectations of the classroom, the academy, the genres, and the very world around us. In these methods, I intend to apply the ethos of punk scholarship and break some rules

in order to deconstruct and reform the genre of the methods chapter into something more reflective of my own voice and experiences as a Chicana scholar.

Autoethnography, Ethnography, and Counterstory: Methodologies for Understanding Linguistic Identity and Difference in the Composition Classroom

Ethnography, autoethnography, and counterstory constitute methodologies that are ripe with potential for the kind of liminal thinking and engagement that scholars need when doing work with multilingual students. In my initial reading of these methodological texts as a jumping off point for my own potential work, I sometimes struggled to identify how autoethnography has emerged as distinct from other genres that take up self-narrative, such as autobiography, memoir, journaling, and personal essay writing. Each of these genres utilize self-reflection as a key component; however, as Robert J. Nash and Syndee Viray note in *Our Stories Matter*, autoethnography is distinct from other creative and critical self narratives in the way that autoethnography takes up methods from the social sciences and “shapes a self narrative in such a way that it becomes a text through which the socio-cultural understanding of the self and others is illuminated” (45). In her work, for instance, Heewon Chang shows that various forms of personal narrative with ethnography provide varying focuses on the research process, the culture, and the self. After evaluating these various descriptors, Chang emphasizes that autoethnography is defined by a research text that is “ethnographic in methodological orientation, cultural in its interpretive orientation, and autobiographical in its content orientation” (48).

In *Ethnography Unbound*, Stephen Gilbert Brown and Sidney I. Dobrin call for a critical approach to ethnography that I found particularly instructive. They write that critical ethnography provides a focus on the relationship between researcher and subject in which the “social transformation of material conditions that immediately oppress, marginalize, or otherwise

subjugate the ethnographic participant” are recognized through a respectful negotiation between researcher and community subjects (5). In the same collection, Susan Hanson describes an approach that she defines as critical “Auto/Ethnography” in which she uses the slash to demonstrate and emphasize how autoethnography “bridges the chasm between the autobiographical Here and the ethnographic There” in a way that privileges the relationship between self and subject (185). She concludes that a critical auto/ethnography is both a “method and a text that challenges and critiques autobiographical and ethnographic conventions and that can be understood as relying, at least in part, on the ethnographer’s status as a subjugated Other to makes its case” (188). I appreciate Hanson’s disruption of potential critiques of a critical orientation to autoethnography by immediately drawing her focus to the ways that researchers using this method are deconstructing the problematic functions of ethnography—potentially exoticizing difference—by implicating themselves within a productive relationship with a community and examining their own incomes that are brought to the site of research.

As this dissertation serves to reframe the concept of what a composition course can be, then by extension, I desire for my dissertation methods to serve as another counterstory to the expectations and requirements of these sections as a genre as I pull from my own experiences throughout my dissertation as part of this counterstory. I am adapting Django Paris’s humanizing method largely but have also been inspired by a wide variety of scholars who inspire me. As Victor Villanueva proclaims in his influential *Bootstraps: From an American Academic of Color*: “This is an autobiography with political, theoretical, pedagogical considerations. This story includes ethnographic research. The story includes things tried in classrooms.... This is the personal made public and the public personalizes, not for self-glory nor to point fingers, but to suggest how, maybe, to make the exception the rule.” (xviii). With scholars such as Villanueva,

Paris, Martinez, and many others as inspiration, I hope for this dissertation to be a critical autoethnography, for lack of a better term, that can join with others in disrupting the white ways of knowing that dominate the expectations for academic research.

In his overview of approaches to ethnography in *Tales of the Field*, John Van Maanen describes ethnography as a type of methodological borderland, and it is one that clearly fits the ethos of my own pedagogical and writing project. Due to my investments in the productive engagement of multilingualism in the classroom through a critical pedagogy, particularly considering my own subjective experience as a multilingual member of the same composition classroom community, I found that a mixed methods approach to research that combines elements of critical ethnography and critical autoethnography, infused into the practices of a short-term case study, would best serve my dissertation work.

Django Paris' *Language Across Difference: Ethnicity, Communication and Youth Identities in Changing Urban Schools*, in particular, has established a beautiful orientation toward a critical ethnographic research of multilingual and multicultural learning. He describes his research as humanizing in his orientation toward his own methodological apparatuses. For Paris, "Humanizing research is a methodological stance which requires that our inquiries involve a dialogic consciousness-raising and the building of relationships of dignity and care for both researchers and participants.... [I]t is particularly important when researchers are working with communities that are marginalized and oppressed by systems of inequality" (9). I greatly admire the stance that Paris describes here. In many ways, his work in *Language Across Difference* became a direct model that I used to organize my own dissertation research and writing.

In his humanizing methodology, Paris employed methods of field notes, textual and photographic qualitative analysis, and both sociolinguistic and ethnographic interview strategies.

Paris' experience is interesting to me in the way that he became embedded in the lives of his subjects. Because of his own expressed subjectivity and positionality as a Black researcher, Paris described a clear connection to the students of color that he got to know through his research relationships. He writes, "We can be friends with our participants. We can, in small ways, come to understand. We can inspire them as they inspire us. We can humanize through the act of research" (184). Further, Paris argues that this kind of research benefits the pedagogy of the instructor/researcher because the intimacy afforded by ethnographic classroom research best equips instructors with the insight to make productive changes in their own pedagogy by recognizing the needs of their students.

In *Culturally Sustaining Pedagogies*, which was published in 2017 and edited by Paris and H. Samy Alim, the authors further outline an asset-based approach to thinking about teaching that "[moves] away from sometimes even progressive pedagogies that are too closely aligned with linguistic, literate, and cultural hegemony" (2). In the context of research enacted about this pedagogy, the authors urge researchers to move away from deficit-based thinking and to expand the conclusions sought about student language and culture. In order to fully engage and understand the ways that students draw on language and culture in their expression in the classroom, Paris and Alim urge readers to recognize that "we must be open to sustaining them in ways that attend to the emerging, intersectional, and dynamic ways in which they are lived and used by young people.... As youth continue to develop new, complex, and intersecting forms of racial/ethnic identification in a world where cultural and lingualist recombinations flow with purpose, we need pedagogies that speak to our shifting cultural realities" (9). Paris' humanizing approach to research sets out a pathway for engaging with students throughout the research process in ways that understands their contexts, responds to their needs, and sustains their

identities. I see myself taking up those kinds of humanizing research qualities in the ways that I designed and executed this research project, which I describe in the next section.

Study Design

I adopted a critical autoethnographic approach in this research project. As autoethnography is a multidisciplinary approach to research, I have taken up several hybrid ethnographic genres as models for my own dissertation work. I appreciate and have learned from the hybrid approaches to scholarly work in which the personal and the academic converge, as modeled by Victor Villanueva, Aja Y. Martinez, and particularly in the autohistoria and autoteoría of Gloria Anzaldúa. These scholars, who have guided my own understanding of the possibilities of methodology in scholarship, model how to own and center one's own positionality in their scholarship while crafting work that is engaging and affirming for readers who are similarly underrepresented in academic writing.

Within the ecology of the composition classroom, ethnography has proven to be a particularly fruitful methodological strategy. As a method for composition research specifically, A. Suresh Canagarajah, one of the leaders in the field of translingual studies, defines autoethnography as a research methodology for translingual composition. He views autoethnographic research as a research methodology focused on how the personal specifically has a way of shaping understandings and experiences of classroom community. But most importantly, he is interested in the way that autoethnography is invested in the process of writing the self into the research. He explains that “Writing is not only the main means of generating, analyzing, and recording data; there is an emphasis on the creative resources of writing, especially narrative, for accomplishing the social and scholarly objectives of this research” (113). A researcher cannot engage with students taking risks in inscribing the personal experiences of

language and culture in a translingual classroom without taking these same risks themselves through their research methodology.

A. Suresh Canagarajah writes specifically about the potential uses of autoethnography as a method for researching the multilingual composition classroom. In particular, he notes how such an approach is well suited for the emerging needs of this discipline in composition studies. He explains that “Considering the history of ethnography where marginalized communities have been studied, described, and theorized by researchers from privileged communities, autoethnography enables them to counter such unfair and distorted representation” (115). In terms of the ethics, Canagarajah writes “Though ethnographies have been conducted on multilingual writing, they have been done mostly by researchers who are not multilingual themselves. These ethnographers do not come from the community inhabited by the writer, and they do not draw their subjects directly into the study and reporting of the findings” (116). As a multilingual Chicana scholar and instructor, I recognize that I have some unique insight to enter into this kind of research methodology specifically within the field of composition studies. As a writer and researcher who is particularly interested in a translingual orientation toward pedagogy, I recognize that I might be able to bring something unique to my research because of the ways these linguistic incomes resonate in my own experience as a student and what I bring to the classroom as an interdisciplinary composition and literature instructor. Exploring this framing around autoethnographic methods emboldened me to take on my own humanizing approach to this critical, autoethnographic case study about my own course in English 281.

Similar to John Cresswell, this project adopts an Advocacy/Participatory approach to research because my research work is political, collaborative and oriented toward empowerment and change for members of my community (9). I took on this kind of qualitative approach

because my research goals were not just to develop an answer to my questions about the function of translingual pedagogy and multilingual literature in my English 281 classroom, but also because I was dedicated to developing a critical pedagogy that could best support underrepresented students to utilize their linguistic and cultural incomes and empower themselves as members of the classroom and college community.

Positionality as Possibility

The scholars that have informed my work have also stressed the need for the recognition of the positionality of the researcher as a participant and influencer within the research process. In the introduction to *Women of Color and the Multicultural Curriculum: Transforming the College Classroom*, for example, Kiza Fiol-Matta and Mariam K. Chamberlain write that “One cannot teach or ask others to teach about class and ethnic difference (which inclusion of minority women will inevitably bring up) without having explored one’s own class and ethnic background” (7). Analouise Keating adds that “Relational teaching is situation-specific and can take many forms. These forms, in turn, will be shaped by the courses we teach; by our own identities, interests, experiences, and concerns, and those of our students; as well as by other variables” (111).

In my own case, this process of recognition has been fraught. Obviously, there is the inclination to conceal my subject position as a researcher. To watch from the wings and observe the courses of other instructors, of other classes. However, I have chosen to see my positionality—which I’ve so often felt is viewed as a deficit by administrators and colleagues within the scope of constant microaggressions—as the benefit that it is. My position as a Chicana, as a queer woman, as a person who grew up poor, as a person from the agricultural

community of the Yakima Valley, are not things that I am inclined to hide within the community of the classes I teach in. It might be easier and it might be more “objective” (whatever that means), but it’s also not the experience that I have had as a teacher. Since my first quarter as a graduate instructor, I have occupied a visibly subjective position as a teacher. When students registered for my classes, they saw my last name—one of the few Spanish last names in the roster of graduate instructors teaching introductory composition. There is not a single student that did not recognize me as in some ways different from their other instructors at UW—long before I walked into the classroom and opened my mouth on the first day.

As an instructor in the OMAD and SAAS link to composition, I specifically applied for that position in order to have the opportunity to work with Latinx students, Chicanx students, and other students of color. In my position as an instructor, I often took up additional labor. Audrey Williams June addressed the invisible labor of minority faculty in a 2015 article for *The Chronicle of Higher Education*, and I have had multiple people send me the link to that article over the years, knowing the extra hours that I have devoted (happily, and with pride and privilege) to mentoring and supporting students. For many students, I know there is recognition and comfort in finding connection with an instructor from a background similar to their own, and I have always approached that labor dutifully and with great joy to be a place of support for any student. But it does not erase that my labor as an instructor is different from my often upper middle class, white peers.

For the purposes of my dissertation research, I chose to lean into my positionality. On the first day, and every day, my subject position as a Latina and a Chicana, as a queer woman, as all the various intersections that have defined my experiences in the university, were necessarily foregrounded in the way I interacted with students and framed my instruction. Through the

refusal to elide myself and my experiences, I aimed to show students that my own positionality enabled a space for disruption for all of us in our own classroom community. My own history, my own composition of myself in front of my students, was crucial in creating a space in which students could experiment with their reading, their writing, their language, and their storytelling. Recognizing my own positionality also emboldened me as I took up critical autoethnographic research methods that I saw as emphasizing the value of the personal in academic research and writing.

Collection of Autobiographical Data

In terms of methodology for autoethnography, Chang proposed several strategies for collecting autoethnographic data that I took up in my own research strategy. The first method was gathering personal memory data, which I accomplished through reflection and journaling at the outset of research that chronicled my personal experiences to help me create inventories of autobiographical information relevant to the classroom culture being studied. This is a step to the research that I took up in isolation as I reflected and recorded my memories of the ways that my experiences with writing, language, and language instruction have been shaped through my experiences navigating Yakima Public Schools, Yakima Valley Community College, Seattle University, and the University of Washington. In my initial journaling for this personal data collection, I revisited older writing samples from my own past.

As a high school student, I was involved in a now-dwindling journalism program for teens through my local newspaper. *Unleashed* was a weekly two-page section in the *Yakima Herald-Republic* that made space for writing for local high school students. I worked for the staff of *Unleashed* from 2004-2008 as a reporter and columnist. I had a mentor as an editor for the paper who indulged my most adolescent writing impulses. She allowed me to write about music

and film, and I also wrote about issues pertaining to the local queer community—my high school’s first Gay-Straight Alliance, the district-wide attempt to shutter a production of *The Laramie Project*. I wrote about my teen mom and my absent dad. I reflected on being terrified of moving away for college and simultaneously hating my hometown. I am both blessed and cursed to have such a living repository of writing from my teenage years. For the purposes of this project, I was able to have a Google-able database of my teen disposition toward education and my own community.

After exploring my old writing from *Unleashed*, I dug into old physical journals but also old *LiveJournal* micro blogging posts that I kept throughout high school. In these journals, amidst a lot of bad poetry, I also encountered recurring, and very open, discussion of my frustration with my public school experience. In particular, I captured my anger with preparatory Honors and International Baccalaureate level English courses which, despite a majority population of Latinx students at my high school, seldom had more than a few Latinx students on the roster. I encountered memories of interactions with teachers throughout my years as a student in Yakima Public Schools, of being openly accused of plagiarism in my writing as an elementary schooler, but then conversely receiving written feedback from a 10th grade History teacher that I didn’t need to “show off” as a writer on an essay exam. Even in these snippets of my own teenage memory, captured in snapshots from my journal writing, my experience with writing in the school was about whiplash: teachers who didn’t expect me to have skills and then teachers who were dismissive of my desire to show my learning through writing.

I also looked to essays and personal writing that I compiled for my classes during my senior year of high school. After 10th grade, and especially after the shame of 10th grade history, I was able to switch into the Running Start program with my local community college and take

the majority of my required courses at the college-level. I did not attend this program because of my own educational aspirations, but merely because it was a way to escape the high school. As a matter of fact, during this part of my educational history, I was hesitant to apply for college after high school because of my own self-perceived deficits as a student. However, I had a different relationship with the community college. My grandmother, mother, and aunt were the first women in my family to receive college degrees. They were all high school dropouts who received GEDs and went back to college as adults, often with young children at home. I distinctly remember attending college classes at the Yakima Valley Community College with my mom when I was in preschool. By the time I made it to my senior year of high school, I was terrified at the possibility of leaving home for college, which was what everyone else wanted for me and from me, but my personal intimacy with YVCC helped me feel comfortable with the prospect of attending part-time classes at the community college. In my mind, Running Start was a convenient way to avoid classes and teachers that I dreaded at my high school, but I did not yet see it as a stepping stone to something more in my educational journey.

As a senior, I took a Creative Writing class at YVCC and I created a chapbook that fully captured this sense of dread. Titled *olivia jean at almost eighteen*, my chapbook included poems and prose that reflected on my family relationships and my fear of abandoning my mother and siblings for a college even a short two hours outside of town. Throughout this Creative Writing course, I was mentored by a faculty member at the college who encouraged my writing and quietly displaced my anxieties about college through feedback that affirmed me and my language choices. Despite encountering similar support from a middle school English teacher and my *Unleashed* mentor, it took this class, and this teacher, to nurture the thought that I could perhaps

be a teacher who did the same. It was around this time that I began developing my application materials for the single college that I applied to: Seattle University.

I looked to writing I produced during my senior year of college at SU. In my final year at Seattle University, I worked closely with my faculty mentor, Dr. Charles Tung. Tung is a scholar in studies of time in Modernist literature, but he also worked with me on my Senior capstone class and my honors project about Indigenous poetry. In his classes, I worked on the honors thesis that would eventually get me into my graduate program at the University of Washington. A meditation on Indigenous and mestizx identity in the poetry of Deborah Miranda, Dr. Tung walked me through that process and pointed me in the direction, for the first time, at the age of twenty-one, to the work of Gloria Anzaldúa. I looked back on my capstone essay from his Senior Synthesis seminar, an essay in which I reflected back on my kind 8th grade English teacher, my *Unleashed* editor, and my favorite creative writing teacher. In this essay, I started outlining some dreams of the kind of teacher I wanted to be someday.

What emerged through this collection of autobiographical writing were the cyclical trends of my own dread and drowning lack of confidence surrounding writing and education. Yet, rereading these snapshots into my educational experience also helped me to see the many, many mentors and educators who put in the extra labor to help me grow. I recovered memories of people who supported me as a student and as a writer, and that encouraged me to write, write, write. I don't know what I would have done without the support of these mentors, who reached out to me over the years and pulled (or perhaps dragged) me along to the next step in my journey as a student. However, I also see these mentor educators as exceptions to the rule in the context of a system of education that was stifling. The abundance of mentorship I encountered just made more stark how deeply my fear of failure when it came to writing and language had been seeded

by the prejudice and lack of care I had encountered in both my school system and larger community. The wide majority of my experiences as a student existed to stamp out student creativity, language, and perspective by asking us to conform to linguistic and expressive standards instead of developing actual skills for communication. Beyond the kindness and trust of my mentor educators, I encountered teachers and administrators that doubted and diminished my own abilities and the abilities of the other Latinx students around me. It's so obvious how much my privileges as a white Chicana, who primarily spoke English at home, had to do with the access I had to institutional resources and mentors eager to help me. While I had my lifeboats through the mentor-educators that kept me from drowning, I can look around at the paths of my graduating cohort in Yakima to recognize that I was a very privileged one.

Doing this autobiographical reflection helped me to prepare for the work I wanted to do with my dissertation. My own reflection work helped to form the backbone of the classroom environment I was designing and informed the methods I could use in my field and interview data to continue to do the humanizing research work that I found so powerful. This process of autobiographical reflection helped me to foreground the experiences of my own students as I developed my stance toward not just teaching but interacting with my students as part of an autoethnographic study. I tried to keep in mind the energy and intentions of the mentors who shaped my journey and did their jobs as educators, but also demonstrated care for me as a person and as a writer in their own humanizing work.

Starting the Research with Students

After receiving the green light from the director of the Expository Writing Program to use my English 281 course as a case study site, and after receiving the final approval for exemption

from the Institutional Review Board, I was ready to make contact with my 18 students in English 281 for the first time. As is the millennial way, I began with a bunch of emails. I sent out my first contact to my students on January 2nd, 2018, a day before classes started. I had, of course, submitted my email template to the IRB (see Appendix D). However, once I actually reviewed that email on the day that I needed to contact my students, I was horrified by the institutional and distant language being used. Because my research approach was defined as a *humanizing* one, I decided to send a different email first (see Appendix E). In this email, I sought to emphasize to students that we were creating a community. I tried to adopt a more conversational, helpful tone and to be more personable in my word choice. While students received these emails, one after another, I intended for them to also serve as a guiding model for the kind of analytical reading of language choices that we would do together in the class.

From the first day, I decided to try and be as transparent as possible about the institutional confines of working on a dissertation project. Despite my own interests in building community and working to support students, my work was also necessarily defined by the outlined expectations of the academic community to which I also belong. While my students certainly received all the information they needed in these first two emails, they also were immediately able to detail the rhetorical confines of academic genres that we would explore at length during our first week together in class.

On the first day of class, we read the syllabus and did icebreakers, and I handed out consent forms with the same script that I had submitted to the IRB (see Appendix F). And then, I told them a story about me. As a teacher, I tell my students a lot of stories. And there are a lot of asides. I think one of the things I picked up from growing up being cared for by my abuelito, who was born in Mexico and immigrated to the United States as a pre-teen, is that my

storytelling is vast and rambling and never really ends. When I talk to my grandpa, he tells me stories that always have (non)endings prefaced by a laughing “To make a long story short.” While the conventions of writing and communication that I learned in public school discouraged this, I lovingly embrace this approach to narrativity now.

When I met my students on the first day, I told them about me. I told them I was from Yakima—because a few of them were from Eastern Washington, too. I told them that I was Chicana, Latina—because many of them were, too. I told them that I grew up poor and, though not the very first person in my family to attend college or to get a degree, that I was the first person in my family to have a traditional college experience—that was the case for all of them, too.

On the first day of my Indigenous American Literatures class at Seattle University with one of my now favorite professors, she told us a story. A story about being the mixed-race daughter of a single mom, of growing up poor, of being the first person in her family to go to college, of being the first person in her family to receive a college degree, a master’s degree, her PhD. I sat in the front row of her class, surrounded by the typically white, upper-middle class students who made up my experience at that university. As I was fighting failingly back against the tears of recognition and hope in my eyes, a dear friend leaned in against me and whispered, “She sounds like you.”

To make a long story short, on the first day of class, I told my students a story about me. Then, I asked them if they might be willing to tell me a story about themselves.

Field Journals

A key, traditional ethnographic method outlined by Chang is the use of the field journal for this research. The field journal was initially kept in anthropological ethnographic research as a way of recording subjective impressions from research. The field journal, however, has emerged in autoethnography as a way of blending the components of the objective and subjective observation. Chang explains, “The metacognitive activity of field journaling can provide purposeful and healthy interruptions during fieldwork to help you move into and out of the reflective state” (96). My autoethnographic research relied on the use of my field journal (and field notes on my iPhone) that inventoried the specific observations of students using multilingual texts as a site for practicing translingual approaches in their own written work in the class. I was careful to note specific interactions in the larger classroom that reflected student reactions to the development of the course as a translingual space, my own impressions, as well as my own one-on-one interactions with students throughout the course. Before every class, I would jot down notes that served as a framing statement for my lesson plan that day. Often, these framing statements would be added right into the PowerPoint lessons that I screened in class every day. After class, I would also briefly jot down key observations from class or student comments that were illuminating. I also took photos of class notes on the board as a way of preserving our conversations in class and student contributions, and as a way of developing my own multimodal journal.

Chang notes that there are key pitfalls to avoid in the course of doing autoethnographic research: “(1) excessive focus on self in isolation from others; (2) overemphasis on narration rather than analysis and cultural interpretations; (3) exclusive reliance on personal memory and recalling as a data source; (4) negligence of ethical standards regarding others in self-narratives;

and (5) inappropriate application of the label ‘autoethnography’” (54). Though I have noted how difficult it is to categorize the label of “autoethnography,” I did take caution at her other concerns for this methodology. In particular, I recognized the need to have my research focus on qualitative analysis of texts and my interactions with students as members of the classroom community.

Interviews

For external data, my autoethnographic case study was shaped by interviews as well as visual and textual analysis of artifacts encountered during the process of research throughout the quarter. Chang explains that individual interviews are the most common method employed during the course of autoethnographic research, especially because one-on-one interviews do the work of preserving subject confidentiality and also might lift some of the social pressure present in group interviews (104). In my own thinking, I recognized that one-on-one interviews provided the most direct resources for building relationships with research subjects and developing a respectful, empathetic orientation toward conversations and ideas shared in these interviews. Though structured interviews with set questions might have enabled uniformity of data collection, I reasoned that unstructured, or at least *semi*-structured, interviews would give me flexibility with students to respond to their distinct experiences and grasp a fuller sense of their classroom interactions with their reading, writing, and classroom community.

After the very personal song and dance of my initial emails and my first day of class, 17 out of my 18 students agreed to be interviewed for my dissertation case study. Beyond that, 16 out of 18 agreed to let me use their written work in the class as potential samples for the qualitative analysis in the dissertation as well.

The interviews for this study were built into and woven into student conferences. As part of the grading contract for English 281, three conferences were already required to earn an “A” in the course. For focal students, these three conferences doubled as our interview opportunities. Each conference lasted 15-30 minutes, depending on the student’s need for support with their work in the class. In addition to serving as interviews for the purposes of my project, these were also just standard conference sessions to discuss student work and offer support with their reading and writing projects. Students knew that the conferences were being recorded as part of my interviews for the research, but I repeatedly emphasized that student conferences were primarily an opportunity for them to ask questions and receive support with their work in the class. In the process of gaining insight into students’ experiences with the translingual curriculum, I also was able to learn how students were exploring the multilingual readings assigned and navigating the possibility of multilingual expression in their writing projects.

The first conference interview was held in the first two weeks of the quarter, the second was held mid-quarter, and the third in the last two weeks. Students signed up for conference times based on their own availability and their location of choice. They had the choice to meet for these interviews in my private office on campus or in a small café across the hallway from our classroom. These different locations offered students the opportunity to dictate the kind of conference time they wanted to have with me. We could meet in a quiet space in the morning or afternoon in my office, situated in a corner of the Department of American Ethnic Studies offices, and surrounded by Chicana and Latina art and stacks of books and comics and zines that were frequently taken out by students as a quick loan. Other students preferred the chance to meet in the bustling café near our classroom, surrounded by other students studying or chatting it up between classes. The students who opted for the café often wanted to squeeze in their

conference right before or after our class meeting. On a handful of occasions, a student with a particularly hectic schedule would ask me to do our conference sitting out in the hallway outside our classroom as we waited for the earlier class to clear out. For this process, the where and when of our conference interviews didn't really matter as much as what the interviews were really for: For me to learn from my students and for my students to receive the support they needed from me.

In these conference interviews, we discussed topics ranging from: questions about skills, such as rhetorical analysis or quote integration; discussion of our diverse reading list, sometimes positive and sometimes more critical; wide-ranging questions about the possibilities for student writing assignments, and especially about the open-ended final project; many instances of one-on-one feedback on student writing projects in process; discussion of students' personal experiences with reading, writing, and language; discussion of connections students made from our class to the other contexts, including past reading, TV shows and movies, and music.

These interviews were all recorded, and I took notes during each conference to highlight insights into the conversation. These notes helped guide me as I decided which students to focus on for my discussion in Chapter 4. For the five key focal students identified from these notes, I transcribed their three interviews in full. For other students, I used my notes to highlight and transcribe some passages from our conversations.

I submitted a set of questions to the IRB initially for these interviews, but those were not at all the questions I followed—instead, I took an approach of semi-structured interviews, keeping my questions on hand to keep the conversation going but instead focused on having a dynamic, personal, responsive conversation with my students (see: Appendix G). I tried to let

students lead the conferences and support them as they talked through topics and issues that were important to them at each conference interview session.

I treated my student transcripts as I might treat a work of literature and started out by engaging and analyzing student language during interviews. In terms of coding, I used grounded theory as a guiding principle in my coding of student interviews and their work, letting common themes and insights emerge throughout my note-taking and analysis process (Bryant and Charmaz). I highlighted and engaged with what seemed important. All excerpts in Chapter 4 were selected based on my approach as a qualitative close reader. In considering my data as a larger text, a narrative of shared experience with my students, I emphasized the parts of conversations that revealed student knowledge about language and communication, as well as their engagement with the assigned readings and content of the class. In listening and transcribing interviews, I used a responsive approach to explore what student voice had to offer about this translingual composition curriculum that was helpful for my students, and for other teachers with an interest in this kind of pedagogy. As I revisited our conversations, I pulled a few quotes and instances from the transcripts to explore the impact of the course material and framing but also to show the ways that this pedagogical approach could be improved.

Collection of Student Writing

The other data collected throughout this research was coming from the students themselves. Beyond interviews, my own research required the qualitative analysis of textual artifacts produced in the classroom. During the class, students produced weekly reflective posts across various conventional academic genres such as summary, rhetorical analysis, and reflection. All these texts served as sites for analyzing how students were doing the work of

genre uptake as well as engaging in analysis of multilingual critical and creative texts. My qualitative analysis of textual artifacts, which will follow in Chapter 4 of this dissertation, focuses on student's reflection writing concerning the process of crafting their final project.

In the first week, after getting consent forms from 17 out of 18 students, 16 students also agreed to allow me to use their written work in the course as data for the study. In this class, students wrote weekly "short assignments", which served as writing skill practice, but also consistent engagement and reflection on the course reading. These short assignments included: Personal Narrative, Summary + Response, Mini Close Reading, Rhetorical Analysis, Line of Inquiry, Review, Genre Response, and Reflection (see Appendix B). On all these short assignments, students received feedback from me that included engagement with their ideas about the content, as well as support on their practice of diverse writing skills. In addition to their short assignments, students also turned in several free writes about their writing skills, course reading, and writing projects, submitted both in-class and on Canvas, our learning management platform. Finally, students completed their final project, which was an open-ended project that prompted students to compose an autobiographical or ethnographic text about themselves or a community of belonging. In this project, students could work in any genre or modality, and write about any topic, so long as it involved their first-person knowledge and took some insight from the personal expression writing we had read in our class. In addition to their project, students also wrote a reflection essay about their process and choices in crafting the project.

For the final project, many students chose diverse genres and modalities. While some students submitted work that could be turned in as a document, others created sculpture, collages, or zines that existed only in a physical form. In these cases, I took extensive photos of the final projects during student presentations that I used for my analysis of student work.

In engaging with this student work as it was turned in throughout the quarter, I took notes in my field journal, noting student work that stood out for its connections to the reading and engagement with the translingual curriculum. At the end of the quarter, I focused on my five focal students and their work produced from the class. However, I still examined other student work written by students who submitted consent forms to gather more insight into the ways students connected with (or resisted or critiqued) our curriculum. As with the interviews, I engaged in qualitative reading and analysis of these student data, with close, deep reading of the insight and voices of the students who offered their work for the study.

Hermanxs, the zine

Throughout the quarter, I also provided my own writing samples for students in which I followed the same prompts as them for their assignments. In particular, with the Final Project, I believed that it was important for me to participate in the same reflective, personal writing that I was asking them to create for their project. Part of my methodology meant constructing the curriculum in a way that further emphasized and modeled community by providing a sample zine of my own for the final project to create an opportunity for what I thought of as reciprocal narrativity. It was not just modeling but sharing my own narrative and vulnerable construction of the self as if in a contract with students. I thought, *If I'm asking you to write about yourself and your life, then I will, too.*

For my own sample project, I chose to craft a zine that merged poetry, prose, collage, photography, and quotation (see fig. 1). My zine was about my siblings and featured a reflection on family, and specifically on queer sisterhood within the Chicax family. Through the choices I included in my own work in this DIY genre of the zine, I worked to provide another example of translingualism as a punk, as inclusive rhetorical practice, and as a rhetorical strategy.

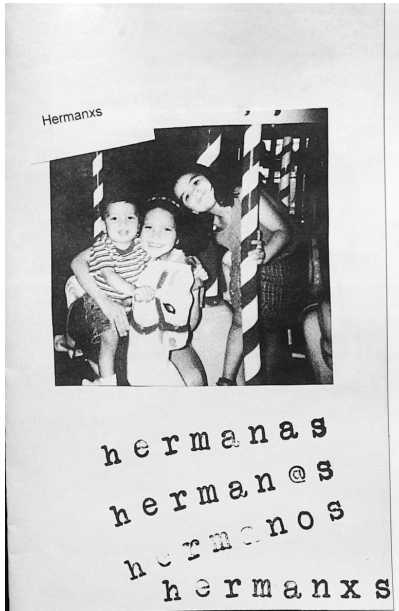


Fig. 1 The front cover of the sample zine I shared with students in the course.

As I mapped out my plan for my own zine, I considered what story I wanted to share and how I would take up the genre of the zine and its unbounded possibilities to create a sample that might be helpful for students, meaningful for me, and intentional in how it could show the genre and languaging possibilities for the final project. I chose to write about my siblings and include short poems about each of them. I used personal photos and included a sketch and a photograph of a tattoo I designed that honored our sibling relationship. I was excited about creating my own zine, enthralled by the possibility of constructing a scholarly and pedagogical “work” that reflected my own family and relationships in my life most meaningful to me.

In my zine, I wrote poems dedicated to each of my siblings, referencing our childhood and the shift in our lives to making friendships with each other as adults. I reflected self-deprecatingly on my own, sometimes overbearing, and parentified relationship to them. This work allowed me to process complicated feelings of my role as an oldest sister and how so much of my interactions with my siblings were shaped by some of our traumatic experiences growing up in our often-volatile home. I was surprised by how the zine, and even my own prompt, drew

out my own reflections on my childhood and my family in a way I had not yet had a chance to address in the therapy I've been in since then. I remain deeply proud of the work I created with my sample zine and even made copies of it, as zines are very easy to replicate, to share with my siblings as a gift.

In the sample reflection essay I wrote about my zine (see Appendix H) to share with students as a model, I focused on specific visual choices I made in terms of organization, as well as the integration of song lyrics from the music that is a part of the relationship I have within my family. I wrote:

I tried to make sure that the Spanish I used was Spanish we had already mentioned in class, or words that would be easy to look up. I think the most important thing I did was remain consistent in inclusive gendering of Spanish for my title of the zine. We talked a lot about that in class, so I wanted people to see how this use of Spanish would also apply to my siblings. Although we don't speak a lot of Spanish together, Spanglish is definitely a part of our relationship, especially when we're teasing each other and I refer to Grace as "chingona" and "chismosa." In addition to that, Mexican music has always been a part of our lives because we grew up in the Yakima Valley and our abuelito loves Mexican music from when he was young. A huge thing about my use of Spanish is that, because Sol is non-binary, Spanish allows me to express how we have a kind of sisterhood, even though we're all different genders. In English, I tend to say sibling, but in Spanish, I always say "hermanas" and imply our shared femininity. On the cover, I included all the different ways of saying sister: Hermana, hermanx, herman@ and then I made sure that "Hermano" was a lighter stamp, because it doesn't really apply. (3-4)

In this reflection, I took particular care to break down the choices surrounding language—both about the bilingual code-meshing in the text, but also the careful considerations around gendering in Spanish and in English. In the four years since completing this zine as a model, my sister Sol has come out as a transwoman and my sibling Grace has come out as non-binary and has begun using gender neutral they/them pronouns. These linguistic considerations around shifting gender identities have remained ever crucial.

While writing the reflection, I was careful to specifically process my choices around languaging as a way of again emphasizing the possibility of translingual approaches for students in their own projects. The prompt itself did not instruct students on expectations around language or genre, so I tried to intentionally offer the sample as a way of nudging students to see the wide possibilities they might take up in their own work.

Personal Writing and Reciprocal Narrativity

I thought that sharing this sample provided an opportunity to establish my own ethos around personal writing. I believe that personal writing can (and should!) be framed as a dialogue between instructors and students. I believe that disclosure in composition can be a reciprocal process that not only provides pathways for assessment and critique, but also helps set standards that will avoid making students feel exploited by an expectation to disclose anything they don't want to disclose in the context of a college course they are taking for credit.

As I constructed this assignment and thought about my own participation in writing a sample and model for the work, I reflected on how the role of the personal in the college writing classroom is persistently contested. Peter Elbow, in "Reflections on Academic Discourse," questions the propagation of a fixed academic discourse and encourages a polyphony of discourse that is rhetorically suited to the specific goals of both teachers and students. From this

position, I see the need for a discussion of rhetoric in this classroom that questions the historically situated notions about what academic discourse has to look or sound like. This position allows for new voices and types of narratives to be merged into the academic classroom and writing space.

Candace Spiegelman focuses on the potential uses of what she calls “experiential writing” in the college classroom in her book *Personally Speaking* as she describes writing that may variously fall under the terms personal writing, personal narrative, life writing, self-writing, autobiographical account, memoir, or personal reference. Building off Elbow’s calls for an expanded view of academic discourse, she explains, “Ultimately, we might say, no topic is of itself more or less appropriate to public discourse; rather, it is a question of the purposes to which the topic is put and a question of the purpose that treatment of the topic serves” (22).

Spiegelman also describes the various critiques of the uses of experiential writing in the college classroom including the fear that this “language becomes a transparent vehicle for exposing the thought processes of a unified and consistent mind at work. Such an approach...can overemphasize the power of personal insight and ignore the ways that knowledge is constructed socially” (23). Or, as Dan Morgan notes in “Ethical Issues Raised by Students’ Personal Writing,” these experiential topics may invite students to write about issues or experiences that are too emotionally heavy for an instructor to adequately respond as a critical commenter (319). In “Expanding the Scope of Personal Writing in the Composition Classroom,” Dana C. Elder adds a concern about how students might fall into creating certain kinds of narratives that he or she thinks the teacher wants from them—narratives that describe “important” emotional experiences that necessarily include some kind of moral at the end (425-426). More importantly, to my understanding, the choice to prompt autobiographical elements in writing “hides the fact

that these students will be judged by the teachers' unstated assumptions about subjectivity and that every act of writing they perform occurs within complex relations of power" (Lester Faigley, 128). Any uses of the personal in the classroom must be strategic and self-aware on the part of the instructor and grader/commenter. After all, students are aware of the play of power in the classroom and write themselves accordingly.

Yet, as Victor Villanueva alerts in his contributions to "The Politics of the Personal," there are ways to avoid this type of uncritical sharing: "There must be room for elements of autobiography, not as confession and errant self-indulgence, not as the measure on which to assess theory, not as a replacement for rigor, but as a way of knowing our predispositions to see things certain ways, of understanding what it is that guides our intuitions in certain ways" (51). All the aforementioned writers also provide strong methods and strategies for approaching personal writing in the classroom. As Villanueva recommends, we position the personal as a way of guiding our learning and our knowing. Morgan further suggests that "[Instructors] should rely on models that enable students to reflect upon and understand their experiences in a larger social context" (323).

The personal, then, should necessarily be thought of as a way of engaging with the larger context of student knowledges and experiences. Limarys Caraballo, for example, describes an understanding of identity development that acknowledges how individuals continuously construct themselves ("Theorizing identities" 165). She encourages an understanding of identity that acknowledges the agency of each student as they continuously reshape their identity through their relationships to different communities and experiences. Giving students opportunities to express themselves against the interactions and engagements they have in the classroom and the types of assignments they receive and perform through is crucial in this development of

malleable identities in the classroom. Students might use the personal to examine how their experiences bear down on their connection to new communities and practices. As Spiegelman explains, “Experience-based writing is thus a method for helping students to enter the academic conversation, by bringing their own extratextual knowledge and the authority of their own voices to the texts they read” (24). It is the kind of writing that can help in the effort to vocalize underrepresented voices in the classroom.

In *The Performance of Self in Student Writing*, Thomas Newkirk describes the use of the personal as a cultural performance and questions the aesthetics of self-presentation in personal writing. As he notes, students are self-expressing as a presentation of the self to an audience and a way of selectively revealing the self through writing. For Newkirk, the self presented by the student is never fixed, but is always malleable. The main question becomes this: What kind of self do we invite students to become through their writing?

Coming back to Newkirk’s question, I consider what kind of self I was asking my students to present and perform through this assignment. To answer this question, I think I need to begin with the performance that I modeled for the class with my own zine. I debated how much of myself I wanted to share with students. Ultimately, I thought that sharing some of my own experiences might be helpful to students in the course as a way of establishing fellowship with one another if they began to feel overwhelmed by the university experience.

In this sample, I consciously presented my identity as both a Chicana and a mixed-race woman. I consciously presented my experience in my family and with my love for gender-nonconforming siblings. Every detail I included in this sample was meticulously constructed with rhetorical choices so that my students would know that they were not alone—and perhaps even had someone to talk to—if they had any intersecting experiences with my own. In addition

to expressing a specific version of my experience, I also modeled the requirements of the assignment—sharing a message about my own identity and community of belonging through my zine and breaking down my rhetorical situation and language choices with the reflection essay.

Personal reflective writing is entirely vital to the project of students understanding the ways that their culture is carried and enacted across new spaces. I think this kind of writing and thinking in the classroom gives students the opportunities not to “confess,” but to construct themselves and their experiences through writing as a way of asserting themselves and their fluid cultures in the college environment.

As Wind Paz-Amor writes in *Our Stories Matter: Liberating the Voices of Marginalized Students Through Scholarly Personal Narrative Writing*:

My lens, my identity, is a felt experience, one I have learned carries great importance and impact, especially in Historically Predominantly White universities. All voices belong within these walls, including my own. My writing, my voice was vulnerability for me and became an extension of my identity; it’s what I knew and know for sure to be mine.

Speaking it, writing it, sharing it, is what became the risk. How does one become so afraid of one’s voice? And how does one find it again? (1)

Paz-Amor’s orientation toward personal writing is crucial to the projects around personal writing and expression and my own disposition to the possibilities of the personal in composition classes.

By sharing my own identity, story, and community through my zine and reflection, I entered into a reciprocal narrative with students, inserting myself into the dialogue and sharing vulnerable memories and experiences with them first. Students had the choice to do whatever they wanted to do with the assignment, to language however they chose based on their rhetorical

situation, and to disclose (or not disclose) anything that they wanted to about themselves, but I wanted to start by affirming that they were not alone in their work.

Looking forward: Counterstorytelling as Method

My approach to writing about the case study in the coming chapters, about my students and their responses to my curriculum, is also largely influenced by Aja Y. Martinez and Tara J. Yosso and their work on elevating the possibilities of counterstories in Chicana educational scholarship. As Yosso explains, “Critical race counterstorytelling is a method of recounting the experiences and perspectives of racially and socially marginalized people. Counterstories reflect on the lived experiences of People of Color to raise critical consciousness about social and racial injustice.... Recognizing these stories and knowledges as valid and valuable data, counterstorytellers challenge majoritarian stories that omit and distort the histories and realities of oppressed communities" (10). My own work in this dissertation uses critical autoethnography to develop a composite counterstory, weaving my own autobiographical experience with my qualitative research and engagement with the voices of theorists, scholars, and my own students. Martinez describes CRT as an interdisciplinary method that legitimizes the knowledge of scholars of color and “critically examines theoretical concepts and humanizes empirical data while also deriving material for counterstory’s discourse, setting, and characters from sources. These include, but are not limited to, statistical data, existing literatures, social commentary, and authors’ professional/personal experiences concerning the topics addressed” (69).

These scholars present the possibilities of approaching the kind of work I have done. Each writer merges some methods of ethnography, while still retaining a humanistic approach to the relationships to language and culture that they maintained through the research process with their community. Though I am comfortable defining my own work as borrowing from a critical

autoethnographic approach to research, I am nonetheless inspired by the hybrid, liminal orientation that scholars of color, such as Paris, so often bring to their research concerning multilingual, underrepresented students. I use these methods to affirm that research concerning the flexible ways that students use language might be reflected in the way that we conduct the research about them.

The work by Paris, and many other scholars working in hybrid and autoethnographic methods, shows how research might be based on method as much as it's based on disposition. As Paris and Alim conclude in their introduction to *Culturally Sustaining Pedagogies*, “[Critical] centering of the valued ways of youth and communities of color in education is a radical act, an act made possible by the work of many in our collective and across the centuries of struggle in our communities, an act that disrupts a schooling system centered on ideologies of White, middle-class, monolingual, cisheteropatriarchal, able-bodied superiority” (13). That feels pretty punk to me.

Disruption Interrupted

In all honesty, this chapter was one of the hardest things I've ever written. At every point, it felt like juggling genres that are intimidating and negotiating an uncertain positionality. At this point in my writing process and declarations of my own methodological approach, my writing partner read through this chapter and told me that I am “hiding behind citations.” Even as I feign a disruptive stance, I know I began to bleed back into the scholarly wallpaper, propping up other voices to disguise my own, shielding myself from scrutiny for ideas that I hope are enough, and okay, to belong and to count. In writing this chapter, I knew I needed to start with what I did and tell the story of why I did what I did with support from who I read. But it was still so difficult not

to fade back into writing habits that emerge from my anxiety that my own thoughts and experiences are not enough. As this habit persists in my writing, it also persisted in my experiences of collecting data, even with my hesitation to look at myself throughout this process, leaving me with field journal notes that were sometimes incomplete or with ideas that were not fully explored. I have to admit that my dissertation suffers at times from this hesitation to proceed with full confidence in my methodology.

However, what remains is what makes this dissertation an example of critical autoethnography with humanizing methods borrowed from Paris. My dissertation explores the fond connection and intimacy I was able to form in the community I got to be a part of in English 281. Even as I find myself hiding behind other scholarly voices in this chapter, I am so thrilled to get to fully weave together and amplify the voices of the authors and artists who I included in the curriculum in English 281 in Chapter 3. And I am most of all excited to introduce readers to the tremendous insight, knowledge, and challenging criticisms of my courageous students who were generous enough to share their voices in Chapter 4.

Chapter 3

Chicanx Literature as a Site for Translingual Composition Pedagogy

Since elementary school, reading and writing have always been a solace to me. I found strength and purpose in writing and language, especially in fiction. However, my love of reading as a young Chicana in the Yakima Valley meant that I was on a journey to immerse myself in stories that didn't take the back bending work of finding myself and my family, friends, and my community. The problem was that I very rarely had access to stories about Latinx and Chicanx characters when I was in the Yakima public school system. Like many people my age, my classes in both public school and community college largely revolved around a white American and British literary canon and stuck to novels, short stories, and poetry. Even the definition of literature was largely foreclosed upon in my early experiences as a student.

As a young reader immersed in school libraries laced with canonical texts, I began the long, slow, and heartbreaking process of looking for other characters like myself. I sought out narratives of difference and the navigation of mixed identity in overwhelmingly white spaces. I found it necessary at a very young age to disrupt readings of worlds that didn't make space for explicit characterizations of the people of color who made up my community. It took training and imagination for me as a reader to realize that I didn't have to settle for connecting to the minor characters that authors I read decided to include. And that training made me the reader, and the teacher, that I am today.

When I was older, I was able to take courses at Seattle University that specifically showcased the literary and narrative contributions of women of color, of Indigenous women, of Latinx authors. I met the work of Deborah Miranda and Gloria Anzaldúa in these classes. I read

Canícula by Norma Elía Cantú for the first time. I took every class I could find that gave me the opportunity to read more work from authors who wrote words that I saw my world reflected in. While my classes were enriching, it truly took the boom of social networks like *Twitter* and *Tumblr* to help me connect with like-minded readers on their own journeys, where we shared scanned PDFs and quoted lines from authors that helped us to see ourselves.

As a college student, I felt freed for the first time from the confines of adhering to a canon, steeped in white supremacy, in my reading and in what I valued as a young scholar. Taking classes in Indigenous literatures and Chicana literature, and even in feminist approaches to reading medieval and modernist literature, I was eager to look at texts often forgotten or marginalized in the context of literary studies. I began devouring young adult literature by new and emerging authors of color and began collecting punk, DIY zines about feminism, queer studies, and art. I studied film and began doing close reading and analysis that truly excited me about directors like Pedro Almodóvar, Spike Lee, and Guillermo del Toro.

In graduate school, I was eager to continue this study of literature that I saw connecting to the people, histories, languages, and modalities that mattered in my life. I wrote my master's thesis about fear and survival in passing as white in Américo Paredes' *George Washington Gómez* and Nella Larsen's *Quicksand*. I took courses in Black feminism and Chicana feminism and decolonial literature. I took every Latinx and Hispanic literature seminar that was offered during my time doing coursework.

As a graduate student, I found this coursework liberating. As a new teacher, I was drawn toward new pathways for thinking about language and literature. As I increasingly focused my scholarship on multilingual literature and texts that shifted between and wove together English, Spanish, and Spanglish, I found myself drawn toward rhetoric and composition studies as a place

where I could develop ethos in my desire to teach these kinds of texts effectively and productively.

I had never taught before becoming a graduate student for English literature in 2013. I had briefly tutored when I was in high school, but I had zero teaching experience before walking into the classroom on that first day of classes as a graduate instructor. So much of my work as a teacher in that first quarter felt improvised and uncertain. Because I was motivated and inspired by the work we did in our pedagogy seminar during my first quarter of classes, I kept returning to composition and rhetoric classes throughout my coursework. I was particularly drawn to translingual composition studies.

It was an identity crisis of sorts. When I started graduate school, I thought I was going to be a literature scholar and write a dissertation about mixed-race and multilingual expression in poetry. But by the time I needed to develop my candidacy exam lists, I saw my own transcript in focus as a literature *and* composition scholar. Through my coursework, I had found a way to bridge the literature that excited me—Chicanx literature across genres and languages—to the possibilities of pedagogy that inspired me in translingual composition.

Because I grew up in the Yakima Valley, I've always been interested and passionate about the possibilities of bilingual speech and textual production for Chicanas and Latinas in the classroom. When I was growing up, I certainly never saw these things as possibilities, but I nonetheless craved them. Though English was my first language in my home, Spanish has always been a part of my world, my thinking, and my understanding of self, community, family, and expression. Despite my grandparents not teaching my dad Spanish—which I've learned is common for the youngest children in immigrant families—I was always a sponge for all of the Spanish spoken around me by my abuelos and tíos and tías. When I finally had the opportunity to

take Spanish classes, I was eager to build on my childhood vocabulary and to become bilingual as a way of affirming that identity through my own possibilities as a thinker and writer. I wanted to effectively communicate with my *entire* family, my *entire* community, and even with myself. Therefore, my teaching practices, from the first day in front of the classroom, have been specifically focused on coaxing out and making space for bilingual thinking and expression for my students. Specifically, this has involved me doing the work of structuring assignments that make space for multiple languages. At first as a new instructor, I did this through reflection assignments. Later, I created translating assignments that engaged students in both concrete, discrete language systems, as well as registers and specialized vocabularies that they might bring to the classroom. Now, I do the work of providing readings and models that do this kind of linguistic crossing and meshing.

I am the happiest when reading literature and then talking, thinking, and writing about it to the point of exhaustion. In creating curriculum for my courses, and especially for English 281, it was a gift as a scholar and teacher to create a space in the classroom where students can read texts, and talk back to texts, that were immediately resonant to their own languages, identities, families, and communities.

In this chapter, I identify the key Chicax literary texts I decided to use in my dissertation study and define how they were taken up within the translingual pedagogical approach in English 281. These texts are all authored by Chicax writers and make use of use Spanish, English, and Spanglish to compose messages and statements about Chicax community and identity.

Reading Chicana Literature

The reading list for my English 281 class emerged in almost its complete, unrevised form, from my very tired, candidacy exam-studying brain. This syllabus felt like the culmination of every single thing I'd ever read, learned, or cared about. In reality, it's just a document that I typed. But it's still a document that reflects so much about almost every single thing I know. This course was developed to introduce students to the themes of the "yo soy, I am" statement in Chicana literature and to broader Chicana creative expression. This expression is not specific to Chicana literature, which I repeatedly stressed to students, but it is a form of expression that is rich for close reading. The self-expression and self-construction of identity in this literature also presented a strong basis for students considering the ability to compose the self in a composition classroom space.

In English 281, I assigned a variety of texts by Chicana and Latina identified authors and asked students to look to these authors as models for multilingual, multicultural, and self composition by looking at how they used creative expression as a way of asserting and remaking their identity for a public audience. I asked students to look to Chicana authors as models for multilingual, multicultural self-composition of fractured, colonized identities within our translingual curriculum. I tried to acclimate students to thinking about the power and function of "yo soy, I am" texts in the field of Chicana literature and other creative expressions. Tey Diana Rebolledo, a Chicana literary theorist, reveals the importance of self-making in Chicana literature in her book *Women Singing in the Snow*. She writes, "Chicanas had to be able to name: name themselves, their ancestors, their environment...[a] surprising number of 'yo soy' or 'I am' texts exist in Chicana literature, texts that name in an attempt to articulate who Chicanas are,

what they stand for, what they are made of' (152). This "yo soy, I am" purpose is the shared quality of all the texts that students read in English 281.

In the course of producing texts that (re)make and assert the self, Chicana writers typically shape these assertions of identity using the linguistic resources available to them. Gloria Anzaldúa describes the linguistic choices of Chicano/as, writing, "What recourse is left for them but to create their own language? A language which they can connect their identity to, one capable of communicating the realities and values true to themselves--a language with terms that are neither español ni inglés but both" (*Borderlands/La Frontera* 77). In Sonia Saldívar-Hull's *Feminism on the Border*, she calls these multilingual practices of Chicana writers a "conscious act of identity politics" that puts the responsibility on the reader to meet the writer in their language practices (173). The majority of the texts we read in English 281 also shared this quality of linguistic practices with code-meshing and translingualism.

In terms of genre, Chicana narratives have often worked across genres. In *Chicana Narrative: The Dialectics of Difference*, Ramon Saldívar explains the emerging purposes of Chicana narrative and how the needs of creators and readers impact the forms taken up by writers. Saldívar writes, "Thematically, aesthetically, conceptually, and politically, the works of these women and men constitute no single literary tradition but they do manifest a common idea of the function of literature as a result of the specific historical, social, and economic experience that these authors have been obliged to share" (6-7). Saldívar asserts that, historically, Chicana genres and linguistic forms have responded culturally to the needs required in the moment. Across almost all eras of production of Chicana literature, it is possible to locate critical and creative texts that take up the mixing of English and Spanish toward specific social and political goals. When it comes to the recurring uses of autobiography as a genre component in Chicana

literature, Saldívar explains, “Because of its fundamental tie to themes of self and history, self and place, it is not surprising that autobiography is the form that stories of emergent racial, ethnic, and gender consciousness have often taken in the United States and elsewhere” (154). Saldívar shows how the uses of Chicana texts in the classroom provide exceptional opportunities for rhetorical reading for students. He writes that Chicana literary texts enable us to consider how “the act of knowing and writing the self is an act of critical consciousness, an act of knowing oneself as a product of historical processes that can be interrogated, interpreted, and perhaps even changed” (170). The production of Chicana literature, across languages and genres, produces a rich site for rhetorical reading for composition students in the translingual pedagogical orientation that I tried to foster in English 281.

In the English 281 class, students began by reading scholars that provided both framing and models for translingual expression in academic writing and then used foundational Chicana theories and concepts to examine how Chicana identity has been expressed across many genres—poetry, academic writing, memoir, ethnography, comedy, children’s literature, comics, visual art, music, and fiction. Throughout these readings, across these many genres, students explored how the intersectional identities of these Chicana artists and creators were expressed in voices that showed the possibilities of hybrid language and hybrid genres to reflect identity and experience in “yo soy, I am” narratives.

Throughout their reading of these texts, students explored how Chicana writers took up autobiography as a genre and remade it to their own needs. Autobiography ensures that writers express the self, but it also ensures that readers see the self. Bilingualism in these texts helps authors represent the self, make the self visible, and attempt to represent the self linguistically. Multilingual linguistic expression in Chicana literature has given way to a hybrid, slippery, genre

modified expression of autobiography, such as *Borderlands/La Frontera* by Gloria Anzaldúa and *Canícula* by Norma Elía Cantú. So many of these texts tell stories of the self, and of specific home communities, and they attempt to do so across modes of language and methods of representation of linguistic realities. Basically, they show students that if writers wish to represent the self, they, and we, must do it in the languages of the self.

Introducing Chicax Literature

The majority of students in English 281 were not familiar with Chicax studies or literature prior to the beginning of the quarter. To provide a primer for Chicax studies, students were first assigned a crash course handout with an “Intro to Chicax Studies,” featuring definitions of “Chicana” and “Xicanx” and brief passages from Chicax scholars to cover key historical movements, figures, and symbols that would be recurring throughout our reading: United Farm Workers, assimilation, Aztlán, Braceros, La Virgen de Guadalupe, La Llorona/La Malinche, curanderas, and other topics. I had taught Chicax Autobiography through American Ethnic Studies in Fall of 2017 and I had recently developed definitions with my students based on this coursework. These definitions, attributed to my students the previous quarter, helped to introduce students to our reading.

Students were also assigned the poem “Legal Alien” by Pat Mora, in which she writes:

Bi-lingual, Bi-cultural,
able to slip from “How’s life?”
to “Me’stan volviendo loca,”
able to sit in a paneled office
drafting memos in smooth English,

able to order in fluent Spanish
at a Mexican restaurant,
American but hyphenated,
viewed by Anglos as perhaps exotic,
perhaps inferior, definitely different,
viewed by Mexicans as alien,
(their eyes say, “You may speak
Spanish but you’re not like me”)
an American to Mexicans
a Mexican to Americans
a handy token
sliding back and forth
between the fringes of both worlds
by smiling
by masking the discomfort
of being pre-judged
Bi-laterally.

Mora’s poem, published in 1985, was used by students as a short, accessible entryway into the reading we were about to engage with. In the poem, Mora articulates a particular Chicana experience through her own voice, experiences, and through her relationship to Spanish, English, and between. Through the definitions, including the poem, students had a short introduction to the field and history of Chicana studies to help guide them through the reading in the class.

This led students to reading and critiquing the work of Gloria Anzaldúa as they read the first chapter of *Borderlands/La Frontera*. In this introductory packet, students first engaged with Anzaldúa's 1987 work, in which she writes: "I will no longer be made to feel ashamed of existing. I will have my voice: Indian, Spanish, white. I will have my serpent's tongue—my woman's voice, my sexual voice, my poet's voice. I will overcome the tradition of silence" (81). Anzaldúa's work in *Borderlands/La Frontera*, though still necessary to critique, nonetheless was crucial for engaging with the ideas we would pursue throughout the quarter. In *Borderlands/La Frontera*, Anzaldúa presented students with the possibilities and potential of multilingualism and code-meshing in academic writing. Although her work is far more accessible, and personable, than a lot of cultural theory, students still struggled with her moves across genres and within academic jargon, a language they were not always equipped to understand or speak, especially in an introductory composition course. A primer in translingual composition helped students to understand the power and function of Anzaldúa's voice within an academic context.

Translingual Composition

After this introduction to Chicana studies and literature, students took a step back to understand the framing for our reading of this literature. We began by sampling a few different introductory texts by scholars in translingual composition studies, starting with articles from the January 2016 issue of *College English* and the introduction by Min-Zhan Lu and Bruce Horner, "Cultivating a Rhetorical Sensibility in the Translingual Writing Classroom" by Juan C. Guerra, "Transmodality in/and Processes of Making: Changing Dispositions and Practice" by Jody Shipka, and "Beyond the Genre Fixation: A Translingual Perspective on Genre" by Anis Bawarshi. In addition to these four articles, students were also asked to read "An Argument

Against Code Switching” by Vershawn A. Young and “From Code-Segregation to Code-Switching to Code-Meshing: Finding Deliverance from Deficit Thinking through Language Awareness and Performance” by Juan C. Guerra.

These articles were all made available for students to read or skim in full if they chose to, but I also presented a PowerPoint to students in class that reviewed key passages from each article in the context of a lecture about rhetorical awareness, genre, and multimodality. For the purposes of transparency, students engaged with the composition and language studies scholarship that informed the way we would be reading and writing in the class. Along with definitions of rhetoric, purpose, and audience, students also received definitions and citations to understand aspects of composition studies that had a bearing on rhetorical awareness in our class: genre, translingualism, multimodality, and code-meshing.

In our discussion in class, we went over Young’s work, with students particularly focused on the following passage:

It’s clear that my case has been to eliminate code switching as both an ideological and pedagogical feature within literacy instruction and to replace it with code meshing. Code switching spells failure for most students—and worse, it’s covered in the residue of racism. Code meshing is a better solution to the minority language debate because it allows minoritized people to become more effective communicators by doing what we all do best, what comes naturally: blending, merging, meshing dialects. Code meshing is so very important to our work with minoritized peoples, to those who can not or will not extract their dialects from their use of standard English, to folks who speak and write with accents, really, to the majority of American citizens and English speakers across the globe. (72)

Students took up Young's enthralling promotion of code-meshing in writing and communication along with Lu and Horner's definition of translanguaging to frame their possibilities with genre, and rhetoric in our class. Whether students read them in full or the short passages curated in our class presentation, these readings provided an entry point of possibility into how we would read texts in our class and the expansive opportunities for multimodal expression in the assignments as well.

Canícula

Our next reading brought us to one of my own favorite texts to read and write about: Norma Elia Cantú's 1995 work *Canícula*, which she identifies as being written in a variation of Spanglish. *Canícula* is a work that reflects the malleable nature of Spanglish and translanguaging in practice in a published book. Cantú calls her work *Canícula* a "creative autoethnography" in which she uses family photographs to reconstruct memories of her childhood in Texas along the U.S.-Mexico border (xi). The work is categorized as both fiction and memoir as Cantú explains that "life en la frontera is raw truth, and stories of such life, fictitious as they may be, are even truer than true" (xi).

In the book, Cantú writes from the perspective of a fictionalized version of herself: Azucena, or Nena. Nena acts not only as a stand-in for Cantú, but as a mediator of the border community in her hometown of Laredo. Cantú explains how "the stories of her girlhood in that land in-between, la frontera, are shared; her story and the stories of the people who lived that life with her is one. But who'll hear it?" (2). Through Nena, Cantú is able to explore the various aspects of her community and create an audience for the narratives of individuals from the borderlands. She navigates friendships, as well as a difficult experience in school as a smart

young person in a linguistically oppressive environment. Nena mediates an insight into the way that her community works, whether that is the friendships, the occasional tragedy, or the lived experience of poverty and labor. Most importantly, Nena expresses the difficulties of navigating between English and Spanish, American and Mexican, in the borderlands specific to Laredo.

Students in English 281 read several short chapters from the dozens of memories collected in Cantú's creative autoethnography. In "Las Piscas," Cantú reminisces of field work alongside her family: "On a hot, hot day, the chicharras' drone forces me to the present, they madly hum incessantly, insistently. A long row of cotton to be picked, capullos de algodón, nothing moves, the dust has settled on the green leaves and on my skin. El olor a sudor, mi sudor, heavy odor of sweat I wear with the blue flannel shirt. Can't get away from it" (3). In "Crossings," Cantú recounts the process of crossing from "one Laredo to the other" and explains that "crossing meant coming home, but not quite" (5). They read "Mexican Citizen," "Comadres," "Parade," and "Last Piñata." They winced through "Piojos" and "Martin High."

While Cantú's text is written in mostly English, it maintains a constant presence of words, phrases and occasional full sentences in Spanish. These instances of linguistic mixture are never translated, nor do they require footnotes or even an italicized signaling of linguistic difference. This text is written firmly for a Spanglish-speaking audience from similar border spaces. Even when she includes terms from her regionally-specific vernacular, she does not acquiesce to the potential needs of a reader outside of that audience. In fact, she seems to be employing choices similar to Gloria Anzaldúa to challenge readers that fall outside of her specific cultural, linguistic, or regional context. Anzaldúa establishes a new reading model for these readers in the introduction to *Borderlands/ La Frontera*, saying "[We] Chicanos no longer feel that we need to beg entrance, that we need always make the first overture—to translate to

anglos, Mexicans, and Latinos, apology blurting out of our mouths with every step. Today we ask to be met halfway” (20). Claire Joysmith describes Cantú’s process as one of subliminal translation in the original *Canícula*:

No exact parallel translation is overtly provided. Instead, a particular interplay revealing the complexities of bilingualism and interlingualism (the alternate use of both codes in a spontaneous and natural way) is illustrated on the very page. English-language comprehension is never jeopardized, yet her right to use untranslated Spanish as an assertion of a collective cultural and heart-held expression becomes almost a character in itself. One of the implications being, of course, that the literary and the political can happily cohabit en la frontera. (116)

Cantú’s work in *Canícula*, which gave students the opportunity to practice close reading, served as a hybrid text full of invention. Beyond the linguistic innovations of *Canícula*, Cantú also plays with genre in the text by including dozens of family photos alongside her writing. This text also served as an example of multimodal writing for students eager to engage with ways of communicating visually with their audiences. Cantú, as a Chicana scholar and academic, provided students with a model for personal writing and memory, storytelling, and multilingualism as Cantú writes her memories in a language that reflects her experiences.

Children’s Literature

This then brought students to reading multiple bilingual works by and about Chicana experiences in children’s literature. With these books, students were able to engage texts with specific educational intentions for young readers and the people reading with them. While some of the books did not feature code-meshing, they nonetheless showed the possibilities of

composition for young readers that merged languages for educational purpose, but also for valorizing the inclusion of multiple languages in the lives and emerging literacies of their readers. Beyond the linguistic potential in these books, the children's literature also helped students engage with the value of accessible texts for wide audiences. By placing these books alongside the work of scholars of literature and language, we were able to assess and explore the value of texts written for all readers and the complex potential for engaging with language across many different literacies.

In 1997's *Hairs/Pelitos*, Sandra Cisneros presents a family's diverse hair textures and styles through a series of fanciful similes, illustrated through artwork from Terry Ybáñez. While the book supports a great entry point for a discussion of physical diversity in Chicana families with the different hair types and textures in a single family, the book also reflects some basic ways of approaching language and translation in bilingual literature. The book provided a very typical example of bilingual children's literature: English on the top of the page, and Spanish translation from Liliana Valenzuela running along the bottom.

This book contrasts heavily with 2005's *Poems to Dream Together/Poemas para soñar juntos* by Francisco X. Alarcón. In Alarcón's book, illustrated by Paula Barrágan, the short poems that are contained on each page are written in Spanish and English by the author. The composition of the pages plays with the typical order of bilingual books published for children, with the Spanish on the top of the page or the poems included with Spanish to the left and English to the right. By disrupting this convention, Alarcón forces the reader to engage with his poems in Spanish first, even if just following the visual cue.

Next, we returned to the work of Gloria Anzaldúa. While she was an interdisciplinary scholar whose impact ranges across various fields of influence, Gloria Anzaldúa also worked in

children's literature, where she broke and remade disciplinary conventions as part of her described project to "change the disciplines, to change genres, to change how people look at a poem, at theory, or at children's books" (*Borderlands/La Frontera* 233). In 1993, Anzaldúa published her first book of children's fiction, *Friends from the Other Side/Amigos del Otro Lado*. In this story, illustrated with mixed media images by Consuelo Méndez, Anzaldúa weaves together a true-to-life story of a young Tejana's interactions with an undocumented immigrant boy she encounters in her community. Two years later, in 1995, Anzaldúa published *Prietita and the Ghost Woman/Prietita y La Llorona*, illustrated by Maya Christina Gonzalez, which I consider to be an even more ambitious feat of storytelling for children and which we discussed in great detail in English 281.

In this book, Anzaldúa works to reshape the mythic figure of La Llorona through a story that shows this once-monstrous myth as a benevolent figure in the life of a young girl. The main character of the book, La Prietita, is searching for an elusive herb, la ruda, to help the local curandera named Doña Lola, to provide a remedy for her sick mother. Prietita ignores the warnings of la curandera, and goes searching for the rue plant that is needed to heal her mother's illness. Prietita is told that the rue plant might be found within the boundaries of a nearby ranch, but is told not to cross into the ranch because trespassers there are often shot. Clearly embedded into this narrative is also the pervasive fear of crossing borders and the fear of violence in boundary crossing for young Chicanas. As she searches through this new land, Prietita hears the wailing of a woman in the distance and is reminded of her abuela's, or grandmother's, stories of a ghost woman, dressed in white, who often "steals" children on the banks of rivers. She is soon lost on the ranch. Prietita encounters various animals that help guide her on her journey along the river, seemingly leading her to La Llorona. As she passes into this space, Prietita is confronted

by figures and symbols of an indigenous past, guardian creatures of Aztec memory. There are signs that she is not just crossing boundaries, but also possibly passing back through time and into a realm of myth.

And then she finally walks toward the sound of La Llorona, who she sees as a dark woman dressed in white. La Llorona guides her to rue plant. And then she helps to bring her home. Anzaldúa writes: “The ghost woman guided Prietita through the woods. Finally, Prietita saw the fence. She turned to say good-bye to her new friend, but no one was there. The ghost woman had disappeared.” When Prietita encounters her family, they are elated at her safe return. Her mother and sisters cannot believe that La Llorona helped to guide her home. Prietita’s sister exclaims: “But everyone knows she takes children away. She doesn’t bring them back. To that, Doña Lola, the curandera affirms: “Perhaps she is not what others think she is.” At the end of the story, the curandera decides that this event establishes that it is time to take on La Prietita as the apprentice to her healing methods.

While authors like Anzaldúa, for instance, italicize Spanish in her critical academic work, she rarely follows with direct translations. When discussing this work to practice rhetorical reading strategies, students noted that even if she doesn’t follow the word with direct translation, Anzaldúa often provides clear context clues for students who are willing to read across the language they might not immediately know. She rewards readers that are open to this linguistic difference. In her children’s literature, however, she does follow with direct translations that are geared toward these younger readers in a specific way. In the language of the narrative itself, Anzaldúa also models a concrete approach to multilingualism in creative expression that she defines more explicitly in *Borderlands/La Frontera*, explaining that in the borderlands, this hybrid linguist practice emerges as “languages cross-pollinate and are revitalized” (22). She asks

monolingual readers to “meet her halfway” in reading her work and do the work to understand her meaning. Much as in her critical and creative work in *Borderlands/La Frontera*, Anzaldúa works in *Prietita y La Llorona* to introduce words in Spanish in her story and define them through repetition and context clues, which asks even young readers to work with her text to discover meanings across this hybrid language. Take, for example, the introduction to one of the characters: “Prietita was at the house of la curandera—the healer.” In this text for younger readers, she repeats vocabulary in English immediately so that they can orient themselves in deciphering meaning. She does this throughout the book when introducing characters and key components of the story. Anzaldúa demonstrates a delicate balance of multilingualism in this text that emphasizes the importance of linguistic expression between cultures in the story.

The book is beautifully and lushly illustrated by Gonzalez, showing Prietita as a confident young woman navigating the unknown beyond the borders that have been set for her. She is a boundary crosser and a strong believer in the folk healing methods of her curandera mentor. In addition to the recuperation of the La Llorona figure, *Prietita y La Llorona* also centers the narratives of dark-skinned women (“La Prietita” of the title) and recovers the traditions of Indigenous knowledge with the strong presence of la curandera that serves as Prietita’s mentor in the story. All throughout, Anzaldúa practices codemeshing in the English sections of the book, even as the book is bilingual, with Spanish and English text side by side, for young readers and parents with literacies in one or both languages. The book is meant to be a site of access for all readers, Chicanx, Mexican, Latinx, or not, to reconsider the influence and the meaning and potential for the remaking of feminine monsters and their mythology.

In English 281, we discussed how La Llorona is a myth-made monster emerging from the historical details of a real indigenous woman. As Tey Diana Rebolledo and Eliana S. Rivero, write in the introduction to their Chicana literature anthology *Infinite Divisions*:

La Malinche... is the Aztec woman who was ... given ...to [the Spanish conquistador] Hernán Cortés when he arrived in Mexico. Because she had the ability to speak both Nahuatl and Maya...she was from the beginning placed in a central role as translator. From there, she became Cortés' mistress. Her name became synonymous with that of the conqueror and by the twentieth century in Mexico, the word Malinche or malinchista was identified with a person who betrays his or her country. (191)

In the historical and cultural consciousness of the Indigenous Americas, Malinche is seen as the traitorous mother of the mestizo—or a mixed Indigenous and European person. Due to the colonial history of Mexico and the enduring loss of life and culture, Malinche is seen not only as the traitor who sold out her indigenous people, but also the mother who has abandoned and condemned the mestizo generations that followed. In the misogynist myth making around this female figure, she bears the responsibility for colonial loss and violence.

La Malinche's legacy, over the years, along with traits from other feminine monsters/goddesses of Aztec beliefs, was condensed and mythologized as La Llorona, the wailing ghost woman who grieves for her lost children that she herself has murdered after being abandoned by her lover. Rebolledo and Rivero explain:

[I]n La Llorona, life-giving and death-taking made her a scapegoat [for Latinos in the] United States: she was thought to be the cause of the children's drowning, since she was associated with rivers and ditches as well as crossroads.... The images and mythology about La Llorona and La Malinche coalesce in folklore until many areas in the Southwest

they are one and the same woman. In general, the image is a negative one, tied up in a vague way, with sexuality and the death of children: the negative mother image. (192)

As a hybrid figure La Llorona came to represent the historical past and present of Indigenous and mestiza women in the colonized Americas. La Llorona stands not just for the pain of these women but also for the larger tragedy of their co-opted and corrupted generative capacity. Not only does La Llorona symbolize the loss of reproductive and creative power, but she signifies the way that feminine figures are assumed to be a destructive force in the life of children of colonized cultures. But for many artists and authors, Malinche as La Llorona becomes an inherently hybrid figure who can be reconstructed as a symbol of their struggle to have control over their own bodies, their own histories, and their own abilities to create against the grain of patriarchal and colonial oppression.

Many Chicana authors and creatives, over countless genres, have worked to both reclaim and recuperate her. As a maligned figure emerging from a patriarchal imaginary of both colonizers and the colonized, Chicanas recognize a part of themselves in her. They recognize the impossible ideals of La Virgen de Guadalupe and the ways that La Llorona has come to signify a patriarchal method of disparaging their creative capacity. Through processes of making new—of the influence of the feminine figures of La Malinche and La Llorona on Chicana identity—Anzaldúa remakes her own bordered existence as a Chicana in ways that question and rewrite gender, sex, race, and the impacts of colonialism for audiences both young and old. *Prietita y La Llorona* frankly presents Anzaldúa's deep consideration of topics in Chicana feminist and queer theory in order to destabilize the monstrous mother of La Llorona and to elevate the position of Chicana women and communities.

In a short passage for young readers and parents at the back of *Prietita y La Llorona*, Anzaldúa explains, “I discovered that there really was another side to La Llorona--a powerful, positive side, a side that represents the Indian part and the female part of us.” In Anzaldúa’s reclaimed construction of the figure, she herself is saved through the creative power of expression of her history and her experience. In an interview from 2000, Anzaldúa describes that she sees herself in the figure of La Llorona, coming out of the established patriarchy of a colonized society. She says: “I think the reason this image is so important to me is that when you take a person and divide her up, you disempower her. She’s no longer a threat. My whole struggle in writing, in this anticolonial struggle, has been to put us back together again” (*Interviews/Entrevistas* 220). Through this book, Anzaldúa constructs a complex argument that undermines and remakes the misogynist historical, cultural, and critical orientation toward this feminine monstrosity that has impacted the lives and identities of many Chicana readers. She shows readers young and old, across two languages and cultures, that we can always take these monsters back and remake and reclaim narratives of our own femininity and creativity.

For students in English 281, especially those Latinx students who grew up listening to tales of La Llorona, seeing a monster recuperated in this book is powerful. This book makes her a monster remade. She is still a ghost, but her dimensions are undone and recontextualized as someone beautiful, connected to nature and with a desire to help and guide young children. This story gives her humanity. Anzaldúa uses the accessible genre of children’s literature to help the audience reconsider years of conditioning to fear women, and to fear the potential of mothers as possible monsters in your own home.

In English 281, the writing across these children’s books showed the rhetorical and linguistic possibilities of genres often forgotten in our discussion and analysis of literature. They

also showed compelling models for potential translanguaging in a genre that would reach a diverse audience beyond our classroom.

Visual Art

While children's literature provided a genre familiar to many students, we also took a look at visual art and practiced visual analysis as a way of practicing rhetorical analysis. Our rhetorical reading of visual texts began with a review of the comic series *Love and Rockets* by Jaime and Gilberto Hernandez, and especially the cover of *Love and Rockets #1* which features a lineup of superwomen from their settings of Los Angeles and the fictional Palomar. For historical context on Chicana art, students examined Los Angeles murals in *Signs from the Heart: California Chicana Murals* to provide more background on how public protest art was inextricably tied to the political resistance and expression of the Chicano movement.

From there, students also engaged with the work of Alma López and *Our Lady*, the highly controversial multimedia piece featuring an image of la Virgen de Guadalupe produced in 1999. In *Chicana Art: The Politics of Spiritual and Aesthetic Altarities*, Laura E. Pérez discusses the myriad forms that the Virgen de Guadalupe takes in Chicana production. Artists rewrite her commonly accepted "passive" role and imbue her with new meanings of race, gender, and sexuality. Pérez notes that "The Virgen de Guadalupe and pre-Columbian goddess myths and images thus served to inspire Chicana feminist scholars and artists to investigate, and then visualize nonpatriarchal notions of womanhood as modeled by deity figures" (272). In reading López's image as a class, we discussed how she was remaking these patriarchal cultural symbols and making them do new work. Students examined how López interrupted historical and cultural

narratives and definitions that have done violence to show how visual art helped Chicana makers engage in the act of putting back together—face, heart, soul, belief, and self.

We also examined *La Selfie* by the Seattle artist Jake Prendez, which is part of his codices series of contemporary Chicana and Latinx figures in the style of the Aztec codices. *La Selfie*, an image of a young Chicana taking a cell phone picture and sticking out her tongue, became a playful and entertaining way for students to connect with current and local demonstrations of community and identity in our own local context.

Students also looked at the visual work in the photography created by Los Angeles-based artist Devyn Galindo in the 2016 photo book and zine, *Todavía Estamos Aquí/We Are Still Here*. In the introduction to Galindo's book, Alma Rosa Rivera writes, "We will not go away. Instead we will continue to document our existence, the same way our antepasadas did through stone statues and paintings of Pre-Columbia. It is our turn to record our story. These photos and cuentos you are going to read are more than bound paper. It was our pure existence. A political act against colonization." *Todavía Estamos Aquí/We Are Still Here* features photos and statements by young Chicana folks engaged in political protest and community art in Southern California, highlighting young queer and trans Latinx and Chicana folks in particular. Published on red paper, the zine itself is a bold declaration of current Chicana identity alongside stunning portraits by the artist.

While considering Galindo's work with social media on *Instagram*, students also examined Terry Blas' self-published digital mini-comic *You Say Latino* which presents a short, humorous definition for Latino and Latinx identity. Blas' book, and Galindo's zine, solidified the contemporary and shifting work being done by young, queer, intersectional Chicana artists in the world of social media and self-published work. Reading these texts also provided students with

more examples of the possibilities of visual expression across many different genres and modalities for accessible, public-facing artists—photography, digital art, public murals, stickers, zines. In particular, Blas’ and Galindo’s work presented students with the rich rhetorical possibilities of self-published zines and comics for their own potential audiences and purposes.

Music and Performance

After our introductory work on Chicane identity, poetry, visual art, and the translingual academic essay, many students were a bit burnt out on dense, academic reading and analysis tasks. So, we moved into a discussion of performance. In this section, I want to focus on the very specific, concrete ways that Chicanas in music and performance have created something material for Chicane and Latinx students wanting to encounter history, theory, activism, and feminist thought in motion.

In class, we began by looking at performance with drag and comedy. We first looked at short clips and sketches by Chicane comedians, including Cristela Alonzo, Cheech Marin, and George Lopez. In these clips, students were asked to focus on how comedians use laughter and humor as a rhetorical choice to engage audiences in thinking about identity and community through a lens of comedy. With Alonzo’s act in particular, we discussed how her work could draw in audiences through smiling and laughter in order to engage them in thinking about xenophobia and racism against Chicanas and Latinas in the 2010s. We then looked at drag performance by the Chicane drag performer Valentina, who was featured on the program *RuPaul’s Drag Race* in the 9th season and who performed in characters that celebrated Chicane glamour and femininity with characters who echoed Selena Quintanilla, telenovela divas, and mariachis. Valentina’s drag and visual performance allowed us to talk about fashion, hair, and

makeup as forms of self-expression and rhetorical choice, and yet another modality available for students to analyze and take up in their own understanding of composition.

Then, we moved into a discussion of music. Music is a language that students knew. And it is a language they spoke with confidence. They knew this language with passion and intimacy and the joy of remembering their favorite songs and their meanings and histories. For our discussions of music, we would read the lyrics of the songs and then watch music and performance videos to analyze together. We then considered how Chicax identity is expressed in the Tejana pop of Selena. We looked at the Chicax practice of repurposing and remaking older texts in Las Cafeteras' 2012 cover of the Richie Valens breakthrough "La Bamba," itself a son jarocho folk song with Afro-Indigenous roots in the state of Veracruz. And they all got a good swoon in over Miguel asking "What's Normal Anyway?" in the experience of being Black and Mexican.

And then we got to talk about punk.

First, punk was contextualized. We discussed the history of punk. They knew about England and New York and all the white guys. I would ask them what they knew about punk and we would outline our collective understanding of what "punk"—as they broadly considered it—looked like, sounded like, acted like. They were uniformly surprised to learn that's not all the history of punk. In lecture, I talked about and we discussed how marginalized folks, and particularly Black and Latinx people, have been involved in punk since near the beginning. The LA punk scene of the '70s included The Brat and The Zeros and Alice Bag and The Bags. The Chicago hardcore scene included Los Crudos. From jump, punk has been a genre uniquely equipped to accommodate the community needs and communicative desires of Latinx youth. In

some accounts, the language of “punk rock” began with the Chicano weirdness of Question Mark and the Mysterians in the ’60s.

In class, they were introduced to the L.A. punk scene of the ’70s and watched clips of performances by Alice Bag in the 1970s as I outlined some scholarly discussion from Michelle Habell-Pallán of Bag’s role in the history of Latinx artists in punk. By the end of our discussions, they came to see how punk has always been a genre uniquely equipped to accommodate the community needs and communicative desires of Latinx and Chicanx youth.

Scholars and punk historians have worked to rewrite this history, much in the same way that supremacist histories of the U.S. were rewritten through the art and activism of the Chicano movement. Michelle Habell-Pallán explains in *Loca Motion: The Travels of Chicana and Latina Popular Culture*:

The appeal of punk to rebellious Chicana and Chicano youth makes sense for several reasons. First, the D.I.Y. sensibility at the core of punk musical subcultures found resonance with the practice of rasquache, a Chicana/o cultural practice of “making do” with limited resources; in fact, Chicana/o youth had historically been at the forefront of formulating stylized social statements via the fashion and youth subculture...Second, punk’s critique of the status quo, of poverty, of sexuality, of class inequality, of war, spoke directly to working-class [Latinx] youth. (150)

Rasquache has long been used as a descriptor of the Chicanx aesthetic practice of “making do” with social, economic, and material scarcity. In *Rasquachismo: A Chicano Sensibility*, Tomas Ybarra-Frausto describes rasquache as “[a]n attitude rooted in the resourcefulness and adaptability yet mindful of stance and style” (3). Chicana theorists, such Amalia Mesa-Bains in in “Domesticana: the sensibility of Chicana rasquache,” have added that the practice takes on

feminist dimensions in that “Chicana rasquache (domesticana), like its male counterpart, has grown not only out of both resistance to majority culture and affirmation of cultural values, but from women’s restrictions within the culture” (161). In our discussion, we were able to talk about punk as a musical, and cultural form, of rasquache that could be examined through its DIY practices.

By thinking about punk music in the context of a composition classroom, we were able to think about the links between punk as a musical practice, as well as the rasquache and DIY modalities of the expressive work by the punk community with genres like zines. Because of this DIY link, the use of punk in the composition classroom is not at all new. In “Pedagogy of the Pissed: Punk Pedagogy in the First Year Writing Classroom,” Seth Kahn-Egan advocates for the establishment of a punk pedagogy that supports students in DIY composition and in critical thinking about institutions and power. Kahn-Egan concludes, “I’m advocating a classroom where students learn the passion, commitment, and energy that are available from and in writing; where they learn to be critical of themselves, their cultures, and their government—that is, of institutions in general and, most importantly, where they learn to go beyond finding out what’s wrong with the world and begin making it better. The punk classroom helps them move from being passive consumers of ideology to active participants in their cult” (Kahn-Egan, p. 100). Kahn-Egan’s work, as well as Rebekah J. Buchanan’s in *Writing a Riot: Riot Grrrl and Feminist Rhetorics*, is helpful in establishing the value of punk music broadly as a text in the writing classroom, but in English 281 we were able to more fully engage with the anti-colonial expressive linguistic and genre models provided by punk artists that were historically marginalized.

For women in the spatial and psychic borderlands, punk music, as an inherently mixed form that engages elements from multiple strands of musical and cultural influence, continues to be used as a necessary tool for rearticulating shifting identities, for being heard, and for sharing and listening to productively dissonant assertions of previously unheard voices and stories and histories. Chicana people have been an integral part of punk: expressing anger and alienation and also rewriting their identities and inscribing their histories. Through our critical analysis of lyrics and performance, we saw the “yo soy, I am” punk performances and expression in motion.

Reading Downtown Boys

The first primary Chicana punk text that the class focused on was a performance by Providence, Rhode Island based Downtown Boys. Because Downtown Boys, and vocalist Victoria Ruiz in particular, are so transparently motivated by their political ideals in their work and in their interviews, it was easy for me as an instructor to fully contextualize their work in this activism for students.

As part of a composition pedagogy that focused on rhetorical awareness and analysis, the students first looked into some biographical information about the band and the main lyricist. Victoria Ruiz engaged in the Providence, Rhode Island punk scene along with future band mate Joey La Neve DeFrancesco when they were both employees at the Renaissance Hotel in Providence—and where they later fought to unionize the hotel workforce in the city. Along with their labor activism, Ruiz and DeFrancesco started Downtown Boys. Since the beginning, the band has engaged with explicit politics that are sustained by their loud and eclectic sound. In terms of genre, the band sounds like a fairly conventional punk band. They have a pounding rhythm section and straight-forward guitar sound. Ruiz’s vocals are shouts, sometimes offbeat

and out of tune, and frequently buried under the din of her bandmates. A listener must sometimes strain to hear her underneath the raucous sound that surrounds her words.

Ruiz explains that the use of Spanish, or Spanglish, in her lyrical work is a way of engaging audiences across difference. She explains, “We work really hard to create that space and break down language barriers and barriers between us and the audience. We want no borders at our show, so we create this blend of emotion, language and reality” (Claymore). For Ruiz, a revolutionary reality is one that is necessarily multilingual. This kind of multilingual approach to audience engagement is a necessary one that wraps up a much larger audience in a discourse of intimacy and mutual intelligibility over their shared ideological beliefs and activism. While Spanish is a language of colonial influence for Latinx people, it is also a language that has been historically marginalized in education and writing studies in particular. The possibilities of bilingualism in Downtown Boys’ music models for students how their multilingualism can be used as a tool of rhetorical resistance toward anti-colonial and even decolonial purposes.

In class, I asked students to first read the lyrics to the Downtown Boys songs “(Brown and Smart)” and “Monstro” and then we listened to the studio recording from their 2015 album *Full Communism*. At the top of this song, Ruiz shouts out to her audience:

Why is that fear always wants us to go looking for more?

So when people are brown, when people are smart, white hegemony wants us to go looking for this third thing.

Why is it that we never have enough with just what’s inside of us?

Today, we must scream at the top of our lungs.

That we are brown, we are smart.

That third thing is only fear.

Push it away.

As a class, we started with a close reading of the song, and then listened to the song together. First, we discussed how the sound of the song and Ruiz's voice contributed to their understanding of the song's lyrics. Finally, as a pair-share activity, I asked students to consider these questions: What other authors (from this class or beyond it) do you see this song connecting with? What does Ruiz mean by "push[ing] [fear] away" in this song? What does pushing fear away look like? What kind of action does this song make you want to take? Students discussed how these lyrics fit into the emerging patterns we had seen of Chicana authors and artists asserting their own identities against the pressures to assimilate and the barriers constructed against Latinx and Chicanx people, particularly in higher education.

We then watched Ruiz sing the song in performance in a *YouTube* video from 2017 for *PressureDrop TV*. In performance, this song takes on greater importance in the ways that Ruiz rewrites the lines in a moment of instruction for her audience. The introduction to this song, as well as many others, is different in almost every performance. Here, I asked students to consider how Ruiz's spoken word framing of the song prior to the performance enhances its meaning and resonance in the ways that she is expressing her identity. I also asked them to examine how Ruiz uses her body through performance to further support the messages about autonomy, identity, and expression. Nina Mashurova, in a review for *Impose Magazine*, describes the important critical construction of Ruiz's performance style: "Victoria Ruiz prefaces every song with a micro teach-in, taking the opportunity to speak honestly about police brutality, the prison-industrial complex, racism, sexism, gentrification, etc. In punk tradition, these teach-ins are meant to educate and empower, to unify the crowd, make people think before they rage." These teach-ins, these performative moments of critical intervention and educational practice, form the

crux of Ruiz's highly-constructed and self-aware stage presence. Through her performance, students were able to see the clearest illustration of how Ruiz is enacting what Cherrie Moraga calls "theory in the flesh." Moraga writes, "A theory in the flesh means one where the physical realities of our lives—our skin color, the land or concrete we grew up on, our sexual longings—all fuse to create a politic born out of necessity" (23). Through her flagrant displays of self-assured Chicana identity as it becomes part of her political and musical performance, Ruiz enacts this kind of theory of the body and of personal and communal history. She performs, and shares, and educates within performance space the kind of theory that she physically embodies through necessity.

Students discussed how Ruiz's work as a lyricist and bandleader speaks to the crucial ties of language, rasquache practices of sound, racial and gender performance, and the anti-colonial motivations of Chicana feminist projects. Further, they discussed the rhetorical impact of the song being bilingual. Though the opening call to action is in English, the rest of the song that follows, articulates, in Spanish, that white supremacy and the pressure to assimilate is the "monstro" of the title. Through performance, and voice, Ruiz clearly shaped her own identity for the audience of students in my class and this helped them to consider their own identities freed from the pressure of the "third thing" that attempts to control their own agency in identity in spaces of colonial and white supremacist influence.

The articulation that "I'm brown, I'm smart" helped us as a class to reconsider what it would look like to be unafraid of the racist, sexist, and classist assumptions that white supremacy tries to place upon marginalized people, particularly in educational spaces. The song emerged as a clear articulation of a liberatory politic for my students. Students recognized the "yo soy, I am" project in Ruiz's lyrics and the fearless, reclaiming gestures of her performance.

For many of the students in my classes, this marked their first introduction to the possibilities of punk. But in a genre like punk, there are always more variations of the punk rock performance.

Reading Fea

After our discussion of *Downtown Boys*, we moved into close reading and visual analysis of another Chicana punk band. In this course, students had already been asked to look at various visual or multimedia texts toward analysis of rhetorical choices. Their analysis of lyrics and a music video from the band Fea asked them to connect the rhetorical choices of one band to various “yo soy, I am” texts they had analyzed throughout the course. Based in San Antonio, Fea is comprised of former members of the Chicana rock group *Girl in a Coma*. Deborah Vargas describes the musical genealogy of *Girl in a Coma*’s discography, saying “*Girl in a Coma*’s musical sound represents a sonic circuit that moves through the place of San Antonio, the bodies of mexicanas in rock, and across borders of nation and gender” (217). While *Girl in a Coma* was recognized for their queer and bilingual approach to remaking rock, Fea solidly positioned the necessity of a queer Chicanx, and Tejanx, punk voice.

Fea formed in 2016 after the apparently permanent hiatus of *Girl in a Coma*. In this group, *Girl in a Coma*’s Phanie Diaz and Jenn Alva were joined by lead vocalist Letty Martinez. In this group, Fea builds from the Tejana rock of *Girl in a Coma* toward a more punk and aggressively political voice. On their self-titled debut, Fea directly question and rail against structures of gendered violence against Latinxs and Chicanxs (“Feminazi ” and “You Can’t Change Me”). They raise the specter of one of Chicana folklore’s most maligned figures and question the legitimacy of feminine monstrosity in “*La Llorona*.” Through their bilingual punk voice in “*No Hablo Español*,” Fea examines the loss of language through assimilation for

generations of Latinx and Chicax people. However, the main crux of their work on their album is to direct audiences to understand and to value the legitimacy and safety of Chicaxs.

In class, after the lyrical and performance reading of “Monstro,” I screened the music video for Fea’s “Mujer Moderna,” the first single released off their 2016 self-titled album. “Mujer Moderna” is both a vehicle for lyrical analysis and visual analysis of the symbolically rich music video.

The video is set in a nightclub full of a diverse representation of Latinx and Chicax identities. In the video, the audience is able to visually recognize that there are queer women, fat women, trans women, women who love to drink, women who love to flirt, women who love to dance and sing, all kinds of women. And as an audience, all these women are united in looking up into the performance and listening to the voice of Letty Martinez as she sings from her space on the stage. The men of Piñata Protest, a ranchera punk band from Texas, (gamely) play the role of “Los Necios,” hitting on women in the club and getting repeatedly rejected.

In the video, these men set up Martinez’s direct retort to rape culture and patriarchal machismo that attempts to control the looks and behavior of mujeres, even in a space that should be as safe as a punk club. She sings:

So what if her shirt is low cut

And her jeans are tight

Tell me why, tell me why do you think that it's alright

When she puts up a fight?

Abre las piernas

No soy culpa, ni ramera

Ni soy puta, mujerzuela

No soy sola, no soy perra, solo soy mujer moderna

In these lyrics, she directly calls out to people that make gendered assumptions about women “asking for” assault and placing labels and expectations upon women and their identities. In Spanish, she echoes the voices of men that ask her to open her legs, as if this is her only value. And then, she takes up the powerful voice of “yo soy” to assert that no, she is not a bitch (and students note how many different words here all mean “bitch”). Here, she is not these things, she is not what other people make her out to be or expect her to be, she says “soy mujer moderna”—and the implication is that a *mujer moderna* is whatever that woman wants herself to be.

Often, in the video, the perspective of the audience switches to a shot of Martinez as she sings underneath a neon bar sign in the shape of La Virgen de Guadalupe. She sings, literally basked in the light of La Virgen, a resonant religious and cultural figure for Mexican-Americans and Chicanxs, a symbol of purity and womanhood and motherhood. Using this symbolism, Fea directly asks the audience to see *la mujer moderna* as one who is still linked up to *la Virgen* as both a woman and a woman always deserving of respect.

Fea calls for audiences to recognize a different kind of “Yo soy, I am” text, affirming that modern women can’t be told what to do or what they are or how to be. For my students, who had been thinking about the contours and nuances of Chicanx identity throughout the course and considering the simultaneously uplifting and colonially damning influence of La Virgen on Chicanas, this song was a direct breakthrough. It’s a clear articulation of selfhood and Chicana womanhood that directly critiques and describes the assumptions of others. In the reading list for the course, students have seen other artists do this work—the visual art of Alma López, and later with the poetry of Sandra Cisneros and the young adult fiction of Isabel Quintero—but this song establishes for them the clearest articulation of what a modern Chicana can be through the act of

self-expression and self-advocacy in the face of gendered and racialized oppression that is a function of white supremacy and colonialism. Students were asked to outline the intertextual connections between the lyrics and visuals of the video to other texts they had read in the course. I asked students to focus on particular lyrics and images in the video and connect them to previous reading. Next, I asked students to describe whether the medium of information of a punk song and performance impacts the strength of these messages about feminism, bodily autonomy, or language. Through this conversation, students were left to consider the impact of punk expression as a rhetorical option for both self-expression and for activism.

These possibilities of punk in articulating Chicana identity have been recorded in the memoir work of Alice Bag in *Violence Girl* and Michelle C. Gonzales in *The Spitboy Rule*. These emerging narratives have been published and perhaps made palatable for the audience of readers and scholars in the academy. The punk music of Downtown Boys and Fea, sung, spit, and growled in voices that are proudly and defiantly bilingual and bicultural, show a way of remaking the rules of the academy in a way that accounts for Chicana identities, languages, and experiences. Punk music provided a model and a pathway for this expressive rasquache—taking up what we have, the voices we have, the genres we have, the languages we have, the resources we’ve been given, and using them as sites for expressive empowerment and rule breaking.

Gabi, A Girl in Pieces

I encountered Isabel Quintero’s work by chance in the months leading up to my candidacy exams. In this novel, written as a diary by the main character, Gabi maneuvers through her senior year of high school and encounters a turbulent and often traumatic series of events concerning her friends and family. Most crucially, the novel is explicitly critical of sexual

expectations for young Chicanas that are enforced through patriarchal expectations within the culture and family, as well as through the influence of Catholicism. Though the novel is geared toward young adult readers, it takes up the similar project of *Prietita y La Llorona* and engages in conversation with Chicana archetypes in order to make arguments about the potential futures of Chicana identities. Additionally, this novel engages in sophisticated conversation with several texts from Chicana canonical literature, as well as multiple literary texts across different disciplines. *Gabi, A Girl in Pieces*, as our final reading in the course, helped to show students the possibilities of “yo soy, I am” expression through a novel that reflected a character who was broken into pieces and trying to put herself back together through her writing and her connection to the power of self-expression.

First, we looked at the cover of the novel from the first printing. The cover features an image from a zine that the main character later creates in her journal, and it’s a collage of body parts: an eye, a heart, a hand, exposed ribs, with a large, toothy smile imposed across the face. The title “Gabi” is followed by two crossed out subtitles: “A Gordita” and “A Fatgirl.” Finally, the author settles on “A Girl in Pieces.” From the beginning students were able to discuss our expectation for the novel based on the cover to consider how Quintero might be presenting language, and visual imagery, to her readers.

The book itself is presented in short chapters as journal entries that are dated for the reader. In the novel, which begins in the summer before her Senior year of high school in the Inland Empire, Gabi writes about herself, her family, and her best friends. Gabi’s family is Mexican-American and they are struggling with her father’s drug addiction. Her best friend Cindy shares that she is pregnant early in the novel, sending Gabi into a tailspin of her own guilt and shame around sex and sexuality. Her other best friend, Sebastian, comes out as gay and deals

with discrimination and rejection from his own family. Throughout her Senior year, however, Gabi also begins to come into her own. She falls in love for the first time and navigates the beginning of a relationship. She begins writing poetry, which she includes in her journal, inspired by the readings she does in class and that she pursues with the encouragement of her teacher. Her journal also captures her critical engagement with the literature that she encounters, connecting the themes of the poetry she reads with her own life and experiences. She even tests out the styles of the writers in her own prose when she is particularly excited by a new thing she reads.

I was able to link up student engagement with Quintero's novel by pointing to the ways that the character of Gabi evokes multiple Chicana archetypes in her coming-of-age. Gabi rejects the expectations for Chicana sexuality, implicitly rejecting the influence of both La Malinche/La Llorona and La Virgen de Guadalupe that have been utilized to shape standards of Chicana femininity (Alárcon, 189). Further, as evoked in the title and in the cover of the novel, the novel is invested in the process of a young woman putting herself together in a moment of personal and cultural crisis. In this evocation, Quintero puts her protagonist's coming-of-age narrative in conversation with Gloria Anzaldúa's description of the Aztec goddess Coyolxauhqui. In *Light in the Dark/Luz en lo Oscuro*, Anzaldúa describes the broken goddess Coyolxauhqui as representing the "psychic and creative process of tearing apart and pulling together (deconstructing/constructing)" (50). In her implicit references to these archetypes, Quintero puts this book in conversation with a larger theoretical framing of the various projects of re-making and re-composition in Chicana literature and "yo soy, I am" texts through an expressive, linguistically hybrid narrative of the self.

Beyond the intertextual connections to major archetypes, Quintero provides direct engagement with various literary texts and genres through Gabi's journal entries. Because Gabi is interested in literature and writing, the text is built in with several opportunities for Gabi to not just reflect on literature written by other Chicanxs and women of color, but also to emulate their work through the writing that she inserts into her diary entries. In her diary, Gabi discusses reading Sandra Cisneros and directly attempts to emulate her writing style in various poetic journal entries. When she first reads Cisneros, Gabi writes in her diary that "I didn't know you could even use two languages in a poem. I thought they either had to be in English or Spanish" (67). Quintero presents Gabi from the beginning of the text as recording her linguistic experiences in her diary by directly representing the Spanish and Spanglish of her social and family life; she never translates or italicizes this Spanish for the reader since this is in Gabi's own journal and voice, so her language is represented accordingly. However, after Gabi reads bilingual literature, she begins including creative work that pointedly does this work of multilingual code-meshing. The poem that she inserts into her journal after reading Cisneros includes both words and phrases in Spanish to describe her relationship with her abuelito and also quotes song lyrics and conversations entirely represented in Spanish, without any translation. Through this sophisticated intertextual and multimodal engagement, this novel created multiple pathways for students to reflect on the possibilities of translinguistic genre uptake in their own work for class.

In terms of being translingual literature, because Quintero was able to work within the genre of the diary, she was more clearly representational in her language and the sense of audience is very skewed. We as readers recognized on some level that this diary is written for her own personal use, so her use of language in it does no work of translating or reaching across this

linguistic difference. When recounting conversations with her family, Gabi will include full sentences in Spanish, or sentences that move between the languages as they would for a family that is bilingual. Gabi does not italicize, because this genre does not require her to think of differentiating between codes that are seen as distinct. Gabi's text fully reflects the movements of the translanguaging multilingual individual. Gabi's mind, and her writing, are always already in between English and Spanish and her writing reflects that non-discreteness of her linguistic prowess.

Quintero uses the multimodality of the diary, with the genre crossing that is already quite common within diaries, without drawing attention to the hybridity. Gabi can drop in poetry, and song lyrics, and a zine she made, and dialogues of her discussions with people, and letters to her father that contain words and ideas she can't express to him. Her play with genre is just as easy as her play with linguistic crossing, as well as being sacrilegious and mad at her mom and curious about sex and cussing out her schoolmates. The novel gives her freedom to reference Sandra Cisneros and talk about why she likes her, and then immediately write a poem into the diary pages that emulates her formal style and modes of linguistic crossing. Later, when she and her boyfriend read Shakespeare, she includes a sonnet he wrote for her that rewrites Shakespeare to reflect their language, their historical moment, and their relationship. Though her engagement with Cisneros prompts her to write in that style, she also mentions poems she would like to give as gifts, such as a Gwendolyn Brooks poem to a schoolmate who experiences an unplanned pregnancy. This novel operates in an intertextual, inventive space that reflects the emerging identity of a teenage Chicana who is immersed in other voices, other texts, other languages. It does beautiful work of being purely autobiographical—representing the self the way that Gabi needs and wants to be represented.

Poetry

Alongside their final reading in our class, the multimodal, hybrid narrative of Isabel Quintero's 2014 novel *Gabi, A Girl in Pieces*, students also read a selection of poems mentioned throughout the novel. In order for students to engage this text with the intertextual knowledge required for deep understanding and engagement, they needed to read several other texts along the way. Throughout their reading of the novel, students were asked to first read the texts that the titular character in the novel reads and uses as models in the novel. They read poems by several authors: Michele Serros' "Dead Pig's Revenge," Sandra Cisneros' "You Bring Out the Mexican in Me" and "Loose Woman," Allen Ginsberg's "Howl," Gwendolyn Brooks' "we real cool" and "The Mother," Pablo Neruda's "Tonight I Write," Tracie Morris' "Project Princess," and William Shakespeare's "Sonnet 130." Perhaps even more crucially, students also listened to and examined the lyrics for "México Lindo y Querido" by Jorge Negrete.

Serros' poem, which students read (they also listened to the author's performance), is about her near-choking on a chicharrón from her tío's taquería. The poem is funny and dark and it's easy to see how both Quintero as an author, and Gabi as her protagonist proxy, are inspired in the writing in the novel. Serros writes:

I was going to die. My father was suddenly miles away. Thoughts raced through my mind. Who will take care of Miss Rosie? My pet goat. I still haven't got student of the month. But more agonizing than any of these things, than any of this, I thought of the headline, the headline in my obituary, Chicharrones Chokes Chicana Child to Death in Chino.

"Dead Pig's Revenge" proved to be deeply influential through the course of the novel in the tone and humor of the text, along with the constant, self-deprecating writing about food.

In other sections of the novel, Gabi calls on poetry to help understand the people in her life. When she is scolded by her repressed mother for her own sexuality, Gabi thinks that she would like to share Sandra Cisneros' poem "Loose Woman." In this poem, Cisneros writes:

In other words, I'm anarchy.

I'm an aim-well,

shoot-sharp,

sharp-tongued,

sharp-thinking,

fast-speaking,

foot-loose,

loose-tongued,

let-loose,

woman-on-the-loose

loose woman.

Beware, honey.

I'm Bitch. Beast. Macha.

Gabi calls on Cisneros' poem as a kind of blueprint for the kind of womanhood that she wishes for her own mother and as an escape for herself as she navigates the kind of woman that she hopes to be.

In another section of the novel, after Gabi accompanies a schoolmate to her appointment for an abortion, Gabi is struck by her classmate's sadness and guilt after the procedure. Yet again, Gabi thinks of poems as a gift and wishes her friend could read "the mother" by

Gwendolyn Brooks, perhaps to gather some power again in her words: “Believe me, I loved you all. /Believe me, I knew you, though faintly, and I loved, I loved you/ All.”

These poems, all short and accessible (even for students not comfortable with reading and interpreting poetry), feature heavily and are discussed in Quintero’s narrative in the novel as the titular Gabi is herself a budding writer and poet. By engaging with these poems, many about women’s bodies and bodily autonomy, students were able to have access to the texts that impacted the upcoming narrative in the novel and make sense of the complex modeling and language practices that Quintero provided for us in her novel. Gabi’s use of these poems, and our discussion of the ways they inspired her own writing, provided a perfect model for this kind of “yo soy, I am” self-making that invited students into dialogue for their final assignment in the class

Yo soy, I am

The work of diverse Chicax authors, artists, activists, and performers like Gloria Anzaldúa, Devyn Galindo, Cristela Alonzo, Downtown Boys, and Isabel Quintero presented distinct bilingual, code-meshed reading opportunities to present “yo soy, I am” self-expression and remaking of the self. These texts supported a pedagogy that created a translingual space for students and encouraged them to take up their own incomes through their own production of expressive texts.

Throughout this reading, in which students focused on rhetorical analysis and awareness, we also engaged with Chicax theory and history as a way of making sense of our reading in class discussions. While only a few students in the English 281 course identified as Latinx or Chicax, our discussions in the class repeatedly grounded what these authors had in common

with individuals and communities across many different communities and linguistic experiences. We emphasized and focused on how these authors took an identity fractured and injured by colonial violence and expectations and used creative expression to resist oppression, but also to recuperate identity, community, family, and the self. The readings—which we analyzed together across their genre, time period, geography, and language use—presented the possibilities for using creative expression, and composition, to re-compose the self. These readings moved students toward the work they were asked to do for the Final Project in the class: compose a story about themselves.

Chapter 4

Composing Themselves

The most crucial aspect of this dissertation remains the work that students elected to share with our community in the English 281 course. In this chapter, for reasons I will explain shortly, I will highlight the contributions of five students in my case study and examine their work on their Final Projects in the course. These students' projects indicate the possibilities of composition and expression within a multimodal, translingual punk pedagogy. In focusing on projects by these students, I will also share the illuminative reflective processes of each student in their writing for the course and the interviews I had with them. In this section, I seek to honor their work and their contributions as disruptive rhetoricians.

The Final Project

As we moved between the reading and writing assignments for English 281, everything scaffolded toward the creative Final Project for the course. For this project, students drew on the assignments from the first half of the quarter and were able to reference any reading we had done together throughout the quarter. When the project was introduced, students had already completed the following assignments:

- The Personal Narrative asked students to reflect on the intersections of their identity and language experiences in previous reading and writing contexts.
- The Summary + Response asked students to practice academic summary skills of texts about translingualism and translanguaging by Young, Bawarshi, Guerra, Shipka, or Anzaldúa.

- The Close Reading asked students to practice literary and rhetorical analysis writing about a chapter from Norma Elía Cantú's *Canícula*.
- The Rhetorical Analysis asked students to practice rhetorical analysis of audience, genre, and purpose by choosing from one of the following children's books or visual texts: *Prietita y La Llorona* by Gloria Anzaldúa and Maya Christina Gonzalez, *Hairs/Pelitos* by Sandra Cisneros and Terry Ybañez, *Poemas Para Soñar Juntos* by Francisco X. Alarcón and Paula Barragaán, *Calling the Doves/El canto de las palomas* by Juan Felipe Herrera and Elly Simmons, *Don Radio/Radio Man* by Arthur Dorros, *Todavía Estamos Aquí/We Are Still Here* by Devyn Galindo, or *You Say Latino* by Terry Blas.
- The Line of Inquiry asked students to return to one of their questions about Chicana literature from the first reflection in the class. They then used their previous reading in the class as evidence to help form an emerging answer to their question.
- The Review asked students to select one of the previous readings from the course and write a review of the text. They first had to provide some genre analysis of what goes into a review and define the audience and purpose for their own review work.
- The Genre Response asked students to write about their reading in *Gabi, A Girl in Pieces* by selecting one of the genres included in the novel (including zines, poetry, a letter, a diary entry, or a script for dialogue).

Then, in Week 6, students began their Final Project (see Appendix B), which asked them to do the following:

Part One: You will use a text read in class as a model to compose a story about yourself, your family, and/or your community for an audience of your peers in the classroom. Consider the purpose of the various texts read for this course and the effective rhetorical

strategies used by their creators. Even if you do not identify as Latinx or Chicanx, you can take up these goals of representing aspects of reality and identity of your own communities of belonging to structure your own creative composition. Take lessons from these authors about the value and potential of self-representation and putting the self together to tell an important story about yourself and your own community. This should be a story with a specific purpose and with clear stakes.

Part Two: In addition to your creative composition, you will also complete a (roughly) 4-page reflection that describes your process of crafting your composition for an audience of your peers.

For this project, students were asked to draw from all the reading we had completed throughout the quarter, as well as all their previous writing and classroom reflection, to create their own composition. This project prompted them to make choices in terms of language, genre, modality, audience, and purpose. After a quarter of reading other authors and creators crafting compositions about their own identities and communities of belonging, students in the course were being prompted to do the same. To begin, they wrote a proposal to gain feedback from me and went through a process of short reflection writing assignments as they worked on the project.

During our process with this project, students were asked to look back on how writers we had read effectively used their linguistic and experiential incomes as a way of supporting and framing their arguments. Our previous reading assignments in the course showed how personal writing is inherently a translingual tool that encourages and fosters the use of codemeshing in student writing. Students were prompted with an opportunity to codemesh, having engaged with dozens of models of linguistic experimentation over the quarter. Their work on the project concluded with a gallery walk presentation in the final week of classes. Through this

presentation, students were able to share their work within our classroom community before turning in the “final” Final Project for their grade to me.

Our Final Project furthered my intentions of a punk pedagogy to provide an explicit invitation for students to break the rules of what they may have previously considered and accepted to be academic, “college” writing. In the context of our writing course, students were actively encouraged through the prompt to use non-textual genres and languages other than English in their work. By gesturing towards the expressive models that we had previously read in the course as potential inspiration and models for their work, students could call on the specific modeling of valuable examples of genres, modalities, and languaging that they could take up in their own work for credit in a college writing course. With this project, I hoped students would bring themselves to their work and create a gallery of compositions that reflected the rich array of experiences they themselves brought to our classroom community.

Introducing the Students

The students in the course all took diverse and engaging approaches to their work with the Final Project. They worked with an array of genres, languages, and topics that they were able to share with each other during our gallery walk presentations. In table 2, I collect information about all the students who consented to share their work for this research project, including student pseudonyms, pronouns, race/ethnicity, language, academic program at the university, and the title and a brief description of their work on the Final Project.

Table 2

Participant Overview

Name	Pronouns	Race/ Ethnicity	Language(s)	Program	Final Project	Model Texts
Gabriel	He/Him	Latino	Spanish English	Humanities	<i>The Stages of a Butterfly:</i> Sculpture	<i>Drag Race</i> , Quintero, Moraga, Alma López
NW	They/Them	Black	English Arabic Swahili Somali	STEM	<i>To the Crown</i> Sculpture	Young, Quintero
Adrienne	She/Her	Asian	English Cantonese Mandarin	Business	<i>Lessons Taught:</i> Zine about generational trauma and mother- daughter legacies	Galindo, Cantú, Quintero
Zheng	He/Him	Asian	English Mandarin Cantonese	Business	<i>Nothing is The Same:</i> Bilingual children's book about immigration	Herrera, Alarcón, Cisneros
Mika	He/Him	Pacific Islander	English Samoan	Business	<i>Another Piece to the Puzzle:</i> Puzzle containing illustration, images, quotes, and stories	Quintero
Bonnie	She/Her	Asian	Uzbek Russian English	STEM	<i>Nest:</i> Poems about immigration	Quintero
Daisy	She/Her	Asian	Mien English	Business	Zine about family	Cantú, Galindo, Quintero

Penny	She/Her	Black	English	Social Sciences	<i>The Face</i> : Autoethnographic and humorous essay about working as a barista	Quintero, Cantú
Emilio	He/Him	Latino	Spanish English	Business	Personal narrative essay about Peruvian culture	Blas, Cantú
Itá	She/Her	Latina, Indigenous	Spanish English Mixtec	Social Sciences	<i>Soy Indigena y Mixtec</i> : Zine about Indigenous identity in Oaxaca	Quintero, Galindo, Calle 13
Chano	He/Him	White-passing Indigenous	English, Some Spanish	Business	<i>The Lunch Table</i> : Autoethnographic short story about race in high school	Cantú
Rami	He/Him	Mixed race	English	Business	<i>Jokes!</i> : A zine/humor book including humor from Rami's family	Quintero, George Lopez, Cheech and Chong
Leticia	She/Her	Latina	English Spanish French Italian Portuguese Japanese	Business	<i>Chicanx in Education, Journal Entries</i> : Journal entries about experiences in education	Quintero
Michelle	She/Her	Asian	Chinese English	Business	<i>I Am Michelle</i> : Zine about personal identity	Quintero
Eve	She/Her	Black	Amharic English	Business	<i>My Story</i> : Bilingual autobiographical story book	Yreina Cervantes' <i>La Ofrenda</i> mural, Quintero

Fatima	She/Her	Black	English French Guoin	No Answer	<i>A Little Girl's Hair Routine:</i> Children's book about Black hairstyling	Cisneros
Jamila	She/Her	Black	Tigrinya English	Business	<i>Gua'l:</i> Zine about Eritrean identity	Quintero

Out of the 18 students enrolled in the course, 17 elected to participate in the study with interviews, and 16 chose to participate in the study by allowing their writing from the course to be used as data in this study. Throughout the quarter, I was able to engage with their work and their experiences in their projects. The students brought a hugely diverse array of experiences—culturally and linguistically. In fact, only two participants identified themselves as monolingual English speakers and, even then, both of those students shared that they had proficiency with Spanish from their high school courses. Four were fluent Spanish speakers and several others were proficient. Not surprisingly, the non-Spanish speakers (who were a majority of the class) had a bit of push back (or just acknowledged difficulty) when they encountered translingual texts that employed Spanish and Spanglish. But, because of their experiences with language and how it worked, the moving across languages still felt like *home*. They understood it because they did it in their daily lives. They could honor it and engage it in the texts with respect.

Selecting the Final Projects

In their Final Projects for the course, students drew from their own positionalities to share a variety of compositions. In the final two days of the quarter, we shared these projects with each other through a gallery walk presentation. I opted to do a gallery walk presentation because typically, final composition assignments are teacher-facing. I wanted to purposefully break the rules to make community and celebrate student writing as a kind of public-facing writing that was immediately published for a larger audience through a gallery walk. I also planned a gallery walk to help develop a community space in which we could communicate and engage each other across languages and modalities. Gonzales and Butler, in “Working Toward Social Justice through Multilingualism, Multimodality, and Accessibility in Writing Classrooms,” explain this phenomenon with multimodal projects. They write, “In our own experiences as writing teachers,

we have found that interdependent and intersectional approaches to multimodal activities and assignments can create productive composition spaces for students who communicate through Spanish, American Sign Language, and/or other modes. We draw on and agree with research that treats language as ‘co-constitutive’ and explores how individuals mediate meanings through various modes of communication, including languages, in the same space” (Gonzalez and Butler, 2020).

Each student positioned their project (with the original composition or a selection of print outs of their writing), along with a cardstock tent that contained their handwritten project statements. As these projects were developed for an audience of other students in the classroom, each artist statement gave students the opportunity to explain their work, their intentions, and cues to help their peers read and understand their work. Overall, students were excited about the gallery walk set-up. This allowed any students who were nervous at the prospect of a performative presentation to take a step back and allow their work to be appreciated and engaged with in a less anxiety-inducing format.

As I began writing this section, I found that it was incredibly difficult to position myself in relation to student contributions as a researcher. It feels unethical for *me* to explain their work to an audience. Students wrote eloquently, vulnerably, and deeply about their own writing and processes surrounding the creation of their Final Projects. Instead of analyzing the work of the students, since they so clearly situate themselves and their work in their own words, I will instead share their own writing: how they describe themselves, their work, and their intentions. The students who chose to share their work as focal students will provide any reader with the insight necessary to see how they made decisions that disrupted ideas in composition studies around genre, language, modalities, and rhetorical awareness.

Another challenge I encountered was deciding which of the 16 Final Projects to present in this chapter. I was overwhelmed by the wealth of work presented by the 16 students who had agreed to share their work as a part of this study and took significant time parsing through my journal, my interview notes and transcriptions and final reflections as I made the decision about which focal students to feature in this chapter.

As evidenced in the Participant Overview table, there was a wide range of potential projects to engage with this analysis. Fatima and Eve, for example, combined aspects of zines and children's books for more visual storytelling in their projects in which they could offer insight into their own experiences as children. In fact, many students took up the visual expression work with zines as a model text to compose stories about their families, including Daisy, Itá, Michelle, and Jamila. Itá's work, a zine called *Soy Indígena y Mixtec*, was particularly polished and engaged beautifully with other texts from our class in her multilingual expression of the complexities of her Indigenous identity. She even planned on making additional copies to share with other folks in her community and even at a local coffee shop. The only reason this particular zine is not featured in this dissertation is because Itá did not consent to have excerpts from her written work shared in my study.

In a wholly original approach, Rami took up the work by stand-up and sketch comedians and used a joke book as a composition that could capture the humor of his family. Rami expressed interest in our other readings, but was most engaged and excited in the week that we watched comedy by Cheech Marin, George Lopez, and Cristela Alonso. In some ways, while he was functionally bilingual in English and Spanish, he told me that comedy was the most accurate reflection of the language and discursive practices he shared with his family. In his joke book, he shared jokes and comedic stories told by different people in his family. Out of all students in the

class, Rami told me he was most excited to share his work back with his family when the class was over.

Other students took the route of essays for purposes of sharing elements of their community experiences. Emilio wrote an essay about his experiences as an international student from Peru, and his connections and questions about U.S. Latinx identities through his engagement with Chicana literature in our class. Leticia, similarly, took on a more academic approach to write an essay about the experiences of Chicana students in higher education, supplemented by evidence from her own personal experiences. In a more autoethnographic genre inspired by Cantú, Chano offered an insight into his multicultural high school experience with his short story “The Lunch Table.”

Penny expressed some apprehension when she initially read the prompt for the Final Project. In our second interview, Penny told me that she was uninterested in writing about herself and her identity for a college audience, concluding with some sarcasm that, “I already wrote my college admission essay.” I was really struck by this conversation with Penny, as this also resonated with me when I reflected back on the trauma dumping approach of my own college admission essay and the feeling that I had to disclose so much of myself to be seen as valid to the admissions body of the university. As a Black woman, Penny had already faced so much pressure to disclose the experiences of her racial and gender identity to be granted acceptance to our academic community. In this conversation, I thanked her for her honesty and agreed with her wholeheartedly. I ultimately urged her to think of other communities of belonging. I reminded her that the prompt did not have to focus on racial or gender identity, she could look to any aspect of her identity, experience, or communities of belonging. As it turned out, Penny and I had both worked for several years as baristas in different coffee shops around Seattle and

commiserated on the complexities of customer service in this environment. For her project, she ultimately chose to write a humorous autoethnographic account of working as a barista in Seattle and the emotional and physical labor that accompanied her work making coffee for rich folks in a shopping center near our university. Her essay was rich and engaging, and disclosed aspects of her own personal knowledge and experience that she was excited about and, more importantly, comfortable sharing with me and her peers.

Despite the clear wealth and range of different projects shared in this study, I chose five projects to feature in this chapter. By narrowing my range to five, I wanted to engage with projects that took up different models, genres, languages, and purposes. In the following sections, I will focus on the following projects:

- *Lessons Taught* by Adrienne, a zine about generational trauma and the legacies shared from mother to daughter.
- *Nothing is the Same* by Zheng, a bilingual children's book about a child's perspective on immigration.
- *To the Crown* by NW, an abstract sculpture that reflected NW's life story and growth.
- *Another Piece to the Puzzle* by Mika, a puzzle containing illustration, images, quotes, and stories about his Samoan identity.
- *The Stages of the Butterfly* by Gabriel, a mixed-media sculpture to reflect his own growth and coming-of-age as a queer Latino.

I chose these projects because they provided a wide range of engagement with genre and language. With the exception of NW's fully visual project, all other students that I selected for this section included some mixing of modalities with visual aspects along with text. Out of this

group, three of the projects also included some translingual approaches with multilingualism in their included text. Beyond the range of modalities and language choices, I also wanted to showcase these projects because of the rich insights from each student's reflection writing that accompanied their work. In terms of reflecting the various identities in this course, these projects also showcase different projects made by Black, Latinx, and Asian students with diverse immigration experiences. In a longer dissertation, I would be eager to showcase each of the sixteen projects that students consented for me to share, but for the sake of guiding a reader through the main takeaways evidenced through this curriculum, I invite you to get to know Adrienne, Zheng, NW, Mika, and Gabriel a bit better.

Engaging the Final Projects

Over the next several subsections of this chapter, I have compiled student writing and their Final Projects. Student descriptions of their work are transcribed from the rationales for each other for the gallery walk, which were how they were choosing to frame the text for their audience. I also include particularly revealing excerpts from the teacher-only-facing reflective essays they turned in after the gallery walk assignment.

In introducing this writing from each of the focal students, I will be sharing their work directly as it was written. I have not altered student writing in any way and have not indicated any "error" in student writing. As this course, and the intention of the punk pedagogy, was to create a space for students to break academic conventions around languaging and expression, I find it unethical to call any attention to error in writing as students were not concerned with grammar or error in the grading and writing processes emphasized in the course. I draw from Min-Zhan Lu in 1991's "Redefining the Legacy of Mina Shaughnessy: A Critique of the Politics

of Linguistic Innocence” and avoid the potential of using my “fixing” of “error” as a way that I might enact “a systematic denial of the political context of students' linguistic decisions” (37). As Lu explains “When students are encouraged to pay attention to the ways in which diverse discourses constrain one's alignments with different points of view and social groups, they have a better chance to deliberate over how they might resist various pressures academic discourse exercises on their existing points of view” (35). By sharing student work in their own, unedited voices and choices, I seek to preserve their rhetorical intentions and the impact their work will have with wider audiences.

After introducing the students, their work, and their reflective statements, I will follow each subsection with my own reflection on what I learned from their contributions so I can honor and explore how my own ideas about language and writing were shifted by what they shared with me throughout the quarter. In the process, I will address the two research questions I presented in Chapter 1 and that animate what I hoped to learn in the process of undertaking this project:

1. In what ways are underrepresented students supported by a composition classroom that utilizes multilingual Chicana fiction, art, performance, and critical texts as the focus and model for their writing?
2. How does a translingual orientation toward writing and reading instruction, particularly one that uses critical and creative texts that reflect the multilingual reality of many Chicana authors and creators, help students develop dispositions toward academic discourse that are empowering for them and that emphasize their belonging in the university?

Adrienne's Final Project

I'm a 20-year-old undergrad student pursuing marketing. I grew up in King County. I'm a 1.5 generation, low-income daughter of two immigrants from Southern China, where I was born. Cantonese/Southern Chinese diaspora! I'm cisgender and bisexual.

This piece is about what my mom did and did not teach me. It is about the relationship I have with my mom with what womanhood is expected to be like but what it has been without her guidance. These are lessons that have been taught and lessons I've learned on my own.

Lessons Learned



Fig. 2. "Me at 16, in my mother's wedding dress"

Mother,

Your sadness has brought up many conversations

About divorce

Growing up.

I remember fancying my last name to be yours
If you and dad would actually separate
Like you'd say at the end of an argument.
I looked to other kids' mommies and daddies
And saw something that I wasn't familiar with.
I saw what your relationship lacked.
It almost felt that it was strange
That they got along and loved each other.

When I grew up, I became mad too.
I was angry that you weren't living your best life.
And if that meant with another man,
Well then I can't wait for you to be happy.
"American men tell you 'I love you,'" she said.
"Don't marry a man like your father.

December 30, 2017

It was the day of my parents' anniversary and we were listening to Ed Sheeran's song, "Perfect" in the car. She said this song reminds her of someone who wasn't my dad. My mom occasionally drops these hints of another man she had wanted to be with before my dad. She continued, "I do not feel love. He's not so horrible either. He's not abusive. Your dad is a good man. It's harder to leave." I thought it was appropriate to say, "I don't think I want to get married." I said it

casually but there was some truth to it. I definitely don't see that I absolutely have to get married. I'm a contemporary woman—I could get married after 35, to a woman, be polyamorous—I have no plan set out that I must follow. If anything, I don't believe in soulmates. I certainly have not learned to believe that with my parents. “You cannot say that,” my mom said. “You will break my heart as a mother.” Why? Because I don't see it turn out that great with you, mom. I know that sounds harsh, but I just don't want to end up like you in a marriage you treat as a dead end. I could be spared a lot of unnecessary pain. “50-percent of marriages in the U.S. end up in a divorce anyways. I don't need a man to have a happy, fulfilling life.” All I could hear was a woman in an unhappy marriage advocating for her daughter to not say no to marriage. Why settle for just a good man? Why settle at all? As many reasons as there are for marriage, there are reasons to never get married.

My mother didn't teach me much about beauty but one thing that she never fails to remind me is that I have a great nose. She'd tell me how much it's become to look like my dad's—tall and slender. “We were worried that you'd have a flat nose, so we pinched your nose when you were little,” my grandmother and mom would tell me. “Look how beautiful your nose turned out.”

A feature she is proud of are her eyes. They're large for a Chinese person. “They're not squinty.” When I smiled for photos, I didn't like that my eyelids were so obviously uneven. My right eye was more squinty than the other. They have a single eyelid fold, which is more like my dad's. My left eye has a double fold, the kind that my mom's eyes are. It's become less noticeable over the years.

Perhaps my eyelid has trained itself to fold similarly. There's eyelid glue that people with monolids use to achieve a double-lid look. I've tried it before once when my friends were helping me with makeup when I was noob sophomore year of high school. Nowadays, I use eyeliner to achieve a more evened out look by applying a thin line on my left eye and a thicker line for my right eye. False eyelashes were a favorite of mine to wear almost every day in my senior year. They hid the difference between my eyelids.

My mom told me she'd get in trouble in school for looking like she was wearing lipstick. Her lips have a very deep, red pigment. She said she'd wish they were more like mine.

Lessons I've Taught Myself

1. If he yells at you or is angry at you when he's drunk, that's a good enough reason to leave him. You don't deserve it.
2. If he makes you feel illogical and gas lights you, you are thinking straight. He's not.
3. That is emotional abuse. This is a legitimate form of intimate abuse.
4. If you are scared of the next time he's going to blow up on you, that's not a health part of a relationship. You deserve to feel safe.
5. His own shortcomings cannot be blamed on you.
6. His battle with mental health and angry issues are not excuses to hurt your wellbeing. No exceptions.

7. Stay away from men who cheat on you and then turn it around and blame it on you.
8. Being scared of being lonely is not good enough to stay in an unhappy, unfulfilling relationship. You are able to be single and happy. So much happier than before.
9. Not everything has to be “worked out.” Some things are perfectly wrong for you and fixing it is out of your control.
10. Accept that other’s reactions are not within your control. This will relieve the stress you have for everything to turn out perfectly the way you want it.

Reflecting on Adrienne’s Work

In the context of our reading through the quarter, Adrienne took up one of the most conventional, academic genres of the bunch by choosing a zine approach. Her work was composed in a word document, using digital scans of family photos to add imagery in addition to the text she wrote about her relationship with her mother. In sharing her work, I omitted some of the family photos she shared for the sake of familial anonymity, instead just sharing the image she included on the first page of the zine of herself as a teenager, wearing her mother’s wedding dress. But Adrienne also included a variety of images that provided messages in contrast—herself and her mother—decades apart, but wearing the same expression and the same pose. Photos of herself with each of her parents, sitting in the same place, but wearing different expressions. In her reflection, she mentions that she took up lessons from a variety of our readings from the course, writing:

Devyn Galindo's *We Are Still Here* and Norma Elia Cantú's *Canícula*. I wanted to revisit photos from my childhood, with *Canícula* as a model for personal narratives. She used photos to frame the story entry. With Devyn Galindo's work, I am inspired by the unapologetic voice of a manifesto. It's about defining your own identity and being present not having to meet predetermined expectations of being a Chicax femme. I was inspired by these two pieces of work to use a similar genre of storytelling. *Canícula* presents a photo that offers the reader a blank slate at first glance before going into depth what story the photo is tied to. Readers can make inferences about what the entry is about but only the personal narrative can unlock the story. Personal narrative has been a genre that I have practiced through my adolescence and has been revived recently this quarter. (Adrienne, Final Project Reflection, 1)

By using her project to challenge preconceived, cultural, generational expectations for femininity and femininity within heteronormative relationships, Adrienne produced a text that explicitly tackled and dialogued with many of our readings throughout the quarter. Even while her textual genre choices were conventional based on our previous reading with a personal narrative, Adrienne took clear risks with her approach to including lists and contrasting images to impact her reader. I was also struck by how Adrienne took inspiration from the content of our reading in the course. In her writing, she engages with questions and complexities of women's identity, autonomy, and cycles of generational trauma. I could clearly see how Adrienne was inspired by authors like Quintero, Cantú, Galindo, and Cisneros, who perhaps provided a kind of permission for the kind of reflection and disclosure that Adrienne established in her work. While a dramatic, disruptive piece of writing in its own right, Adrienne's work offered a more conventional choice

in terms of genre and languaging to create an impact on readers to reflect on their own familial relationships and understanding of gender, sexuality, and love.

Zeng's Final Project

I'm a 18 years old undergrad trying to do Business. Born and raised in China and grew up in South Seattle. Chinese (Mandarin and Cantonese) is my 1st language, but I speak English better than Chinese. I am a cisgender straight male. I am 1st in my family to attend college. My parents are Chinese immigrants like me.

This is a story about an 8-years old Chinese immigrant named Ping. He recently moved to America and faces some struggles. This children's book is targeted towards readers born and raised in America/the same country, it shows them the struggle immigrants face when immigrating to a whole different country (cultural differences like food and language, feeling alone because the people around you don't look like you). I also have Chinese translations to all of the text in this book, I did this because I also want this book to be a tribute to immigrants. I figured it's a nice tribute to immigrants by mixing in a foreign language.

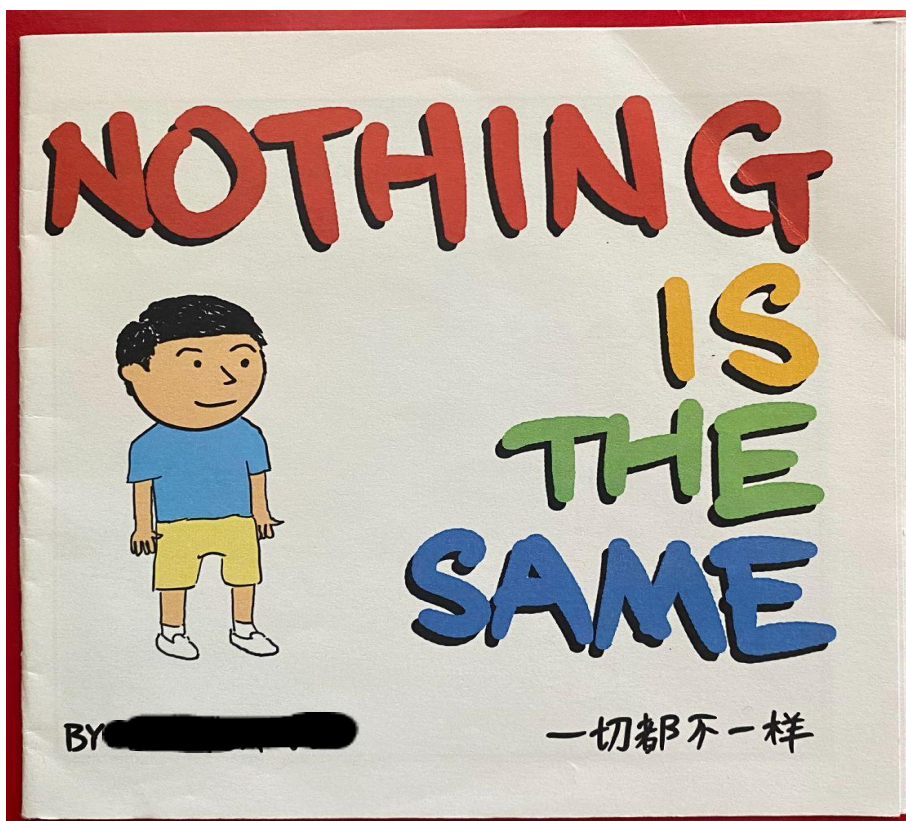


Figure 3: Cover of *Nothing is the Same*

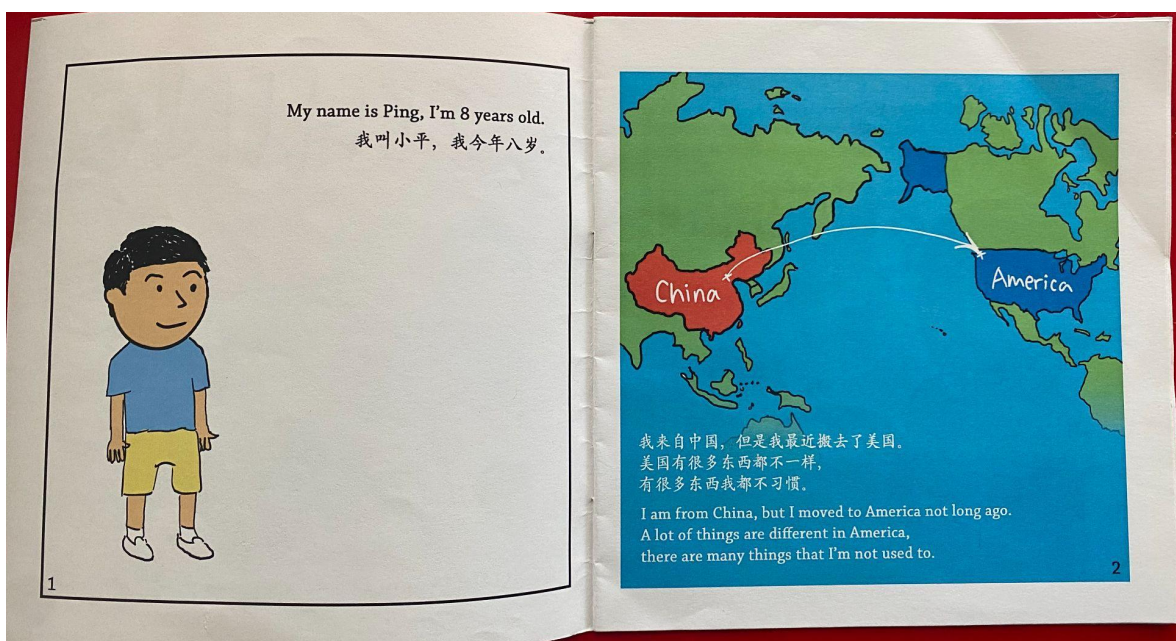


Fig. 4: Pages 2 and 3 of *Nothing is the Same*

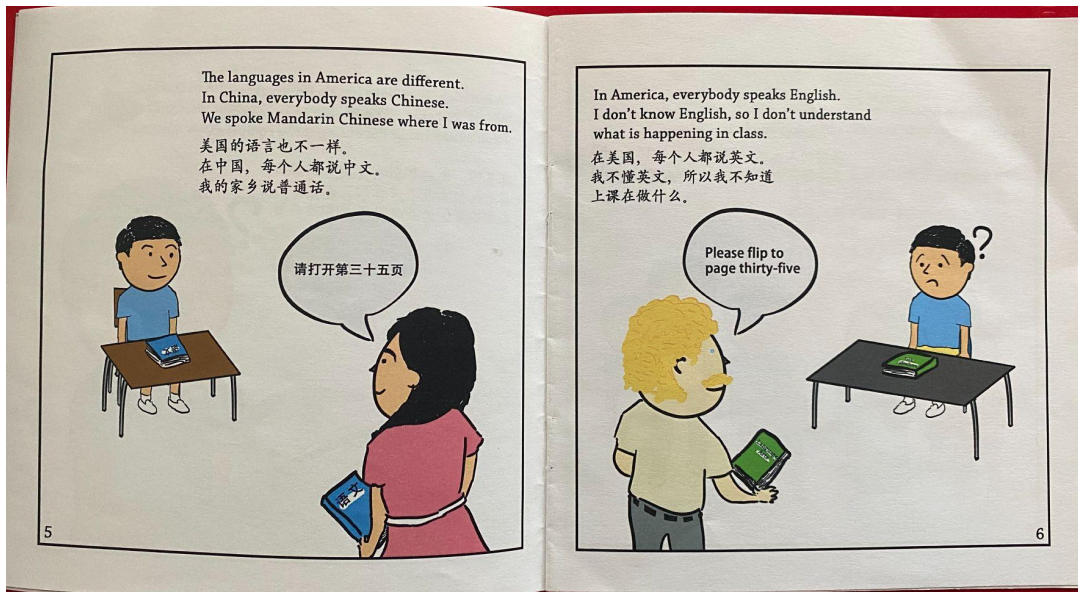


Fig. 5: Pages 5 and 6 *Nothing is the Same*



Fig. 6: Pages 11 and 12 *Nothing is the Same*

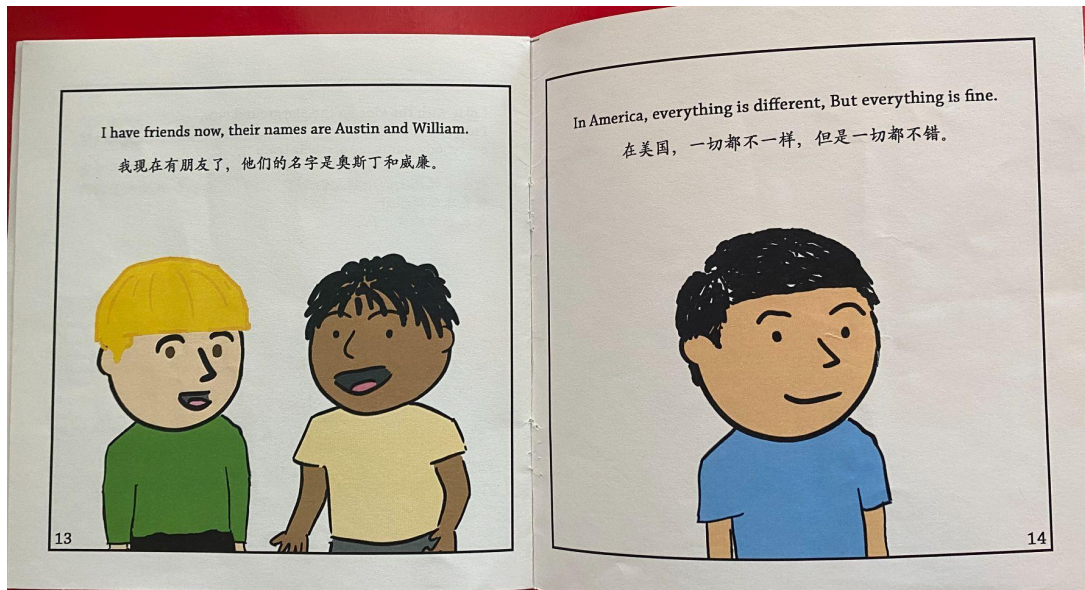


Fig. 7: Pages 13 and 14 *Nothing is the Same*

Reflecting on Zheng's Project

Zheng's project with *Nothing Is the Same* took up some of the students' most-loved genres that we read with children's literature and took it into his own distinct cultural and linguistic context. I was disappointed that, despite overwhelming interest in the children's books that we read in the course, only a few students took up this genre with their project. However, I was so glad Zheng was one of them. In his book, Zheng (who did not profess to be an artist) crafted simple illustrations to tell his own autobiographical story about his experience as a young immigrant in the United States. In his reflection, Zheng explained:

In terms of audience, I decided the main audience should be the students from our English 281 class, since most of the people that will see this book are going to be these students. Many of the students from our class are born and raised in America, I wanted these students to see the struggles that immigrants had to go through coming to a

completely different country. I also wanted immigrants to be audiences of my book as well, since the book is about immigration. I wanted this book to be a tribute to immigrants, and I did that by adding Chinese translations in my book. I think other immigrants in our class will be able to appreciate this book more because they're further into their immigrant experience, they will understand the message that the immigrants can overcome their struggles. (Zheng, Final Project Reflection 1).

When initially reading Zheng's work, I was almost giddy with excitement and told him so. I would have bought this book for a friend's child! He was extremely successful in achieving his own purpose with this project and other students really marveled at the work he created for the book, many insisting that he should try and publish the book. While Zheng made conventional choices in terms of linguistic organization with the English and the Chinese translations in the book, his work nonetheless explores and complicates the experiences of a young immigrant and the challenges and pressures of assimilation. In addition to the linguistic and narrative choices, I was also impressed by Zheng's rhetorical decision to be inclusive of his multiracial classmates in school in ways that would undoubtedly be appealing to his peers in the course who were also immigrants or children of immigrants.

While Zheng took up a genre that was immediately familiar within the genres and languaging possibilities we had read and seen modeled in the course, his work responded to his own linguistic and cultural realities in ways that put his work in conversation with our reading and extended the network of these connections beyond our classroom. The way that Zheng's work clearly resonated with other students also underlined the potential of what he had created. His book offered, to other students in our classroom community, a familiar story that could then

be shared beyond our classroom and with younger generations. By the affordances of *Nothing Is The Same's* simplicity, Zheng emphasized the value of audiences beyond the college classroom.

NW's Final Project

I am 18-year-old undergraduate student in Bioengineering. I am apart of STARs program that guarantees me my degree if I finish the program. I have 5 other sibling, 3 other sibling also go to University of Washington. I identify as non-bary femme, pansexual, African person. I learn by reading, so I mispronounce a lot of words and have my own interpretation until the dictionary saying something else.



Fig. 8: NW's project *To the Crown*



Fig. 9: A side perspective of NW's project *To the Crown*

NW chose not to include a written statement for the gallery walk, opting instead to talk through their choices with peers in the class during our session. In my recording of our discussion of the project, NW shared the following with myself and another student:

OK, so this project is called to the Crown, and which means that, like, the goal is to get to the top. And it begins from the roots. As you can see, the roots, please welcome to to my past and to my future. You can see the present, me and flesh of my flesh and blood, flesh and blood because this is me.

OK, so it begins here. Elementary school like a baby? You know what I mean? Like a vague memories. The only memories I have here is my mom telling me that I pooped in my aunt's couch

and when I was two, like, I don't remember that. But she remembers that in details. And then as I grow, as you can see, like I fall memories, but not like they're not important to me in any value. But there's I have it, though it exists, but I just don't remember it. And then he goes to the side, where is this area, this is like my midlife crisis area like eighteen year block. This is where I had to. I traveled a lot.

I went to one country to another. I went to the Rift Valley. So like Japan, with its flamingos in climbing Mount Kilimanjaro, climb the Rift Valley and it was just like I was a girl scout we did. All of this is so amazing. And then it goes to this all around. Where it goes to the colors. This is my college experience where I interact with a lot of people, a lot of communities, a lot of, you know, leadership project. I know what I mean and the feeling all these emotions that are so vivid and live. And it just shows all that emotions. And as you can see, they don't just separate, they all merged together. They like this stroke of that, you know, interconnects all of them. As you can see, it's not like a separate place. And as you can see after this moment, it stops being a staircase and it just becomes something else, a different kind of travel like you can climb back. And here you can just go to the past. This is it. And yeah, like, there's multiple ways to go. Like if I want to like Reflect and then go up there. It was in the knowledge and it becomes much more easy and much more skipping, you know, skipping like skipping in a sentence like, you don't have to go through all that because you've really experienced that. And it's like a personal knowledge you carry on. And then I go to the top was my 18 where I am, and I'm trying to go to the crown, to see the colors has not been colored yet. So it's just starting to get to here. And also, as it comes back this is my audience, people who watch, people who are interactive, they bring the fire inside me, motivate me, they motivate me, make me angry, made me laugh, you know? And sometimes I can just go down and see and come back. Because there is is not one way path. It's

multiple ways like I have to go back and visit, you know? And there's a rope. This was like a last minute. Yeah, it can move from any spot. But I like this part because I connected more with the Earth and with myself a lot because I when people ask me, What have you done for fun? I like I almost fell off the Rift Valley door, you know, like I hit the tree and hit my bones like two weeks ago. Move, you know, like that. Sort of. I tell them when they tell me, Who am I? And this is a story the I connect most of it.

Reflecting on NW's Project

For such an unconventional and unforgettable student, NW crafted a project perfectly in line with all their other production throughout the course. NW, more than any other student, took up the affordances of the punk, inclusive pedagogy, and joyfully refused to follow any conventions for their work. Their work included no text at all, no language at all, keeping in line with their first interview with me when talking about their extensively multilingual life (speaking Somali, Swahili, Arabic, English). With an extended sigh, when I remarked with admiration for their linguistic abilities, NW told me: “At this point, I’m bye-lingual,” with a wave of their hand. They explained to me that they thought of different language choices as matching different moods, with Somali as language of empathy and sometimes anger, Arabic as a language of faith and loyalty. They told me, point-blank, darkly humorous: “English is just kind of bad.” In fact, in an earlier assignment in the quarter, a Review assignment which NW interpreted as a letter to the author (the most direct possible way of writing a review), they wrote a letter to Vershawn A. Young in response to “An Argument Against Codeswitching.” NW wrote:

I strongly agreeing with your argument that English teachers enforce racism when they control how multilingual students should express themselves through their complex literature.

As a multilingual student, a quarter of my k12 education was spend on controlling my languages and strictly speaking them when according to the rule book or we get spanked. This rigid control created a sense of fraudulent to who I am, since I had to speak only one language for a long period of time. Since English was language most favored by the teachers, I just assumed that English was superior to my other languages and it command more authority. It led to complex multiple personality since I was taught that my languages cannot be the same where I created different meaning for each language. However, after k5, I switched school to a school where the teachers were not so strict with appropriating the language and there was a lot of multilingual students that attended the academy. In some sense, the curriculum accommodated code-meshing as a way of expressions and it led me to finding the common ground of my languages where I get to express them when I feel want to. I believe code-meshing is best for the student since it gives control of how they chose to express since what we learn in the classroom should be used to in real life. If we want to raise children who can think for themselves and be responsible for their actions and language, then it is about time where we let them contribute to their own learning. (NW, Review, 2)

All throughout the quarter, NW was dedicated to an anticolonial, decolonial approach to languaging that they explicitly brought to nearly every assignment that they crafted. Speaking to NW was a marvelous experience. They were fascinating, engaging, and extremely persuasive in their critiques of academic conventions in all disciplines. It seemed that our course was just the match to the intellectual tinder that NW has been gathering over the first 18 years of their life. I am still eager to read (or experience in any modality) the transformative community work that they will do in their lifetime.

In this final presentation, NW opted not to create a card for the gallery walk, instead asking if they could talk me through their project and do the same with other students in the course. They just didn't want to have to put their work and their process into a fixed, concrete object as it would be at odds with the fluid work that they crafted with their sculpture in the first place. In the proposal that they (teasingly, somewhat begrudgingly) turned in ahead of the project, NW wrote:

Since my story is about growth, I believe it is best that I communicate it through a painting that is more than in a canvas. In my composition is modeled after the reading of Rebolledo and Rivera works on self-identity which inspired me to look back on what made me who I am. I want to step outside who I am today and see who I was and what decision did I make to brought me who I am. I plan on building 18 step-stairs, where I tell a story in each step and the steps will be organized in three categories. The first seven steps are going to describe my past in relation to my k12 experience. From step 8 – 12, I will be covering things or people that I had communicated with throughout my second-year of college. These steps will be addressing my current relationships with my friends, my family and myself. For steps 13 – 17, I will be addressing my journey to myself identity and intersectionality. Steps 8 – 17, belong in the same category by it will be addressing different audience. And the last step will be a toast to a future me.

My purpose for this project, I want to create something that does not need words to be able to communicate through. I want a broader view of my past experience out there from my head. I want to be less anxious and ashamed of who I am and

how I chose to express myself. I believe that it is best to first experience with a smaller group of familiar faces rather than throwing myself to the wolves. I want to share some part of me that I never shared. (NW, Proposal, pages 1-2)

NW's work on this project is perhaps the most punk composition I've encountered in the college writing classroom. By removing myself as a judge of writing and expression in our translingual curriculum, and cracking open the door for any rule breaking, NW chose to break every rule. Their work is strange, abstract, and utterly fascinating to me. While the project is odd and somewhat shambling, their dialogue about their work, and the clear choices and intentions behind their construction, color, and choices in other features, such as the rope, show that their work is telling a story that they aren't even quite able to capture in language alone. It's truly "Bye-lingual."

Mika's Final Project

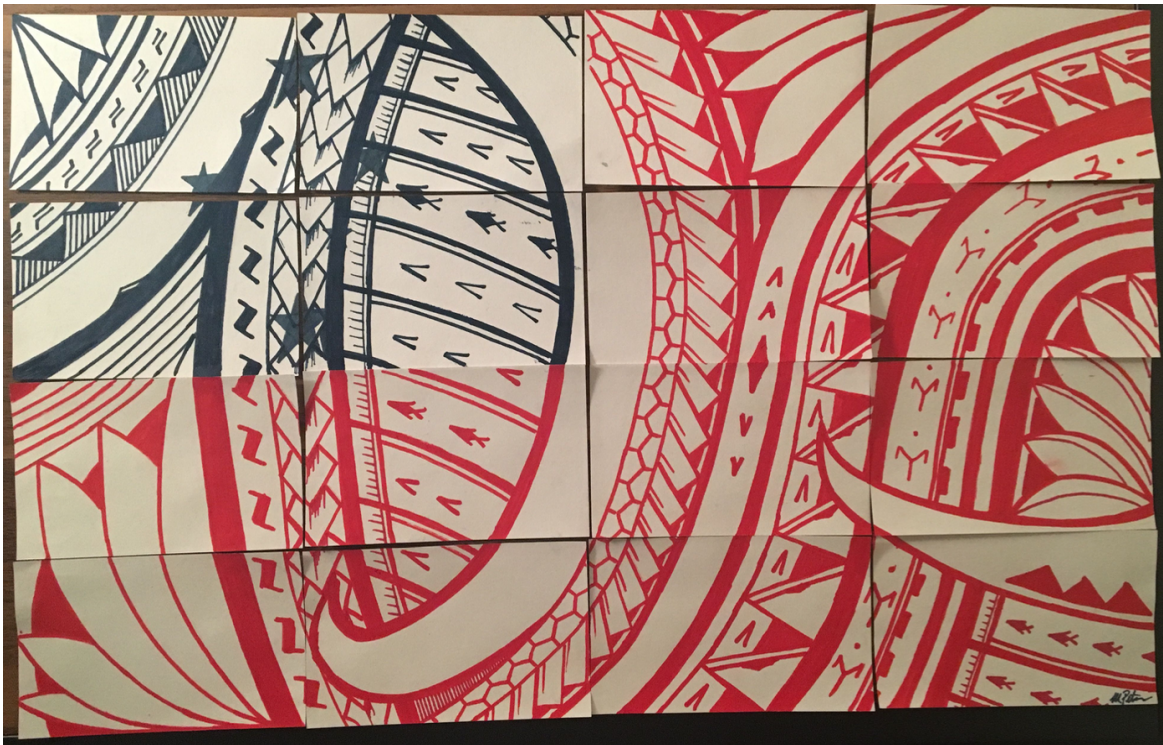


Fig. 10: The front pieces of Mika's *Another Piece of the Puzzle*

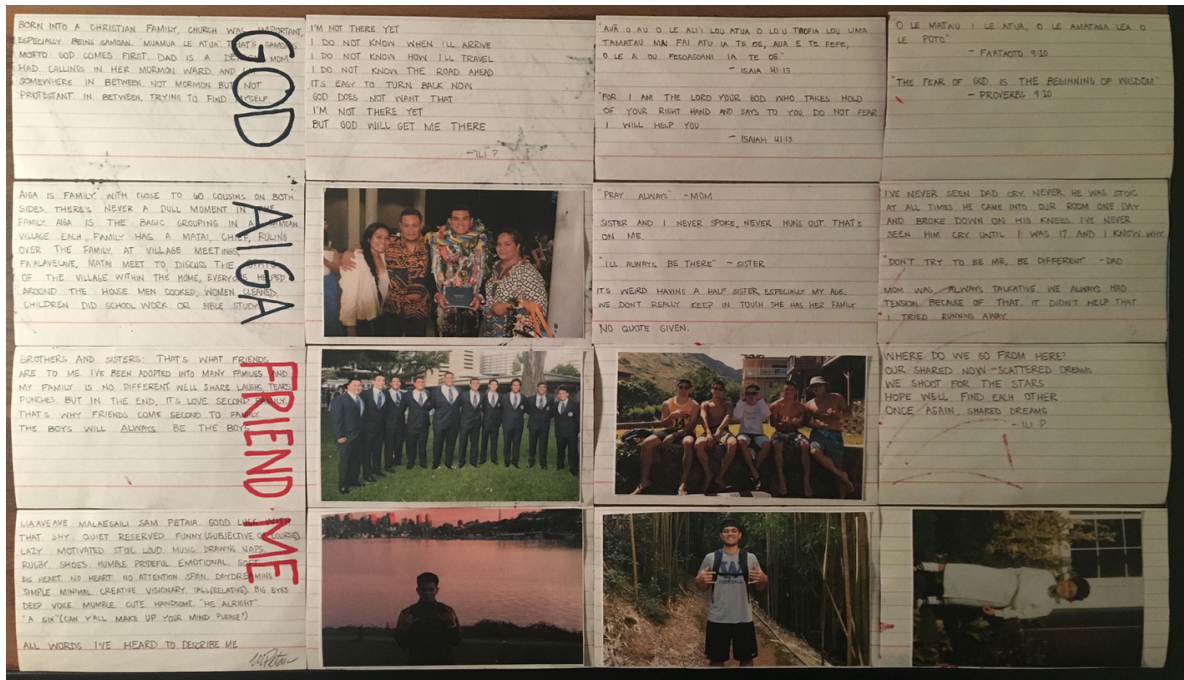


Fig. 11: The back pieces of Mika's *Another Piece of the Puzzle*

21 year old

Pacific Islander

From Hawaii

English learned simultaneously with native tongue.

There are 16 cards in front of you that act like the pieces to a puzzle. Put it together and find four things I value.

Who I am becomes another puzzle piece in the Samoan community, as we all share the same values.

Fa'afetai Tele Lava (Thank You).

Reflecting on Mika's Project

Mika's project was a real revelation to me. All throughout the quarter, Mika had often been extremely quiet in our class conversations. He was pleasant and engaged easily with his peers in the course but didn't speak up much in our larger conversations. He seemed quite shy overall and our conferences were some of the shortest compared to anyone in class. Mika rarely had any questions, and his writing was very strong and reflected his close attention to our course conversations. I was not expecting his project to be my favorite one as an audience member when we shared the projects during the gallery walk.

And yet: A puzzle! After the work we'd done all quarter of talking about multilingual expression in Chicana literature as a work of "putting the self back together," I marveled at Mika's brilliant genre choice to craft a literal puzzle of his own culture and identity to put into the hands of his classmates. In his reflection, Mika broke down his genre choices for the final work and his own engagement with Chicana expressive practices in his puzzle.

While reading *Gabi: A Girl in Pieces*, it clicked for me one night what I wanted to do for my final project. I'm using the title of the book itself as the basis of my final project. Before we even started reading the book, I remember we went over who Coyolxauhqui was and how that was the basis for the cover art of broken pieces. This was the inception of my project idea. Stylistically, the idea of drawing on many puzzle pieces posed quite a challenge, but I knew from the beginning that I'd be up for it. You must always test your limits as an artist...I made each decision in my storytelling with the intention that in just sixteen notecards, people will understand me, but at the same time, understand Samoan values in practice. Halfway through putting my notes together, I realized I wanted

to use codemeshing just to be able to use the language. It wouldn't make sense to talk about Samoan values and not include the language. I know no one would know Samoan but just having side by side with the English forces people to try to read it. Another big thing I wanted people to do was for the audience to be able to play and fumble around with the cards. My intention here was to make it more puzzle-like. People would have to figure out where each card goes and how each value on the back of the cards tie together. I wanted my piece to be more involved with the audience in that aspect. It was just more reason to play around with the metaphor of me being another piece of the puzzle. One of the comments that I got back from a classmate said that I forced the audience to meet me halfway in finding my identity. I'm not going to give that to you easily. You'll have to work for it because I worked hard myself to find it. But in the end, the complete puzzle is beautiful, just like me (I'd like to think so) and the Samoan culture. (Mika, Final Project Reflection, pages 1-2)

I was so inspired by Mika's decision to take up a genre we hadn't actually encountered in our class reading that quarter. By taking up the story of Coyolxuahqui, as we discussed it in the context of Quintero's novel, and then using that symbolism to construct a puzzle, Mika showed a fascinating interplay between modality, genre, and course content. Mika literally took up the concept of "putting the self back together" and showed a remarkable amount of trust with his peers in the classroom community. He literally put the pieces into the hands of his classmates, and asked them to do the work of constructing and understanding the pieces of his own identity.

Mika's work demonstrated a deep understanding of the complex texts we engaged with together in the course, but his work on the project is also so playful—literally. With his work,

Mika taught me to think more deeply about genre and modality in my own courses and how to be more expansive in thinking about games and tactile work as things that could be a part of composition classrooms. Mika's work was generous—in his trust for his classmates, but also in the stories, artistry, and languaging that he chose to share with us.

Gabriel's Final Project



Fig.12: Gabriel's sculpture *The Stages of a Butterfly*

I am 18 years old. I have both Mexican parents and I was born in Veracruz, Mexico. I have tan-ish skin, I'm 5'7" and $\frac{3}{4}$. I'm gay and the first person in my family to go to college.

The caterpillar: The caterpillar's colors pay tribute to the Mexican flag—my roots. Veracruz is the place I was born. The numbers are my age while in Mexico. The caterpillar is not

together, it's disjointed, to reflect how my years in Mex. were disjointed as well since my family moved from one place to another.

The cocoon: This stage is itself a symbol—the cocoon serves to help me protect myself from a new language, new friends, and a completely new culture (moving from Mex. to U.S.A). Inside the cocoon is the things I struggled w/ that I didn't tell anyone. While on the outside, quotes from poetry I wrote and lyrics from music I hear during that point in my life surround the outside. Pictures of my friends from middle-high school are also displayed b/c they contributed a lot to keeping me sane + feeling secure. There's tears b/c this was a very emotional time of my life and the rainbow flag is there to depict my struggles w/ sexuality + finding out who I was.

The butterfly: The butterfly pays tribute to the influential women in my life: My 6th grade writing teacher as well as my AP English teacher from HS and most important, my mom! My mom (and these wonderful women) have been pivotal figures who have helped me find out what I wanted to do w/ my life. It's supposed to celebrate + acknowledge them as the beautiful people they are. It also symbolizes femininity. Both the femininity in the women who are showcased as well as the femininity in me! The quotes are lyrics and more poetry since I feel like I could not survive with either one. The blank or "unwritten" wing is for the future. I don't think I've been fully blossomed/evolved, so that is for later down the road. Though, I know that whatever is in the future, will be as messy as the glitter, as gay as the glitter, and hopefully, as shiny as the glitter.

Reflecting on Gabriel's Project

Gabriel was the student in class who wanted to be an English teacher. Often, as a teacher of writing, these are the students we are always so excited to have in class. I was so surprised when he opted not to create a piece of text for his project. Instead, Gabriel, like NW, chose to

create a sculptural project for the final work. He wrote, “The cocoon was made from a traditional way of making piñatas (flour and water heated up to make glue and gluing on newspaper pieces) to honor my roots. The body of the butterfly was also made in a similar manner. This tied everything together since the larva is also made out of newspaper. Although the project was made to symbolize my change, there are things that are constant and that we will always have within us.” (Gabriel, Reflection, page 4). By creating a hollow piñata, filled with text, along with other sculptural and collage elements on a structured base, Gabriel’s project drew from many different forms to craft an expression of his own growth.

Gabriel shared in great detail his intentions between the different elements of his project. In his reflection, Gabriel wrote:

Though, the cocoon I made for myself did not let me break free soon after, it lasted all throughout middle school and even some early high school. As sexuality came into play I was even more confused what my feelings for girls where, why did I think boys were attractive? I kept asking myself whether it was due to the change in atmosphere, if I were in Mexico would I have the same feelings for these people? Why were my prayers not answered? Was there even a God? By the time middle school rolled around, the cocoon that was already built, was strengthened from the inside to protect myself even further from judgement of others ad Him. This time, it was consciously built. This point in my life also helps depict the mask that I used to hide who I really was, since I did date girls to prove to others that I wasn’t gay or feminine. The cocoon shielded me from having to face my truest self. There were a lot of things I kept hidden from everyone, although you can’t explicitly see it in the outside of the cocoon, there are message

I wrote to myself inside the cocoon. This symbolizes the many things I kept hidden from everyone—although my inner thoughts back then were rude and malicious, the new messages I have put inside are warm and comforting. The cross represents my loss for religion, though religion still being very pivotal in my life since I did regain confidence in Him during high school, later to be broken yet again. So the cross really symbolizes the confusion I had during that point in my life and the little glitter on the cross also represents how my sexuality was trying to shine through. The faces and squad picture are my best friends who helped me during those years. The first people I came out to (even though I dated on them prior to coming out—whoops!) and who loved me regardless. This stage is a tribute to them because we all helped each other even though we all had so many different beliefs and had different sexual identities. The quotes surrounding the cocoon are lyrics and some of my own poetry since those two things kept me somewhat sane and secure during those very emotional years. Whether it be “Him” by Sam Smith, “HEAVEN” by Troye Sivan, or even “Bad Blood” by Taylor Swift, those songs truly resonated with me during this stage. (Gabriel, Final Project Reflection, pages 2-3).

Gabriel’s choices with the cocoon remain the most intriguing aspect of this project, especially when it comes to the idea of disclosure and the denial of the audience’s (and the instructor’s) access to his own interiority, even in a project meant for the classroom audience to engage with and enjoy. After the conversation I’d had with Penny about personal disclosure with her project earlier in the quarter, Gabriel’s choice to literally obscure (and encase) his writing about himself so that I did not have access to everything was such a strong statement of his own agency in our

academic space. When Gabriel moved the sculpture, I could hear the rolled-up scraps of paper he had enclosed in the cocoon. I knew that the writing was there, and it was clear in my discussions with Gabriel that the writing included in the cocoon was deeply personal. Gabriel's choice to keep these words for himself spoke to me directly as an instructor: *I will write for your class, but that doesn't mean you can read it.*

In his final reflection post for the course, Gabriel wrote:

Motherhood was such a constant and beautiful theme we kept seeing all throughout the pieces that we read. I think mothers have always played such an important part in everyone's lives—especially mine. So I think just seeing mom's shine through in a lot of the pieces we analyzed was so amazing. Also the concept of "me" or the self was really nice to see. I think seeing how people expressed themselves was really great and whenever I had to do ANY assignment in which I had to depict myself, it was super hard because there were so many stories and more than one language to describe myself in. I guess I almost lost the way that I saw myself in Spanish and could only depict myself through English and it was reassuring to know that there were people who weren't bound by only one language and used another to describe themselves. Since, as we all know, English doesn't always communicate properly when you're trying to translate from another language (donuts are not churros!). (Gabriel, Reflection #10, 1)

Gabriel's work seemed to be in conversation with everything we had read that quarter. He engaged with the themes of the reading, with the languaging choices by our multilingual authors, and by the possibilities of genre and modality for the project as well. In examining the project in detail, I was able to see strands of influence of so many different readings we'd discussed in our

class—as well as the conversations I shared with Gabriel during our conference interviews. I knew that this project was personal, and meaningful, for him in expressing who he was at that time as a first-year college student. He was looking to the past, but also hopeful for his future as an educator, and as a son who would be giving something back to his family for supporting him on his journey to be a college student. He was consciously contributing something back to the new canon of multilingual Chicana literatures that we shared in our class that quarter. Gabriel's work, and sense of humor, surrounding our work on the reading in the course emphasizes the clear implications of a punk, translingual pedagogy for Chicana students in particular.

Translingual Projects in Community

While every student in the course created something interesting, engaging, and rich for reading, these were the projects that stood out to me the most in terms of their ability to reflect the work we were doing in the classroom. In each of these five projects, I saw students take up a range of genres and modalities to craft expressions of distinct aspects of their identity. More crucially, I saw students using these five projects to craft expressions of their identities, experiences, and languages in ways that challenged academic conventions and specifically emphasized the value of their own knowledges in the context of a college classroom community.

The examples presented in this chapter show how students in this course were involved in moving across languages, modalities, and playing with the audience's expectations. Students were creating these projects for themselves and their own purposes. There were clear personal stakes, and they took ownership over what they wanted to do and what they thought would work. Their rhetorical awareness was not about catering to an audience, but considering how they would react to their work that was at once deeply personal.

The translingual model texts by Anzaldúa, Moraga, Quintero, as well as the multimodal possibilities presented by Galindo, Cisneros, Alarcón, performers from *RuPaul's Drag Race*, comedians like George Lopez, and musicians like Calle 13, gave all students, both Spanish and non-Spanish speaking, examples of how to move across and between all forms of languaging in work for different audiences and purposes. These models helped to support their own awareness of how their experience as an audience could inform the choices they could make on their own. As Anzaldúa called on them to do: They met these authors halfway.

With the exception of Zheng's book—where there was clear *code-switching*—students made personal choices to impact their audience with code-meshing and risks with genre. It's likely how Zheng felt as an immigrant that he hit a wall of English and wanted to accommodate his audience to invite them into his experience so they didn't feel overwhelmed by language. This work juxtaposed with NW, who pushed their audience to experience a non-verbal, non-textual expression of their own claustrophobic experiences with languaging. By breaking their own rules and expectations for college writing, these examples show the spectrum of students engaging with punk possibilities in composition and languaging.

Shoplifting, Pedagogy, and Me (Again)

When I was nearly eighteen years old, in a creative writing classroom at my local community college, I took a class with a professor who has remained my favorite teacher I've ever had. My teacher gave us the opportunity to write without judgment, and without constraints. Nearly 15 years later, I still treasure copies of my poems from this class, with his scribbled feedback in the margins. My poems were fine, but his feedback validated my experiences and how I was processing them through the affordances of the genres we read in his class. I wrote about my emotionally abusive relationship with my absent father. I reflected on my love for my

siblings and my complicated feelings of parentified responsibilities. I created tributes to the young mother who had done her very best in spite of every mounting obstacle that could possibly get in her way.

In response to my poem about being spanked by my embarrassed teenage mother for accidentally shoplifting as a child, he photocopied a chapter from Dorothy Allison's *Bastard Out of Carolina* and offered it to me during our next class meeting.

"I think you'd like to read this," he said, handing it to me, stapled along to my poem.

It was nearly the exact same story, told from the perspective of a young daughter of a teenage mother, being reprimanded by both her mother and the shopkeeper for stealing a small piece of candy. I had been accused of plagiarism in the past by other teachers, when I told stories or shared ideas that veered too far away from the life and linguistic capabilities they assumed of me. This professor read my poem, went through his bookshelf, and copied off a chapter of a novel because he knew that I was in conversation with the experiences of a very, very good writer. Instead of humiliation, I felt less alone. I've since read everything that Dorothy Allison has ever written—and so have all the rest of the women in my family, per my recommendation. I've never forgotten this moment, nor the gratitude I've felt for being gently placed in the direction of a writer that my professor knew I would learn from and feel from.

In this case study class, I took the opportunity to try out being this kind of teacher. Gabriel talks about this, too, in his reflection about his butterfly sculpture for the project:

The last stage in this project is, of course, the butterfly. The blue side is a tribute to all the women who have impacted me, from my 6th grade writing teacher, to my AP English teacher, and most importantly to my mom who has been the most influential woman in my life. Butterflies, ever since I can remember, have always reminded me of my mom.

When I was younger, she used to tell me her actual name was Mariposa and ever since then I've always made the connection of butterflies to my mom. Though, one of the reasons why I chose a butterfly to represent the queens in my life, has been because they have caused a butterfly effect! My 6th grade teacher was the first flap that changed the course of my life, giving me the writing award literally made me start focusing on writing and soon after it became my favorite subject (to believe the fact that once I couldn't even read or write, or even think, in English is beyond crazy to me). My AP teacher also contributed to this because if it wasn't for her, I'd probably would have gotten into architecture—it was her passion and love for writing that made me keep on steering into the English major that I am pursuing today. Although its mostly a tribute to them, it's also a tribute to myself. (Gabriel, Final Project Reflection, 4)

Like Gabriel's teacher—and the teacher he will be some day—I wanted to create opportunities in this course for all forms of expression. The curriculum invited students to write across language, genre, and purpose—while the antiracist labor contract structure of the course afforded me the flexibility to focus on the work that students created without providing judgment for their choices. I read their work, engaged with their projects, and closely combed through their reflections—all without needing to provide quantitative feedback on their work. I was an audience without an agenda. I had the chance to read their work, engage, and provide my own reactions and connections. By the end of those gallery walks in the final week, I truly felt like a member of their community.

All I could hope for that quarter was to inspire, in perhaps even the smallest fraction, what my community college creative writing professor inspired in me: the sense of belonging, and connection to the voices and experiences of other writers that I could be in conversation

with, despite an ingrained sense of isolation from the possibilities of written expression in my public school experiences.

This class for my study was not perfect. I fucked up in innumerable ways. I messed up my responses to questions in class, my brain moving too fast for my words to keep up. My grading contract was still too prescriptive. I didn't make enough room for reflection. I should have provided more alternative genres and modalities for most assignments. I certainly needed to assign more readings by Black and Indigenous Latinx authors and creators.

But, even in rereading these contributions from the students in this chapter, I see a window into students disrupting the conventions and expectations of college composition. These are students who took up challenging, interesting, engaging genres and modalities. These are students who experimented with language, organization, and form. These are students who took up topics that mattered to them, no matter how personally complex or difficult to write about. These are also students who chose not to disclose—to use this project as a way to draw boundaries around their experiences, and their hearts, from the eyes of the authority figure—and researcher—in the classroom.

From these students, and all the students in this course, I have learned what kind of learning and writing this kind of punk, translingual, multimodal pedagogy can support and the possibilities that can be fostered for marginalized students in college composition. I had the opportunity to see students unbounded by the foreclosed upon expectations of traditional composition and students who could transgress against their own preconceived beliefs about what college writing was supposed to be.

Chapter 5

Coming Home

In the Fall of 2018, I started my dream job as an instructor of writing at Yakima Valley College. Throughout my time in graduate school, I had a goal that grew and bloomed throughout every course, of returning to my hometown and teaching at the very community college that inspired me to truly pursue my education. It happened very quickly. I submitted my first chapter of my dissertation to my chair in the Spring of 2018 and taught a course that summer, waiting to start my sixth, and final year, at UW. Then, I got a text from my best friend from high school: “Dude! YVC is hiring an English teacher!”

I thought this might be my only chance. I threw together an application that summer and waited. In August, I finally heard back about an interview. By the end of the month, it was happening. My husband and I moved back to Central Washington and started our first day of work on the very same day. In the goodbye Instagram post I wrote in September 2018, I assured friends that I would still be “typing away at my dissertation.”

And I did. Kind of.

It’s the Spring of 2023 right now, as I type these words in a coffee shop in Tallahassee, Florida, visiting my best friend from grad school who remains the most dependable writing partner in the whole world.

The last five years have been filled with a lot of personal hardship for me: heartbreaking loss of two grandparents and a tía who acted as a surrogate parent; my own personal diagnoses of OCD and CPTSD; tons of therapy; COVID. They’ve also been filled with a lot of professional growth: teaching a full schedule of three classes every quarter; teaching and developing

curriculum for almost every composition and literature class on the books at my college; steering an award-winning antiracist assessment initiative in my department; developing statewide culturally responsive curriculum for college and career readiness programs; serving on so many committees and professional development programs devoted to equity, culturally responsive teaching, and antiracist pedagogy; and, one of the greatest privileges at my college, being the faculty adviser to the LGBTQ+ student club on campus. I've been able to mentor so many students and watch them flourish in a community and at a college that I carried in my heart when I first developed the ideas for this dissertation.

But it also meant that my writing on this project often was pushed to the margins of my very full plate. I thought of this project every day, as I walked to and from campus, juggling thoughts of this project alongside lesson planning and constant curriculum revision and feedback and conferences and just regular old personal stuff. I kept thinking of how my teaching has grown since the days in that tiny classroom in the Art Building. Considering how much I learned from those students and how I carry their reflections and recommendations with me in the classes that I've been teaching in the years since.

I love being a teacher because I teach and learn and teach and learn, gathering my own feedback from students almost every quarter and just trying to get better. My primary work these last five years has been teaching, so this last chapter is about what I've learned from my students at the community college that I call home and the work that I've been consistently adapting. In this chapter, I will talk a bit about my experiences at a Hispanic-Serving Institution and the work I've done at the college. I will provide insight into how I've been responding to feedback, scholarship, presentations, publications, and professional development work in my new context. In doing so, I hope to share how the curriculum from this very case study has grown.

In Fall of 2022, I developed a new version of the curriculum from the dissertation case study. The course was still built around *Gabi, A Girl in Pieces* as the main reading, but the revised curriculum responded to recent upheavals in thinking around Chicana identity and Chicana studies. I did a lot of work in considering which texts are truly responsive to Latinx students and other students of color in an antiracism curriculum and seeing how Latinx students were responding to racist contexts within our community.

In moving to a new institution, I've taken my scholarship and what I developed for this dissertation at UW and have continued to find ways to break rules alongside my students and colleagues at our two-year HSI. As I attempt to build on this work, I've found so many new ways to engage with students for new audiences, new purposes, across new genres, and in different approaches to translingual reading and writing. The curriculum that I share in this conclusion provides insights for other composition instructors to take up a punk, antiracist, and culturally responsive pedagogy in their own institutions.

Transitioning to a Hispanic-Serving Institution

The college I teach at now is a community college in the heart of the Yakima Valley. It's just a few blocks from the house I grew up in and the schools I attended as a child. The college is green, tree-lined, and carries so many memories. I remember my childhood attending courses along with my mom and playing at the park nearby, my teen years as a Dual-Enrollment, Running Start student, and my last five years as a full-time instructor of composition.

Yakima Valley College is a Hispanic-Serving Institution and has been designated as such since 2001. YVC's student demographics, as of 2022, were majority Latinx with nearly 60% of the 6,500 enrolled students. There is a small percentage of Indigenous students at 2%, despite YVC being on the land of the Yakama Nation, and a small number of Asian/Pacific Islander and

Black students. Nearly 83% of YVC students are first-generation. As an HSI, these racialized categories in our survey of demographics are not fully representative of the actual composition of the student body. In fact, as Laura Gonzales and Michelle Hall Kells discuss in their introduction to *Latina Leadership: Language and Literacy Education Across Communities*, HSIs serve a wide variety of different cultural and linguistic backgrounds across Latinx identity. When thinking of culturally responsive teaching in this context, the numbers don't tell the whole story.

In contrast to this student population, YVC's faculty is predominantly white. I am one of the few Latinas teaching in the college. In our majority white English department, I am only joined by one other Latina who teaches on our campus in the lower Yakima Valley. Fortunately, the leadership and faculty at our college are well aware of these disparities and have taken considerable action to address equity issues and how the racial demographics of our staffing may impact students. I would describe the faculty at YVC as being nearly uniformly dedicated to increasing equity and culturally responsive teaching practices to benefit our students. Things aren't perfect, and there is often a learning curve, but all my colleagues are dedicated to our students and the surrounding community.

In 2019, I participated in a professional development program called ESCALA that recruited from faculty and staff at our college for several yearly cohorts over the last decade. ESCALA is featured specifically at Hispanic-Serving Institutions (HSIs) to support faculty in addressing success gaps for Latinx students through antiracist and culturally responsive practices. In 2019, I joined a cohort of roughly twenty other YVC instructors to learn from the ESCALA curriculum, delivered by our counseling and advising faculty. ESCALA led instructors through reflection on their own identities and intersections of societal power, exploration of

inherent bias, and assessment of teaching and assessment practices through a culturally responsive lens.

At the end of the program, I developed a project focusing on two of my linked developmental courses of English 81 and English 90T. English 81 is a developmental reading course, and English 90T is a developmental writing course. These courses are offered to students who place into the class using our assessment testing. English 90T is a required course for students who are working toward being eligible for English 101. As our final project for ESCALA, I translated the curriculum developed in my dissertation to be accessible to a developmental writing course at my new institution. In developing the curriculum, I included multilingual readings that prompted students to redefine understanding of critical reading and writing practices in college. I hoped that developing a curriculum that supports student confidence in college reading and college writing would help respond to the rate of student withdrawal in developmental English.

In the course of developing and teaching the ESCALA curriculum, I was reminded that students are more engaged by a curriculum that opens pathways to relatedness because it creates connections to their own ideas, communities, and identities. I saw my role as the instructor to create possibilities for engagement and guide students through their learning in a way that would support them as they explore their own agency in their learning. It was my job to make sure that students leave my class knowing that their own knowledges and communities are honored by the curriculum, even at the developmental level.

To address student confidence and feelings of belonging in this developmental course, I assigned readings in my English 81/90 course in Winter 2020 that were in the personal narrative genre by bilingual scholars. These texts included some Spanish/Spanglish, in addition to White

Mainstream English. I assigned personal narrative assignments for which students could use assigned readings as models. I implemented group workshops with assigned groups that were kept throughout the quarter. All group and individual tasks were mediated through the students' classroom community and network of support. I made these changes in the curriculum to impact student engagement, student interest, and student confidence, especially with writing. I captured the impact of these curriculum changes through pre/post surveys, reflection writing, and student interviews during conferences.

As a part of this new curriculum, I included the following genres and texts for students to read as models of multilingualism in academic writing: The creative autobioethnography of *Canícula* by Norma Elía Cantú; poetry including “Heron” by Deborah Miranda, “Imagine” and “A Father’s Day Tale” by Juan Felipe Herrera; academic essays including “How to Tame a Wild Tongue” by Gloria Anzaldúa and “Derrumbando Muros along an Academic Path” by Norma Elía Cantú; children’s literature of *El canto de las palomas/Calling the Doves* by Juan Felipe Herrera; and zines of St. Lucia’s *Leer, Revisar, Responder*.

For the final project, students were asked to create their own “creative autobioethnography” in the style of Norma Elía Cantú’s *Canícula*, along with a process statement. This curriculum had much in common with the work I did for the dissertation case study, but I adapted my work to address specific feelings of belongingness and access to academic genres. In the final weeks of the course, I gathered student’s creative autobioethnographies and printed a course anthology of everyone’s writing. In our last meeting as a class (right before the beginning of the COVID pandemic), each student took home an academic publication that contained their own writing that reflected their diverse knowledge for audience, language, genre, and purpose.

2020: Critiquing Chicana Feminism

During 2020, along with the changes and disruptions and tragedies experienced among us all, every teacher's pedagogy endured a massive shift. My pedagogy was shaped by the need for accessibility, the physical and mental health needs of students experiencing COVID-related illness and depression and anxiety, as well as a change in how I adapted an inclusive curriculum. My work as a teacher online needed to account for student affect through learning in a pandemic, strategies for Transparency in Learning and Teaching (TILT) and Universal Design for Learning (UDL). My work also needed to account for our shifting student population of full-time workers and single parents.

But beyond that, my pedagogy shifted due to the national protests taking place across the country and the shifting social media discourse among Black, Indigenous, and other scholars of color—especially Black and Indigenous Latinx scholars and activists. These scholars and activists, such as Jessica Hernandez, Alan Pelaez Lopez, and Dash Harris Machado, did necessary work in calling for change in Chicana and Latinx studies, which impacted how I approached my previous research and vowed to make changes in how I did this work moving forward. Throughout this time period, my idea of what made a curriculum culturally responsive and decolonial included the need to create a curriculum that was also explicitly antiracist.

It must be acknowledged that Chicana literature, much like the Chicano movement and Chicana studies, is flawed in its pursuit of decolonial and antiracist objectives. In “Settler Xicana: Postcolonial and Decolonial Reflections on Incommensurability” (2017), Aimee Carrillo-Rowe writes

Mexicans, Mexicanxs, and Chicanaxs often have a complex relationship to Indigenous identity: on one hand, families often share “stories that speak of abuelas indígenas with

pride,” while on the other hand, they engage in “fierce denials of Indianness that elevate European ancestral ties.” Beneath such vacillations between desire for and rejection of our Nativeness is a settler consciousness that compels us to undertake a critical examination of Chicax relationships to land and Native dispossession. (530)

In “Studying in Relation: Critical Latinx Indigeneities and Education,” Dolores Calderón and Luis Urrieta Jr. explore the equity work to be done in education through Critical Latinx Indigeneities to recenter Indigenous students. In particular, they address how Latinx studies and Chicax studies replicate colonial discourse and frameworks that silence Indigenous communities in regards to expressions and exploration of mestizx identity. They conclude that “[Recognition] of multiple genealogies of indigeneity, especially for Chicax Studies, encourages the disruption of the Mexica (Aztec)-centric approach to indigeneity of the 1960s and 1970s that often, even today, appropriates and essentializes what it means to be Indigenous in ways that resemble indigenismo” (233). Ultimately, scholars engaging in this critique of Chicax studies remind us that anti-colonial work in many overlapping disciplines must work to uplift Indigenous voices.

While a foundational scholar like Gloria Anzaldúa’s articulation of Chicana voice in *Borderlands/La Frontera* is highly influential, critical scholars today have reminded me to acknowledge that Chicax identity is far more racially complicated than the colonial framework of mestizx identity such as Anzaldúa’s *nueva mestiza*. Crucially, these scholars and activists have emphasized that contemporary conversations should center the experiences and histories of Indigenous and Black people in Latin America and the identities of Afrolatinx people, in addition to mestizx experiences. In the context of an anti-colonial pedagogy, it is necessary to expand upon the appropriative and anti-Black conceptions of mestizx race in the work of many

Chicanx scholars. I am reminded by these scholars that a truly anti-colonial pedagogy must center the experiences, voices, and languages of peoples indigenous to the Americas, as well as people of African descent who are so often erased and marginalized in conceptions of racial, cultural, and linguistic identity in the Americas. Their work was a call to action for me as I developed courses around Latinx and Chicanx literature in the last three years, asserting that my own reading selections needed to be far more intentional and expansive as our classroom communities could join the work to challenge the anti-indigeneity and anti-Blackness in writing and literary studies.

Antiracist Writing Assessment Ecologies at YVC

In 2021 and 2022, while working from home during the COVID pandemic, I collaborated on a project for our department's efforts to develop Antiracist Writing Assessment Ecology (AWAE). This project started on the state-level with a cohort of teachers from Washington State Community and Technical Colleges working with mentors and Asao Inoue's antiracist assessment ecology scholarship. This led to our YVC English department's yearlong commitment to learning about antiracist practices and creating antiracist interventions in our English department's writing assessment ecology, inspired as much by the work of April Baker-Bell and Felicia Rose Chavez.

As part of this project, I worked with a team of three other instructors from my college to develop a curriculum for our English department. I built a Canvas course for my colleagues, including a selection of suggested readings, PowerPoint presentations on different practices for antiracist pedagogy and assessment practice, as well as short video lessons to introduce these key concepts about culturally responsive and antiracist teaching practice. We held monthly zoom sessions over two quarters with our colleagues to discuss different methods for antiracist

assessment. Ultimately, this work scaffolded toward each member of our department building an antiracist “intervention” into one of their courses to foster an antiracist assessment practice in their ecology.

In my own case, this project led me to revitalizing my own approach to contract grading (Inoue) and ungrading (Blum). I wanted to go beyond the labor-based contract grading approach I instituted during my dissertation project in 2018, so I made a more intentional, accessible grading scheme of Complete/Incomplete assignments that I merged with tenets of Transparency in Teaching and Learning (TILT) to develop clearer criteria for success on each assignment. I also overhauled my system for providing feedback, making use of Google Docs technology to request that students guide my own feedback to be responsive to their own specific needs. I asked each student to leave comments in their assignments to direct me towards sections of difficulty or confusion, or questions they had about the writing process. This new feedback approach also enabled me to move away from a standards-based approach to assessment toward a truly responsive practice of directly addressing student need in my (un)grading work.

Revising a Punk Pedagogy

In the Fall of 2022, as I worked on drafting Chapter 4 and diving into the work of students way back in 2018, I chose to come back to this curriculum by re-deploying its punk values and practices in my English 101 and 135, a first-year writing composition course and a Chicana literature course, respectively. In that quarter, I was working with the TRIO program at my college. This course was offered as a part of a learning community that helped students acquire college planning and resource education. The courses were also part of what we think of as an “Accelerated Learning Course,” a more intensive writing course for students testing both above and below 100-level English. In this iteration of the course, I made significant changes to

my pedagogy, taking up and modifying the practices I had enacted in the TILT, AWAE, and ESCALA projects I had the opportunity to develop through my first four years at the college. In reflecting on my own failures in curriculum development with primarily white and mestizx authors in past courses, I also worked hard to expand our reading list to intentionally center Black and Indigenous Latinx authors. The readings in the course were broken up each week by genre: comics, poetry, creative autoethnography, music and film, and the novel (which further engaged students in poetry, zines, and music). In Fall 2022, the course had 22 enrolled students, with nearly 80% of students being Latinx.

While we kept many of the readings from the original curriculum from English 281 at UW in Winter 2018, including “Nah, We Straight: An Argument Against Codeswitching” by Vershawn Ashanti Young, *Canícula* by Norma Elía Cantú, and the many poems and zines that accompanied *Gabi, A Girl in Pieces* by Isabel Quintero, this new curriculum also intentionally made space for new readings in a wider array of genres. In particular, I was determined to include more Black and Indigenous Latinx authors in this curriculum and was elated to encounter the comic “I Exist!” by Breena Nuñez detailing their experiences reclaiming their identity and history as an AfroSalvadoran, and the poems “On the occasion that I die before I’m thirty” by AfroIndigenous poet Alan Pelaez Lopez and “Dear White Girls in My Spanish Class” by Black Mexican poet Ariana Brown. The poem by Lopez, who is an AfroIndigenous, Coastal Zapotec poet from Oaxaca, Mexico, was particularly resonant for students in the revised curriculum. In the poem, Lopez provides instructions to those who will be in mourning if they were to die young. They write:

On the occasion that i die before i’m thirty, remember that i was more than papers;
remember that i was more than gender; remember that i was more than flesh.

On the occasion that i die before i'm thirty, call me a lover; call me a hoe;
call me a dancer; call me your kin; call me yours; call *me* yours; call me *yours*.

Assigned in week three, this was the poem that almost every student chose to write about in the response that week. While some students wrote a more conventional analytical response to the poem, several wrote their own homage to the poem in which they also shared demands of how to mourn for them after their own deaths. These poems were remarkably powerful, and Lopez's resonant, charming, heartbreaking voice inspired all of the students to write with full personality, the full range of their linguistic repertoire, and with poetic voices full of joy, sexuality, and painful honesty. I am so grateful to this poem and to Lopez for what these words were able to unlock in the possibilities for students. Interestingly, non-Black Latinx students absorbed these narratives by Lopez and Brown as their own, looking for connection, and making connections to xenophobia in our own community. Some equated this with racism, in ways emphasizing these historical misreadings by non-Black scholars in Chicana studies. I encouraged students in my feedback to consider how the perspectives of Lopez and Brown were distinct to their experiences as Black Latinx authors, though I wonder about how I can further build this reflection into the curriculum when I teach it next.

In this course, I assigned nearly the same assignment as the Final Project in English 281 way back in 2018. We read a variety of texts by Black, Indigenous, and/or Latinx authors and then students practiced summary, analysis, rhetorical awareness, and genre uptake through a variety of assignments. Students read and responded to *Gabi: A Girl in Pieces* and then took up a Final Project in which they chose a genre read throughout the course as they crafted their own work in that genre (see Appendix I). For this revised version of the project, students were tasked to do the following in a TILT-ed assignment prompt:

Task: Create a composition in a genre of your choice that draws on your personal experience in some way.

Main Idea: You choose! Your project can be about any topic and take any approach, so long as it is tied to your own personal experience or autobiography in some way.

Audience: You choose! For your project, you will decide who your intended audience can be. Depending on your audience, you can then determine the genre, language, information, rhetorical choices, and general approach that is most effective for them.

Purpose: You Choose! Once you decide who your audience will be, consider what impact you want to have on them. Do you want to inform? Entertain? Persuade? Create a specific feeling for them?

Requirements:

In order to earn a Complete grade on this assignment, your project must show practice of the following reading and writing skills:

- Based on a genre that we have read this quarter (zine, comic, essay, poem, creative autobioethnography, fanart, etc., etc.)
- Modeled/inspired by rhetorical choices in at least one of our readings from this quarter
- Based on personal experience in some way

With this revised version of the project, I was careful to construct the language so that it didn't demand disclosure. I tried to craft my language to make it clear that students could have their work be any Final Project that draws on personal experience/knowledge.

In this new curriculum, I also tried re-navigating my own vulnerability. I continued to use my own writing samples like in English 281, but this time I did so for *every* assignment: a poem inspired by Ocean Vuong, a letter to my COVID adopted dog, and a diary entry about emerging queer spaces in my conservative hometown. For the Final Project sample, I didn't want to use my old zine about my siblings (pronoun changes!), so I created a new zine about Chicana punk music and the band Downtown Boys. This zine, which didn't focus on my own specific personal experiences, instead presented my chosen audience (Chicanas from my community who don't know a lot about punk music) with a zine that informed the reader about how a contemporary Chicana punk band provided connections to better understanding Chicana feminism. My zine included lyrics from the band, a playlist, performance pictures in collage, and a page full of quotes from Chicana feminist authors like Gloria Anzaldúa, Alice Bag, and Michelle Habell-Pallán. This zine was still of personal interest and value to me, and reflective of my own identity and communities of belonging, but I didn't disclose my own specific experiences. This new sample provided a different kind of reciprocity of narrative without demanding anything specific from students by example.

In Final Projects from these students, I was able to observe an array of possible genres, audiences, and purposes, including:

- A poem written to the student's daughters, inspired by Isabel Quintero and Norma Elía Cantú.
- A painting inspired by the experiences of children of migrant farmworkers, inspired by *Ni Tu Santa Ni Tu Puta* by Emilia Cruz.
- A zine about the experiences of neurodivergent students in public schools, inspired by Devyn Galindo.

- A poem about lessons from the punk rock scene, inspired by Hanif Abdurraqib.
- A zine about the experiences of escaping a domestic violence situation, inspired by Isabel Quintero.

While I did not formally interview these students in the Fall of 2022, I was still able to have a series of conversations with them due to the two conferences each student had with me over zoom for credit. In our conferences students talked about how their reading for the course inspired their own understanding of language in college and the genre possibilities available to them.

Through my repeated revision of the curriculum—especially this most recent iteration in Fall 2022—I have seen the expanded possibilities of coming back to the curriculum I developed for my dissertation project and the continued strengths of matching readings and writing opportunities to students in the two-year college, Hispanic-Serving Institution setting. While the course still had significant gaps, my improved practices with TILT, AWAE, and ESCALA helped students gain more from my instruction than students back in 2018. They were able to consider their work for expanded audiences, more distinct and driven purpose, and to make rhetorical choices accordingly. I thank those students back in 2018 for creating the opportunity for me to develop this course in my two-year setting and for the guidance they provided in helping to better connect with and support students.

One Last Thing

Between writing my introductory chapter to this dissertation and finally typing out these words that you see before you here, a really long time has passed. Because, honestly, this kind of writing is so incredibly scary for me. I know what I did in this dissertation project, and I know why I did it, but writing these five chapters felt unimaginably difficult because it is the space in

writing where I would be most confined by the institutional and disciplinary expectations and pressures of creating a document like this in the first place. Every time I've thought about writing this final chapter, I've felt my heart beating deep in my chest, faster and harder all for even considering the reality of needing to write a certain way, perhaps for one last time.

Writing this dissertation meant processing a lot of my past trauma and connecting it to the validity of the work I do now. I felt exhausted by thinking about this project. It meant so much to me, sometimes to the point where I tried to drown out any reminders of it and buried myself in the not inconsiderable amount of work that I have as a full-time instructor at my college.

But I really believed in this project, and in this work.

Much like Isabel Quintero's protagonist Gabi, and all the other Chicana feminist authors and icons that have inspired this work: I break myself, I put myself together. This dissertation is my "yo soy, I am" assertion of my own identity--fractured though it may be--as a Chicana punk pedagogue. My stories about my experiences in my own education, in my work in my case study for this dissertation, and in my five years as an instructor at the community college in my home valley, are part of this ongoing process of breaking and remaking myself and the kind of work I want to do, and that I find I am able to do, as an instructor of writing.

As instructors in composition, we have approached the necessity of inclusive teaching for multilingual students through discussion and by establishing space for code-meshing and translanguaging. So many of us have done so much work to break down the genre, audience, and linguistic expectations of writing in the academy. Sometimes, students will take up these examples. Sometimes they might stick to the academic genres that seem more valuable or even safe to them. But, by establishing this kind of punk pedagogy, with the translanguaging curriculum

that valorizes and honors the linguistic and multimodal creations by marginalized authors, students get a chance to exist in a space of increased possibility for belonging. Even when they're choosing not to take them up, they still know the potential audiences, languages, and genres are there for them. This curriculum provides a pressure valve release because even conventional choices are *choices* happening, because it's an unconventional space. Students know: *You can do you and express you*—however that might look or sound or feel.

When I've felt the most down with this work in the last few years, I've thought of Adrienne, of Zheng, of Mika, of NW, of Gabriel, and all those other students in English 281. Even when this work of teaching, designing and revising curriculum, of even kind of being in the world, feels overwhelming, I'm heartened by their reminder that we need to keep trying. Because, as I discovered through this project, sometimes, the effort and uncertainty of being a punk pedagogue works. I'm gonna keep breaking and remaking myself, and the rules, for now.

APPENDIX A: SYLLABUS

English 281

Haciendo Caras

Chicanx Literature and Modes of (Re)Composition Winter 2018

Instructor: Olivia J. Hernández

Location: ART 006

Time: MW 12:30-2:20

Office: Padelford B-521

Office Hours: MW 3-4

E-mail: ojh26@uw.edu

“When I write it feels like I’m carving bone. It feels like I’m creating my own face, my own heart.”

-Gloria Anzaldúa, *Borderlands/La Frontera*

Course Description

In this class, you will read Chicanx fiction and other creative texts as the basis for the work of further developing your reading and writing skills. Our course will first focus on critical works by scholars in the field of translingualism and “canonical” Chicanx fiction and poetry. Later, we will read a Chicanx young adult novel, as well as punk music, drag performance, and contemporary public visual art. All of these texts will support your work of seeing intertextual links between texts and questioning how the conversations between creative texts create new, dynamic meanings for diverse audiences. Beyond skills of critical reading and analysis, this class will also give you an opportunity to craft your own work across both academic and public genres. I will ask you to write weekly short compositions for this course for which I will be your primary audience, but you will also craft a final creative project that looks inward for the incomes that you bring to our classroom community. As you will see in these texts, many Chicanx writers and artists use creative expression as a way of asserting and remaking their identity for a public audience. Your work in this class will enable you to take up a new (or favorite) genre in order to do similar work of (re)making your own identity and experiences for our classroom community. I look forward to our work this quarter!

Course Goals

By the end of this class, you will:

- Identify rhetorical strategies and genre conventions in others' writing and apply that knowledge to your own writing in strategic ways
- Generate new knowledge through the creation of texts that respond to your rhetorical situation
- Contemplate the purpose and impact of the texts you produce
- Identify and articulate the choices made in your (re)composition process
- Integrate feedback and self-critique to revise ideas and re-see your work
- Connect your learning across current contexts (e.g. from one class to another, from outside of school to inside school, from our class to public contexts, etc.) and future contexts (e.g. how what you are learning now might help you in a future assignment within this course, work in another class, your academic trajectory, future career, etc.)

Course Texts

Quintero, Isabel. *Gabi, A Girl in Pieces*. Cinco Puntos Press, 2014.
Additional Readings posted on Canvas

Assignments

Final Project

In weeks nine and ten, you will begin working on your Final Project. In this project, you will take up the key question of the class: How do we put ourselves together through the work of critical and creative expression? For this, you will use one of the genres we have studied in class (fiction, personal narrative, poem, song, painting, photography, drag) and create a text in that same genre that does the work of putting yourself together for the audience of our classroom community. Through this creative composition, you will be able to do the work of making and asserting your identity (as you would like to be seen) for your peers by doing your own work of storytelling in a genre of your choice.

Presentation

In our last week of class, you will complete a 5-minute presentation about your Final Project for the class. You can structure this time however you'd like. If you have created a visual or aural text, you should provide framing and reflection for what you have crafted. For written texts, you may give the class time to read your work or can create a presentation of some kind that runs through the key points of your project. We will hold conferences during week nine and we can discuss what presentation format will best fit your project!

Proposal

This is an opportunity for me and your peers to give you feedback on your plans for the Final Project and also for you to practice skills of collaboration and revision. What genre will you be working in for your Final Project? Why did you choose this genre? Are there specific texts read in class (or outside of class) that you will be using as a model for this project? What kind of story will you tell for this project? Why have you chosen this story? What is your purpose for this project—what impact do you want to have on your readers in class? What format do you think you will use for your presentation?

Mini-Proposal

In week six, I'll ask you to submit a short paragraph describing a genre you are interested in pursuing for the Final Project. Why are you interested in this genre? What kinds of stories will it allow you to tell?

Short Assignments

You will be expected to complete a short assignment concerning your reading in this class for every week of the quarter. These assignments will be due each Sunday. In these assignments, you will be doing multiple things. Each week, you will be writing your assignment in a new genre that will be introduced in class (personal narrative, summary, response, rhetorical analysis, review, and some new genres along the way). I will discuss the genre conventions for these assignments in class, though you will have the opportunity to experiment within these genres as you see fit! Overall, I want to see you productively engaging the specific ideas from your reading in these posts in some way. Ultimately, the key goal of these short assignments is to reflect on how you might approach your Final Project. As you write, you will be asked to consider the various themes and genres from the week and reflect on how you might take up one of these themes or genres for your own purposes. In weeks eight, nine, and ten, I do expect for your short assignments to specifically reflect on your process of crafting your Final Project and presentation for the class.

Assessment

Because grading in writing courses is often subjective, in this course, we are using a grade contract system. I use this system so that grading is transparent, which enables you to be in control of the grade you receive. I've created contracts for various grades, the obligations of which are listed on the next page. If you have any questions about them at any point in the quarter, please come chat with me.

Logistics:

- . The choices for grades in this course are: 4.0, 3.6, 3.3, 3.0, 2.5, 2.0, or below 2.0.
- . To earn a grade, your goal is to meet all of the obligations.
- . If you know you will not be able to meet an obligation or learn that you will not be able to meet an obligation, then communicate with me as soon as possible so we can discuss alternative obligations.
- . If you accidentally miss an obligation for your grade contract, then you must communicate about this mistake with me and do an agreed upon "Extra Credit Opportunity" assignment to make up for it.
- . In week three of the course, we will set up grade trackers using Canvas, which I will fill out throughout the quarter. You will indicate what grade you are intending to go for at that point, but you can change your grade choice at any time throughout the quarter.

If you have any questions, you should communicate with me immediately. Please do not let confusion get in the way of your success.

Below are the contractual obligations for each grade. I will use Canvas to track your progress, and you can also use the checkboxes below to confirm your progress. Remember, the goal is to

meet all of these obligations, but we can work together for make up work if need be (unless this becomes a habit and then we'll re-evaluate your grade choice).

4.0 Grade:

- o Participates in class activities and interacts with others in appropriate and productive ways.
- o Misses no more than one day of classroom activities.
- o Misses no short assignments.
- o Submits all assignments for the Final Project (mini-proposal, proposal, Final Project, presentation materials) on time.
- o All assignments are done completely and meet the prompts.
- o Learns something interesting related to the course content and arranges an additional 15-minute conference during Weeks 4-9 with me to discuss it. This could mean that you read a book, went to a museum, listened to a podcast, etc. Come to my office and have a conversation with me about what you learned.

3.6 Grade:

- o Participates in class activities and interacts with others in appropriate and productive ways.
- o Misses no more than two days of classroom activities.
- o Misses no more than one short assignment.
- o Submits all but one of the assignments for the Final Project (mini-proposal, proposal, Final Project, presentation materials) on time. The Final Project must be submitted on 3/7.
- o All but one of the assignments for the Final Project (mini-proposal, proposal, final project, presentation materials) turned in complete—having met the requirements of the prompt. All five are ultimately complete by the due date of the final project (3/7).
- o Reflections demonstrate growth throughout the quarter.

3.3 Grade:

- o Participates in class activities and interacts with others in appropriate and productive ways.
- o Misses no more than two days of classroom activities.
- o Misses no more than two short assignments.
- o Submits all but two of the assignments for the final project (mini-proposal, proposal, final project, presentation materials) on time. The final project must be submitted on 3/7.
- o All but two of the assignments for the final project (mini-proposal, proposal, final project, presentation materials) are turned in complete—having met the requirements of the prompt. All five are ultimately complete by the due date of the final project (3/7).
- o Reflections demonstrate growth throughout the quarter.

3.0 Grade:

- o Participates in class activities and interacts with others in appropriate and productive ways.
- o Misses no more than three days of classroom activities.
- o Misses no more than three short assignments.
- o Submits all but two of the assignments for the final project (mini-proposal, proposal, final project, presentation materials) on time. The assignment that is late/incomplete is never completed. . The final project must be submitted on 3/7.

2.5 Grade:

- o Participates in some class activities, but has a pattern of engaging in disruptive behavior (e.g. coming in late, distracting others with technology, talking about non-class related topics, etc.).
- o Misses no more than four days of classroom activities.
- o Misses no more than four short assignments.
- o Submits all but two of the assignments for the final project (mini-proposal, proposal, final project, presentation materials) on time. The assignment that is late/incomplete is never completed. . The final project must be submitted on 3/7.

2.0 Grade:

- o Misses and/or is disruptive in more than four classes.
- o Misses more than four short assignments.
- o Submits all but two of the assignments for the final project (mini-proposal, proposal, final project, presentation materials) on time. The assignment that is late/incomplete is never completed. The final project must be submitted on 3/7.

Below 2.0:

- o Submits only the final project. The final project must be submitted on 3/7.

FAQs:

I've read over the contracts, and I'm curious where they came from. Can we change them?

I created these grade contracts based off of samples from other composition teachers. Feel free to reach out to me about any concerns you have about the fairness of these obligations and we will work together to come up with a solution. At the end of the quarter, you will work to revise these obligations for future students of this course.

In the contracts, you mention that I need to participate in class activities and interact with others in appropriate and productive ways. What do you mean by that?

Participation in this class will be evaluated based on preparedness and engagement. Engagement will look different for everyone in the class. You might like to speak up a lot in class, you might

like to be talkative during small group work, or you might just be someone that likes to take lots of notes. Whatever your participation style is, I expect everyone to be respectful, understanding, and to practice kindness and empathy in your interactions with your peers. [SEP]

A few notes: Please communicate with me if you need to have your cellphone during class.. Laptops/tablets are accepted in class, but *only* for taking notes or to view assigned texts.

What if I sign up for a grade but screw something up?

Things happen. First, communicate with me about the screw up via email or in person and explain what happened. Then, we will come up with a way to have you make up for whatever was done. If screwing up becomes a habit (e.g. done more than three times), we may need to renegotiate your contract.

What if I change my mind about the grade I want?

No problem. Communicate with me in person or via email. Come to my office hours to renegotiate your contract.

What if I think I'm doing something correctly but you don't think so?

Miscommunications happen. For example, if you think you've turned in a "complete" assignment, but I disagree, then you have one week to communicate it with me. We will work it out. If miscommunications happen repetitively over the quarter, as in more than three times, set up a meeting with me so we can clarify expectations and/or renegotiate your contract if need be.

Are you doing this so you don't have to work as hard?

Definitely not! I'm still giving you feedback on all of your assignments; I'm just not assigning a letter grade to your assignments. I'm giving you the responsibility of choosing the grade you want and tracking your progress toward that grade. (And yes, of course I'll be tracking your choices along with you!)

How do you know that we'll try our hardest?

I don't. But, I trust you, as writers and learners, to do your best. The contractual obligations I have created do require effort. I think that you'll work to the capacity that you think you need to in order to get the grade you want.

A note on late or incomplete work:

All assignments are due on Canvas on the time and date specified (unless otherwise instructed), and I will not accept any assignments submitted any other way as counting as "on time" unless given approval ahead of time. Completeness of an assignment means that you have met assignment requirements, all of which are listed on the prompt. If you are unsure if you can get an assignment done completely and on time, contact me. The earlier that you contact me, the more time we have to discuss potential extensions for the assignment. If you are not approved for an extension, you may be at risk for violating your grade contract, depending on which contract you have chosen. Know that I will not give written feedback on any assignments that are turned in late or incomplete, so if you'd like to be able to show growth in this course (a requirement of some of the grade contract choices), you'll need to get verbal feedback from me in office hours.

A note on classroom participation and homework activities:

I understand that things come up. If something is prohibiting you from coming to class or getting homework done, communicate with me. Depending on the situation, we may be able to create make up work so that you can maintain in good standing with your grade contract.

Conferences

You are required to attend two twenty-minute conferences with me during this quarter. This first conference will be scheduled in the third week of class. The second will be scheduled while you are preparing for your final projects and presentations. These conferences are to discuss any questions or concerns you have about the class and/or the writing and revision process.

Communication

Please check your university email accounts and our class Canvas site **DAILY**, as I will send out announcements and updates via email. Outside of office and classroom hours, e-mail is the best way to get in touch with me. If you email me between 9am and 5pm on weekdays, I will respond to you by midnight that day. Any emails sent after 5pm or on weekends might not be answered until the next day.

Resources

- o CLUE Writing Center- Sunday-Thursday, 7pm-midnight (drop-in)
- o Odegaard Writing and Research Center- Sunday-Thursday, 1:30pm-4:30pm and 6:00pm-9:00pm (appointment only)
- o Instructional Center

Academic Integrity

Plagiarism, or academic dishonesty, is presenting someone else's ideas or writing as your own. In your writing for this class, you are encouraged to refer to other people's thoughts and writing--as long as you cite them. As a matter of policy, any student found to have plagiarized any piece of writing in this class will be immediately reported to the College of Arts and Sciences for review.

Ø If you are struggling with an assignment—PLEASE speak to me about any concerns so that we can avoid any issues with plagiarism. I am flexible and can talk you through prompts and help get you the support you need with your writing.

Accommodation

If you need accommodation of any sort, please let me know so that I can work with the UW Disability Resources for Students Office (DRS) to provide what you require. This syllabus is available in large print, as are other class materials. More information about accommodation may be found at <http://www.washington.edu/students/drs>

Complaints

If you have any concerns about the course or your instructor, please see the instructor about these concerns as soon as possible. If you are not comfortable talking with the instructor or not satisfied with the response that you receive, you may contact the following Expository Writing Program staff in Padelford A-11: Director Candice Rai (crai@uw.edu). If, after speaking with the Director or an Assistant Director of the EWP, you are still not satisfied with the response you receive, you may contact English Department Chair Brian Reed, (206) 543-2690.

Q Center

The University of Washington Q Center builds and facilitates queer (gay, lesbian, bisexual, two-spirit, trans, intersex, questioning, same-gender-loving, allies) academic and social community through education, advocacy, and support services to achieve a socially-just campus in which all people are valued. For more information, visit <http://depts.washington.edu/qcenter/>

Counseling Center

UW Counseling Center workshops include a wide range of issues including study skills, thinking about coming out, international students and culture shock, and much more. Check out available resources and workshops at: <http://depts.washington.edu/counsels/>

Classroom Safety

As part of ensuring that the English 281 classroom is a safe environment for all students, content discussed during class session and within written work will remain confidential and immigration status will never be disclosed. As President Ana Mari Cauce stated in her recent email to the University of Washington community, “UW strives to provide a safe, secure and welcoming environment that protects the privacy and human rights of everyone in our community. Our long-standing policies do not permit immigration officials to enter UW classrooms or residence halls without a court order. Additionally, the UWPD does not and will not inquire about immigration status when they detain, question or otherwise interact with people. And Seattle and King County officials have affirmed that local law enforcement will continue their policy barring officers from asking about immigration status.” For more information or to receive individual guidance please visit Leadership Without Borders at: <http://depts.washington.edu/ecc/lwb/>

Campus Safety

Preventing violence is everyone's responsibility. If you're concerned, tell someone.

- Always call 911 if you or others may be in danger.
- Call 206-685-SAFE (7233) to report non-urgent threats of violence and for referrals to UW counseling and/or safety resources. TTY or VP callers, please call through your preferred relay service.
- Don't walk alone. Campus safety guards can walk with you on campus after dark. Call Husky NightWalk 206-685-WALK (9255).

· Stay connected in an emergency with UW Alert. Register your mobile number to receive instant notification of campus emergencies via text and voice messaging. Sign up online at www.washington.edu/alert.

For more information visit the SafeCampus website at www.washington.edu/safecampus

(Tentative) Class Schedule

Date	Course Content	Homework/Reading (due in class)
WEEK 1-Personal Narrative		
1/3/18	Syllabus, Intro to the Course	Read: Excerpts from <i>Chicana Power!</i> Due: First short assignment is due on 1/7/18. Short assignments, along with handout readings, should be completed every Sunday.
WEEK 2-Summary + Response		
1/8/18	Translingual and Transcultural orientations to reading and writing	Read: Vershawn A. Young (“Against Codeswitching”), excerpts from <i>College English</i> (Guerra, Bawarshi, Shipka)
1/10/18	Overview of Chicana Literature	Read: Gloria Anzaldúa (<i>Borderlands/La Frontera</i>), Tey Diana Rebolledo and Eliana S. Rivero (<i>Infinite Divisions</i>)
WEEK 3-Close Reading		
1/15/18	Class Cancelled	

1/17/18	Class Cancelled for Conferences	Read: Genre Handout, Norma Elia Cantú (excerpts from <i>Canícula</i>) Conferences
WEEK 4-Rhetorical Analysis		
1/22/18	Genre Conventions	Read: Gloria Anzaldúa (<i>Prietita y La Llorona</i>), Francisco X. Alarcón (<i>Poemas Para Soñar Juntos</i>), Sandra Cisneros (<i>Hairs/Pelitos</i>), Juan Felipe Herrera (<i>Calling the Doves/El canto de las palomas</i>), Arthur Dorros (<i>Don Radio/Radio Man</i>)
1/24/18	Reading Visual Art Practice in Rhetorical Reading	Read: Laura E. Pérez (<i>Chicana Art</i>), <i>Signs from the Heart: California Chicano Murals</i> , Devyn Galindo (<i>Todavía Estamos Aquí</i>), Jaime Hernandez (<i>Love and Rockets</i>), Lauro Flores (<i>Beyond Aztlán</i>)
WEEK 5- Line of Inquiry		
1/29/18	Reading Music (Downtown Boys, The Bags, Fea, and Miguel)	Read: Deborah Vargas (<i>Dissonant Divas</i>)
1/31/18	Reading Performance and Fashion (<i>Rupaul's Drag Race</i> , Bella Doña, Devyn Galindo)	Homework: Share performances on Canvas
WEEK 6-Review		
2/5/18	Preparing for Quintero novel	Read: Gloria Anzaldúa (<i>Borderlands/La Frontera</i>), Cherrie Moraga (<i>This Bridge Called My Back</i>)

2/7/18	<i>Gabi: A Girl in Pieces</i> (pages 1-88)	Read: Michele Serros (“Dead Pig’s Revenge”), Sandra Cisneros (“You Bring Out the Mexican In Me”) Due: “Mini” Proposals
WEEK 7-Genre of your choice from <i>Gabi</i>		
2/12/18	<i>Gabi: A Girl in Pieces</i> (pages 89-227)	Read: Allen Ginsberg (“Howl”), Sandra Cisneros (“Loose Woman”), Gwendolyn Brooks (“we real cool” and “the mother”), Excerpts from various zines and <i>The Care and Keeping of You</i> Listen: Jorge Negrete (“México Lindo”)
2/14/18	<i>Gabi: A Girl in Pieces</i> (227-end)	Read: Pablo Neruda (“Tonight I Can Write”), William Shakespeare (“Sonnet 130”) Listen: Tracie Morris (“Project Princess”)
WEEK 8-Reflection		
2/19/18	Class Cancelled Updates on Grading Contracts	Read: Sample Final Project
2/21/18	Synthesis & Discussion of project Review samples	
WEEK 9-Reflection		
2/26/18	Class Cancelled for Conferences Project Proposals Due	Work on your project! Due: Project Proposal
2/28/18	Peer Review of Project Proposals	Work on your project! Due: Revised proposal due 3/2
WEEK 10-Final Project		

3/5/18	Discussion of future reading Discussion of presentation format	Work on your project!
3/7/18	Presentations in class	Due: Final projects and presentations

APPENDIX B: ENGLISH 281 ASSIGNMENTS

SA1-Personal Narrative

For this first assignment, you will just be telling me a little bit about yourself! This assignment, the writing part at least, is an exercise in expressing yourself as you are. Don't worry about trying to sound "academic" or "collegiate" (whatever those words might mean to you). I want you to practice writing in your own voice about your own life. However, please make sure to follow the formatting instructions outlined in the handout.

Your personal narrative should answer **the following questions**:

- What is your name? Where are you from? What language(s) do you speak? Which language(s) do you read and write in?
- What are you studying? What are your interests outside of the university?
- What kind of writing have you done in the past? What are things that you enjoy about writing? What are things that you dislike?
- What kind of reading have you done in the past?
- What skills have you worked on in writing classes in the past? How do you imagine that you will use those skills in this class or at other classes at the University of Washington? Do you think that you will need to adapt these skills in this class? How?
- What is a question you have about Chicana literature or creative expression? (This should be a critical question and not a question that would have a yes/no answer.)

Expectations: This assignment should be between 1-1.5 pages double-spaced.

*Please note, this sample includes some parentheticals to instruct you in how to answer these questions in your own assignments. I didn't fully answer every question because I'm the instructor and it would have been really repetitive!

SA2: Summary and Response

For this assignment, you will write a summary and response to one of the following essays/excerpts read in class this week: Young, Bawarshi, Guerra, Shipka, or Anzaldúa.

Your assignment should do the following:

Part A: In the first part of your essay, you will quickly introduce the author (who are they?) and their text (what are they talking about?) before explaining what their **one main argument** is. What is their primary purpose, the one idea they want to convince readers of?

Part B: Once you've explained the main argument, summarize one of the primary pieces of evidence or examples used in the excerpt. What is happening in this evidence? How/why is it proving the main argument?

Part C: Here, you should position your ideas in direct relation to the author's argument. What is your response? What evidence do you have to support this response? Why are you responding in this way?

Your response should follow one of the following templates to make sure you're doing more than simply agreeing or disagreeing with the author (though feel free to put these in your own words):

Agree with addition: While I agree that _____, it is also important to consider _____.

Agree with a difference: I disagree that _____, but [the author] is ultimately correct in her recommendation to _____.

Disagree with a reason: Although [the author] is right that _____, they overlooks/ignores/fails to consider _____.

Expectations: This assignment should be 1-1.5 pages double-spaced.

SA3: Mini Close Reading

Please write a short close reading of one of the chapters from Norma Elia Cantú's *Canicula*. Your close reading should answer these questions:

- What is the genre of this chapter? Why do you think the chapter is this genre?
- What is this chapter about? Why do you interpret it this way?
- What is notable about this chapter? What specific details grabbed your attention or interest? Why? Why do you think this detail was included? What was its purpose or intended impact
- What is a question you have about this chapter?

Expectations: This short assignment should be about a half a page to 1 page double spaced.

SA4: Rhetorical Analysis

Please write a rhetorical analysis of one of the following texts read in class this week: *Prietita y La Llorona*, *Hairs/Pelitos*, *Poemas Para Soñar Juntos*, *Calling the Doves/El canto de las palomas*, *Don Radio/Radio Man*, *Todavía Estamos Aquí/We Are Still Here*, or *You Say Latino*.

This assignment will have two parts:

In Part 1, you will write a short paragraph that sentences that introduces the **author**, their **background**, the text and its **genre**, the **audience** for this text, what you see as the main **argument** of the text and what you see as the **purpose** of the text.

In Part 2, you will write a thoughtful, engaged paragraph that **details the rhetorical effects of a specific moment** in the text you chose. To start, simply choose one moment from either text that stood out to you as particularly difficult, powerful, inspiring, or even upsetting. Next imagine the audience to whom the text seems to be addressed. Imagine how that audience might respond to the moment you've chosen. In your paragraph, **first briefly explain this moment** (in a sentence or two). Then, write about **how that moment affects a specific audience**. Was there imagery or ideas that might be shocking? A metaphor that helped make things more clear? A line or image that a certain audience might really identify with? Finally, you will **explain why that reaction might be important for the author's larger purpose**. How might the author have intentionally elicited that reaction to make their point more clear or to help readers recognize the importance/value (or stakes) of their project?

Expectations: This short assignment should be between 1-2 double spaced pages.

SA5: Line of Inquiry

This week, you will look back to one of the questions you asked during Week One in your personal narrative. This assignment will have two paragraphs.

Part One: What was your exposure to Chicana literature prior to this course? What was your question about Chicana literature and creative expression in your week one short assignment? What inspired you to ask this question?

Part Two: How would you answer this question now after five weeks in this course? What would you use as evidence from your reading to support your answer to this question? Why is this an important question to answer and why is your answer strong?

Expectations: This short assignment should be around 1 page double spaced.

SA6: Review

Read: Find your own review samples! If you're reviewing a song, look up song reviews! If you're reviewing sketch comedy, look for reviews of comedians! If you're reviewing a painting, look at art criticism! Etc!

*Because my review is written as an online music review, I played with the font, formatting and included an image. Feel free to adjust the formatting for your review as you see fit!

This assignment will have two parts: a reflection and then a review.

Part One: What is the genre of the review? What is included in a review? Does the format of a review change depending on the modal genre of the review itself? Does the format change depending on the genre of the text being reviewed?

Part Two: Write a one paragraph review of any of the texts read in weeks 1-6 for this course.

Expectations: This assignment should be 1-2 double spaced pages.

Mini Proposal

Please submit a short paragraph describing a genre you are interested in pursuing for the final project.

- Why are you interested in this genre?
- What kinds of stories will this genre allow you to tell?
- What stories are you interested in telling? What aspects of community, family, identity are you interested in discussing? Why?

SA7: Genre Response

Note that my response is a bit on the long side because I got carried away. Your responses do not need to be this long!

Part One: Please write a response to *Gabi, a Girl in Pieces* using any of the genres that are modeled or described in the novel. (Look to how Gabi does this in her response to Sandra Cisneros on pages 67-71).

Part Two: Please describe the genre you used. What are the conventions of this genre? How did you shape your response to fit the genre that you chose?

Expectations: Part one will depend on the genre you've chosen. Part two should be 5-7 sentences.

SA8: Reflection

- What is your composition about?
- Why did you choose to tell this particular story?
- What works in this class inspired your composition choices? Did you use any texts for inspiration or as models?

Proposal

Please answer these questions:

- What genre(s) will you be working in for your final project?
- Why did you choose this genre?
- Are there specific texts read in class (or outside of class) that you will be using as a model for this project?
- What kind of story will you tell for this project? Why have you chosen this story?
- What is your purpose for this project—what impact do you want to have on your readers in class?

Expectations: The proposal should be 1-1.5 pages double-spaced

SA9: Reflection

- Why did you tell this story the way you did? What were your genre choices? Why this genre (or genres)? What did this genre enable you to do/
- What rhetorical choices did you make in telling this story? What was your purpose? What impact did you want to have?
- In what ways did you consider your audience for this assignment?

Final: Reflection Paper

This project will have two parts.

Part One: You will use a text read in class as a model to compose a story about yourself, your family, and/or your community for an audience of your peers in the classroom. Consider the purpose of the various texts read for this course and the effective rhetorical strategies used by their creators. Even if you do not identify as Latinx or Chicanx, you can take up these goals of representing aspects of reality and identity of your own communities of belonging in order to structure your own creative composition. Take lessons from these authors about the value and potential of self-representation and putting the self together in order to tell an important story about yourself and your own community. This should be a story with a specific purpose and with clear stakes.

Part Two: In addition to your creative composition, you will also complete a (roughly) 4 page reflection that describes your process of crafting your composition for your audience of your peers. You can revise your short reflections from weeks eight and nine to include in this final reflection. You should answer these questions:

- What is your composition about?
- Why did you choose to tell this particular story?
- Why did you tell this story the way you did? What were your genre choices?

- What rhetorical choices did you make in telling this story? What was your purpose? What impact did you want to have?
- What rhetorical choices did you make in terms of language? Did you codemesh in any way? Why or why not? What was the intended impact of your language choices in your project?
- What works in this class inspired your composition choices? Did you use any texts for inspiration or as models?
- In what ways did you incorporate feedback (from me or from your peers) into your final draft of your creative project?
- What else do you want your readers to know about your work on this project?

Evaluation: Part Two should be roughly 4 pages double spaced. (Though it can be longer!)

Free Write: Survey

Survey:

- What writing and reading skills have you practiced and developed in this class?
- How can these writing skills be adapted to new contexts at UW or outside of UW?
- Are there specific skills that you think you improved during your time in this class?
- Optional: Are there skills that you wish we had spent more time on in this class? Are there aspects of college writing that you feel unprepared for?

Free Write: Chicana Literature

- What is your impression of Chicana expression after this class? What do you think you have learned about Chicana culture and literature?
- Do you think that your study of Chicana literature in this course will transfer into other classes or contexts? Why or why not?
- What genres were you most interested in reading this quarter? Why? Were there genres you didn't enjoy reading?
- What themes or ideas were the most interesting or engaging for you in this class? Are there any themes or ideas that you'd like to continue learning or reading about?

APPENDIX C: ENGLISH 281 FINAL PROJECT PROMPT

Final Project

This project will have two parts.

Part One: You will use a text read in class as a model to compose a story about yourself, your family, and/or your community for an audience of your peers in the classroom. Consider the goals of autobiographical projects in this course. Even if you do not identify as Latinx or Chicax, you can take up these goals of representing aspects of reality and identity of your own communities of belonging in order to structure your own creative composition. Take lessons from these authors about the value and potential of self-representation and putting the self together in order to tell an important story about yourself and your own community. This should be a story with a specific purpose and with clear stakes.

Part Two: In addition to your creative composition, you will also complete a 2-3 page reflection that describes your process of crafting your composition for your audience of your peers. You can revise your short reflections from weeks eight and nine to include in this final reflection. You should answer these questions:

- What is your composition about?
- Why did you choose to tell this particular story?
- Why did you tell this story the way you did? What were your genre choices?
- What choices did you make in telling this story? What was your purpose? What impact did you want to have?
- What works in this class inspired your composition choices? Did you use any texts for inspiration or as models?
- What else do you want your readers to know about your work on this project?

Evaluation: Part Two should be 2-3 pages double spaced.

APPENDIX D: RECRUITMENT MATERIALS, FIRST EMAIL TO STUDENTS

Hello everyone,

I hope your 2018 is off to a wonderful start! My name is Olivia Hernández and I will be your instructor for English 281 B this Winter quarter. I am looking forward to meeting all of you tomorrow. Our class meets Mondays and Wednesdays from 12:30-2:20 in the Art Building, room 006. If possible, I recommend that you head over to the class a few minutes early. Our room is located in the basement and can sometimes be tough to locate if you're not familiar with the Art Building.

I've attached our course syllabus to this email. Feel free to review it ahead of time if you'd like, but I'll be going over all important information in class tomorrow. (Quick note that most readings for this course will be short excerpts! There are a lot of texts that will be touched on but you will not be asked to read them in full.)

Our class is centered around reading and analyzing Chicana literature and creative expression. If you are at all unfamiliar with Chicana literature or the Chicana movement, do not fear! I will provide an intro to Chicana studies for you all that should be all you need to engage with the texts we read this quarter. This is still a class about critical reading, writing, and thinking, and that will remain the focus of your work in English 281.

A quick note: I'll be sending a follow up email in a few minutes concerning some research that I will be completing in our course this quarter for my own dissertation project. I will also review all of the information about this research in class tomorrow and can answer any questions you might have.

Again, I'm looking forward to meeting you all tomorrow! Please be in touch with any and all questions you have.

Best,
Olivia J. Hernández
PhD Candidate, English
Predoctoral Instructor, EWP and AES
University of Washington

APPENDIX E: RECRUITMENT MATERIALS, STUDENT IRB EMAIL

Hello everyone,

My name is Olivia Jean Hernández and I am a doctoral student in the Department of English at the University of Washington. Under the supervision of Dr. Juan C. Guerra, I will be doing my dissertation on the use of Chicana texts in the composition classroom. I am writing to give you a bit of background on my goals and procedures for the study and to request permission to observe you as a student this quarter.

My research will explore how Chicana literature can provide effective and productive pedagogical pathways for students in the composition classroom and give potential examples for classroom activities and assignments that readers can integrate into their own classrooms. I am interested in demonstrating the value of Chicana literary expression as a site for engagement in composition studies in an effort to reconcile these disciplines, especially as they converge upon the site of translanguaging pedagogical approaches. Data collection will include daily observations and note taking of your English 281 composition classroom. With your permission, I will collect student-writing samples and take notes on class activities, student-teacher conferences, and/or office hour sessions. If possible, I would also like to interview you five times throughout the quarter. These semi-structured interviews will ask for some clarity on your goals and intentions. I am happy to share with you my observations and findings throughout the project. My research is approved by the UW Human Subjects Divisions, which ensures the maintenance of research study participants' right to confidentiality.

All student participation in the study would be voluntary, and students could decline to participate at any point during the study without penalty. All information would be kept confidential and would be made available only to the project researchers. Nobody except the researcher would have access to the data.

Please let me know if you are willing to be a part of the study this quarter or if you have any questions or concerns about the research. I would be happy to set up a time to meet and discuss the project prior to moving forward with observations. Thank you for your time, and I hope to continue conversations about this project in the future.

Sincerely,
Olivia Jean Hernández
PhD Candidate, English – Literature and Language
University of Washington

APPENDIX F: RECRUITMENT MATERIALS, IN-CLASS STUDENT RECRUITMENT

Presented to participating first year composition students in Winter Quarter 2018

Hello, my name is Olivia J. Hernández and I am a doctoral student in the Department of English at the University of Washington. Under the supervision of Dr. Juan C. Guerra, I will be doing my dissertation on the use of Chicana texts in the composition classroom. I am here to talk about our study, to distribute a consent form, and to ask for your help. Being a part of this research study will help you think about your learning and will also help future teachers understand what makes effective teaching. As part of a research university, you get the chance to be part of a study like this one. If you are thinking about graduate school or doing research during your undergraduate career, this will also give you a sense of how a research study works.

My research will explore how Chicana literature can provide effective and productive pedagogical pathways for students in the composition classroom and give potential examples for classroom activities and assignments that readers can integrate into their own classrooms. I am interested in demonstrating the value of Chicana literary expression as a site for engagement in composition studies in an effort to reconcile these disciplines, especially as they converge upon the site of translingual pedagogical approaches. I am here today to inform you that I will be observing and taking notes on our classroom sessions throughout the quarter. On the form I am passing out, you can choose to opt out of having your class contributions included in my analysis. I am also putting an option for you to allow me to collect any writing you produce in this class. Finally, I am here to solicit interest from students who might be willing to participate further in the study. Those students will do five semi-structured interviews with me throughout the quarter, where we will talk about your experiences in this class. Please indicate on your consent form if you would like more information about participating in doing these interviews with me.

Your participation in this study is voluntary and you may decline to participate without penalty. If you decide to participate, you may withdraw from the study at any time without penalty. Your participation will have no effect on your course performance or grades. All information about you will be kept confidential, and will be made available only to me. We will transcribe all records using pseudonyms so that your name will never be tied to data. We are the only people who will have access to the data.

Please feel free to ask me any questions at this time. The consent form has more contact information.

Do you have any questions?

Thank you for your help.

APPENDIX G: INTERVIEW PROTOCOL

Interview Protocol for Student Interviews

The following is a sample protocol for a semi-structured student interview.

General Background:

- How would you describe yourself as a student?
- What are your plans at the university and beyond? Do you see connections between what you're learning and future coursework or professional work?
- How do you feel about writing?
- What do you see as the goal of a university composition course?
- What kind of texts have you read that are by Chicana authors?

History with Multilingual Reading and Writing:

- When did someone first tell you about multilingual reading or writing? How did they explain it to you? How is it similar or different to the way you talk about in the class?
- How do you define multilingualism?
- How do you feel about multilingualism?
- Do you write in more than one language? If so, how often? Why? Can you give me a specific example of a time you have done this kind of writing?
- Do you see multilingual writing as an important thing to do in general? Why or why not?
- Do you think multilingual writing helps support “good” writing? In what ways?

Discuss the Lessons:

- How well do you think multilingualism was explained in class? How might you explain it?
- When have you done multilingual writing or expression outside of class? What about? For what reason? And what influenced the kind of multilingual expression you did? Why did you do it?
- How might you use multilingual expression in the future? Why do you think you will remember this concept?
- [Talk through the lesson plan and notes]. What were you thinking about during this part of class today?

Discuss the assignments:

- What do you think of the readings we have done together this quarter?
- Do you recognize the arguments from Vershawn A. Young and Gloria Anzaldúa connecting to any other reading we have done this quarter?
- What do you think of the use of language and genre in Quintero's novel?
- What questions do you have about our final project? How have any of the readings inspired your ideas or choices in your final project?

APPENDIX H: SAMPLE FINAL PROJECT REFLECTION

Olivia Hernández
Hernández
English 281 B
6 March 2018

Final Project: Reflection

My composition for the Final Project is a zine that is about my hermanxs/siblings/sisters, Solomon and Graciella. More importantly, this composition is about how important being a big sister is to my identity but it's also about how my identity as a sister is shaped by the fact that I'm from a bilingual, bicultural Chicana family full of non-binary identities. There are lots of identities/communities I could have written about for this project, such as being Chicana, mixed-race, mestiza, queer, student, PhD student, writer, being from Eastern Washington, hanging out in the punk music scene, being a nerd/geek, being a teacher, etc, etc. However, I think the part of my identity that is the most special to me is the being an oldest sister. I also think that so many other parts of my identity and experiences are impacted by being the oldest in my family because my experience as a sister has led me to be very ambitious and work really hard to be a role model. I've definitely gone as far as I have in school because I want to be a good model for my siblings.

I want to tell this story because one thing that I was thinking about for this project is that so many other texts we've read are kind of like tributes to important people and communities in the writer's life. My siblings are my two favorite people in the world and I often feel like the three of us make up my most important identity: Being a Hernández sister/Hermana. A lot of my identities are really important to me, but I feel like being a sister is the first identity I ever was really aware of and I like to celebrate it because I think Grace and Sol are such amazing people. I like to write about the two of them a lot because they're both such amazing people who inform so many of my ideas about what it mean to be Chicana. In terms of tributes, I'm thinking about the "homegirls" in Devyn Galindo's photo project or the way that Juan Felipe Herrera celebrates the strength, beauty and resilience of his parents in *El Canto de las Palomas*. I'm really influenced by their work. I'm also really influenced by the way that Anzaldúa actually writes her poems in *Borderlands/La Frontera*, particularly how her poetry is very symbolic but also really blunt and straightforward. I also was trying to emulate the writing style of Sandra Cisneros in poems like "You Bring Out the Mexican In Me" in the ways that it used cultural symbolism to tell a story that was incredibly personal and specific to her own experiences.

I made so many choices while writing this story! First, I knew that plain prose poetry didn't feel like enough. I chose a zine because I knew it would be challenging and I wanted to try out something I'd never done before. I also have been thinking a lot about how images and text influence each other and work together to create meanings. Therefore, I wanted to use the zine genre to show the way that the past and the present coexist when I think about my siblings and when I think about my relationship with them. My prose is really straight forward in the way that it talks about my history with my siblings and the way that I think about them, but I think the photos and the way that they're arranged really communicate the depth of our experiences and how much I like them.

I made a lot of rhetorical choices—duh. Like I said, my straight forward prose was really important. I also included quotes from Sandra Cisneros' book *Caramelo* about the mountain range. In addition, I included a quote from the memoirist David Sedaris about the family and

siblings as a kind of “club.” These are both quotes I’ve always associated with Sol and Grace, so I wanted to integrate them into the collages in some way. I also included quotes from two songs that are important to the three of us—“Cielito Lindo,” which is part of my story about Sol (and is our favorite mariachi song) and also “Como La Flor,” which is the karaoke song that all three of us like to sing together. I placed quotes on pages about both of my siblings. I used “Como La Flor” for Grace because it’s her favorite song and also makes me think of her because she’s always been “La Rosa” to me. She’s really strong and tough and also really beautiful and vulnerable sometimes. I wanted my audience to think about this duality when I was writing about her. The quote from Sandra Cisneros is about a group of sisters who are described as mountains and being compared to the mountain ranges in Central Mexico—I’ve always related this image to my siblings and the Cascade mountains that run through Washington State. Another thing I did was make an allusion to “My Name” by Sandra Cisneros when I was writing about Grace—“A name with too many letters”—Grace has always related to this line and I wanted to connect to her in this way.

In terms of audience, I knew it would be the students in English 281, so I tried to make sure that the Spanish I used was Spanish we had already mentioned in class, or words that would be easy to look up. I think the most important thing I did was remain consistent in inclusive gendering of Spanish for my title of the zine. We talked a lot about that in class, so I wanted people to see how this use of Spanish would also apply to my siblings. Although we don’t speak a lot of Spanish together, Spanglish is definitely a part of our relationship, especially when we’re teasing each other such as when I refer to Grace as “chingona” and “chismosa.” In addition to that, Mexican music has always been a part of our lives because we grew up in the Yakima Valley and our abuelito loves Mexican music from when he was young. A huge thing about my use of Spanish is that, because Sol is non-binary, Spanish allows me to express how we have a kind of sisterhood, even though we’re all different genders. In English, I tend to say sibling, but in Spanish, I always say “hermanas” and imply our shared femininity. On the cover, I included all the different ways of saying sister: Hermana, hermanx, herman@ and then I made sure that “Hermano” was a lighter stamp, because it doesn’t really apply.

Also, I figured including cute pictures from when my siblings were little kids wasn’t a bad idea—I figure even if people don’t enjoy or understand the poetry, they would relate to the images of Sol and Grace from when they were children and also the pictures of us as adults. The reason that I included both kinds of images is because my connection with my siblings has always been really important. The images of us from our childhood show how close we’ve been, and also they show that I’ve always been very protective based on my body language in the childhood photos. In the photos of us as adults, I wanted to show that I still kind of irritate them (based on the photobooth photo) but we’re still really close and really like each other (which is hopefully evidenced in the picture from my wedding).

I don’t think I need my audience to know anything else. Except for the fact that I was really excited to write about my siblings and how important they are to me. I definitely wouldn’t be the person that I am without them and they influence so much of the work that I do as a student, writer, and teacher. They’ve taught me so many different ways of being Chicax and they influence the types of texts that I teach and write about because I know how important it is to highlight the diversity of the Chicax experience.

APPENDIX I: FINAL PROJECT PROMPT FOR FALL 2022

Part One: Final Project

Task: Create a composition in a genre of your choice that draws on your personal experience in some way.

Main Idea: You choose! Your project can be about any topic and take any approach, so long as it is tied to your own personal experience or autobiography in some way.

Audience: You choose! For your project, you will decide who your intended audience can be. Depending on your audience, you can then determine the genre, language, information, rhetorical choices, and general approach that is most effective for them.

Purpose: You Choose! Once you decide who your audience will be, consider what impact you want to have on them. Do you want to inform? Entertain? Persuade? Create a specific feeling for them?

Requirements:

In order to earn a Complete grade on this assignment, your project must show practice of the following reading and writing skills:

- Based on a genre that we have read this quarter (zine, comic, essay, poem, creative autobioethnography, fanart, etc, etc)
- Modeled/inspired by rhetorical choices in at least one of our readings from this quarter
- Based on personal experience in some way

Instructions

You will create a composition in a genre (or mix of genres) of your choice that draws on your personal experience in some way.

The different genres you might write in (or combine together) include:

- Comic
 - Models: Ben Passmore, Breena Nuñez, Bianca Xunise
- Poetry
 - Models: Langston Hughes, Eve Ewing, Ariana Brown, Hanif Abdurraqib, Alán Pelaez Lopez, Michele Serros, Sandra Cisneros, Gwendolyn Brooks, Pablo Neruda, Sylvia Plath
- "Creative Autoethnography"
 - Model: Norma Elía Cantú
- Academic Essay
 - Model: Vershawn Ashanti Young
- Fiction
 - Model: Isabel Quintero

- Zine
 - Model: Sections of Isabel Quintero, *Celebrando Selena, We Are Still Here/Estamos Aquí Todavía*
- Song/Music Videos
 - Model: "Mexico lindo y querido" and selections from the Analysis Essay
- Fanart (Collage, photography, painting, illustration, tattoo design, etc)
 - Model: Sections of Isabel Quintero

You have complete freedom for this project so long as you are in some way using personal experience in your composition and you choose to write/create in one of the genres we have read together this quarter.

Final Project Part Two: Reflection Essay

Task: In addition to your creative composition, you will also complete a reflection that describes your process of composing your project for your audience.

Audience: Me, Olivia!

Purpose: Inform me of your process in creating the project and of the specific audience, purpose, and rhetorical choices you made for your own project.

Requirements:

In order to earn a Complete grade on this assignment, your essay must show practice of the following reading and writing skills:

- Discussion and description of your *audience and purpose* for this project
- Discussion and description of your chosen *genre* for your work on the project and *at least one reading from our class* that you used as a model/inspiration for your project
- Discussion and description of at least *two rhetorical choices* you made for the project and the *impact* you wanted to have on your audience.
- MLA formatted (12 pt, Times New Roman, double-spaced, page numbers, header, title, etc! Follow the [MLA Conventions Handout](#)!)
- Works Cited for any readings referenced from our class (which you will already have from the assignment pages)

Instructions:

You should answer these questions in your reflection essay:

- What is your project about? Why did *you* choose to focus on this particular topic?
- Why did you choose this *genre* (ex: zine, poem, essay, art, creative autobioethnography, etc etc) for this topic? What about this genre made it a good choice to explore your topic?

- Who is your *audience* for this project? Why did you create your work for this audience?
- What was your *purpose* for this project? How did you want to impact your audience?
- What are *two* specific rhetorical choices you made in creating your project? What impact did you want to have with these choices? (You can refer to the list of "Rhetorical Features/Choices" from the Rhetorical Awareness Handout.)
- How did you draw from your own personal experience in this project to make an impact on your audience?
- What readings did you do in this class that inspired your composition choices? Name at least one specific reading from our class that you used as inspiration or as a models. How did these readings impact your work?
- What else do you want your readers to know about your work on this project?

If you are submitting a link, double and triple check that the *sharing permissions are set to "Anyone on the internet with a link can edit."* However, you can submit your project as a file or other link. Whatever format works best!

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